THE CODE
AND WASHINGTON
THIS WEEK

by TERRY RAMSAYE
In Simultaneous DAY and DATE engagements showmen are telling their public about this glorious picture—

THE BIG CAMPAIGN BOOK ON "NIGHT FLIGHT" TELLS YOU:

1 - More stars than "Grand Hotel." Play up the Big Names in "Night Flight." 2 - Circus the town with billboards, snipes, heralds. 3 - Poster cut-outs of star heads for marquee and lobby. 4 - Photoplay editions of book for window display. 5 - "Vol De Nuit" perfume tie-up, one of many. 6 - Interviews on stage with local aviators. 7 - M-G-M special "Night Flight" broadcasts over 26 stations. 8 - Newspaper contests "Biggest Thrill," "Greatest Act of Heroism." 9 - Tie-ups with local Aviation Societies. 10 - Prize awards arranged with Air-lines. 11 - Airports will arrange for use of instrument boards, propellers, other interesting lobby displays. 12 - Giant map of "Night Flight" over the Andes. 13 - Promotion designed for youngsters' interest in aviation. 14 - Library, school tie-ups. 15 - Parachute Drop with tickets. 16 - Special screening at Airports. AND MANY MORE IDEAS! THEY'RE ALL IN THE BIG CAMPAIGN BOOK!

"I've rolled up my sleeves—WATCH!"

HELEN HAYES
Broadcasts Scene from "Night Flight"
Oct. 4th...9:30 P.M.
N. B. C.
RED NETWORK

6 STARS THRILL YOU in ROMANCE of the SKIES!

John Barrymore
HeLEN HAYES
Clark Gable
Lionel Barrymore
Myrna Loy
Robert Montgomery

David O. Selznick, Executive Producer
Directed by CLARENCE BROWN

A METRO-GOLDWYN-MAYER Picture

LEFT:
One of the smash ads from campaign book.
CLEAR THE WAY FOR

“Footlight Parade”
My dear friend Fish:

I feel my duty and moral obligation to write you something about "Gold Diggers of 1933," which I had a chance to see on September 3rd. If I had more time and a better knowledge of language, I could write you very many pages and in a real poetical style, which this beautiful production deserves, but I have to be brief and use only our daily poor and technical words:

Believe it or not, "Gold Diggers" is a great picture, and a Box-office SMASH. It did unexpected wonders for me. My busines, hum office SMASH. It did unexpected wonders for me. My business hum pt over 30% over average. Sunday night I had them in-line before my theater, and they never have lined since 1929. As you know, my community is very small, but I don't know where they came from. Some pictures attract society, and some common people, but this one packed every living soul in; even those who have not seen the movie since 1929, and everybody came out with an happy smile. That is just what I wanted; not as much money as to see them once happy.

As I wrote you, I wanted to play it only 2 instead of 3 days, be cause my "dear friend" Need booked it close 3 days ahead of me, and I am very much obliged to you having advised me to go on 3 days. My business was better on 3rd, then on the 2nd, and better then any Sunday with so called "special pictures."

Notwithstanding our Play conditions 50/50, I made so much money to keep my monthly house-rent, and believe me, this means much, just as much as a nice and quiet sleep during the month of Sept., because those house-owners are very tough fellows, and they mean business. I wish I could get one "Gold Digger" each month but I am afraid 50. And you?

The night I shipped it back to San Francisco, I had a dream des 5 (the one you sent, with dark hair and blue eyes), and tell to it: "Good bye sweetheart, I am losing you for ever."

With best personal regards, I am, Sincerely yours,

[Signature]
MAN'S LOVE PACT EXPOSED!

Facts of Notorious Chorak Case Bared at Last In Intimate Letters Filched from Secret Files of Warner Bros!

Steve Chorak, Esquire,
Mount Shasta, Cal.

Dear Steve —

You sure have done your duty —
Your memo of the 9th’s a beauty!

You say you wish you had the time
To do “Gold Diggers” praise in rhyme.
Forget it, kid! We’d gladly walk
A mile for your box-office talk ...
Besides, you’d better save that meter
For one that’s infinitely sweeter.

That dame that handed you the air
We now consider only fair ....
Of course she had that certain figger —
But, frankly, she was just a “Digger”
Compared to one that we’ve just made —
A number called “FOOTLIGHT PARADE.”

Boy! There’s a gal that’s got real charm!
When you stretch her “among your arms”
You’ll be so filled with sentiment
That you can pay a whole year’s rent
And also put by such a hoard
That you can send yourself abroad ....
And local social lights will shriek
That you must keep her for a week.

So dry them tears and don’t be blue —
“Footlight Parade” has blue eyes too ....
And brother, there’ll be plenty others

From, yours sincerely,

WARNER BROTHERS

DAMAGING EVIDENCE!

Hitherto unpublished photograph by our candid cameraman of Steve Chorak stretched among the arms of 87 “Footlight Parade” beauties.
93,472 people in FIRST 4 DAYS at RADIO CITY MUSIC HALL . . . truly "THE YEAR'S MONEY MUSICAL"

*opening day established a new money & attendance record!

LILIAN HARVEY
LEW AYRES
MY WEAKNESS

Charles Butterworth, Harry Langdon, Sid Silvers, Irene Bentley, and Everybody's Weakness—Hollywood's Most Beautiful Girls

Directed by David Butler
B. G. De Sylva Production

JOIN THE UPSWING WITH FOOX
IF NOT, WHY NOT?

SINCE Sally Rand's nudity in her Chicago fan dance has been attested and adjudicated as one hundred percent complete by the action of a court fining her some $200 and passing a sentence of a year in jail, now in process of appeal, one may wonder how her personal appearance and screen contract will be affected. The fair presumption would appear to be that she is now worn more.

Ancient mythology gave Eve a fig leaf, but Sally has efficiently abandoned any such handicap. She is out on her sheer merit. Her fortitude, among other things, is offered for admiration. What she can and will confer upon the motion picture will doubtless be much appreciated by those who appreciate it.

Steps lighted from fig leaves to rose leaves, it would seem only fair that Sally be brought into the view of Mr. Sol Rosenblatt for the purpose of having her and her ilk properly provided for in the Code. The Washington scene would be brightened and enhanced, if not improved, by consideration of the elements of decoration and decorum concerned.

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RHETORIC AND GEOGRAPHY

NOT yet can the motion picture's advertising craft yield any laurels in the art of adjectives and punch phrases, but here and there copy, writers of the book trade are developing the promise of sincere competition. At the moment we are beguiled and charmed by an outburst, 100 lines of three columns, by said, sober old Macmillan in The New York Herald Tribune, announcing the publication of "Mandoa, Mandoa!" which seems to be a high tension novel. Says Macmillan: "Jammed with exciting action, with thrilling unexpected crises, . . . In brief magnificent entertainment. . . . There is action and wit and satire—and a gorgeous love story wherein a modern girl reaches the height of passion in the wilds of Africa. This is informative, too. We had previously thought that the height of passion was located in some Manhattan penthouse, "Mandoa," by the way, is the name of the place, not the girl.

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WORDS UNSPOKEN

NOW that Mr. Ring Lardner, our one time friend and co-worker, has gone to "that other shore" it seems a pity that despite many plans and negotiations so little of his astonishingly faithful and dramatic recordings of the language of the American commonalty have ever reached the screen. "Elmer the Great," a Warner-First National picture, and "June Moon," Paramount, stand as the only Lardners of the screen.

Way back then, when Mr. Lardner wrote his first story of the "You know me, Al" letters, he got it back from Mr. George Horace Lorimer with a note saying in substance: "Very entertaining, but people do not write that way." Mr. Lardner responded by bundling up some fan mail from his desk in the sports department of the Chicago Tribune and forwarding it to the Saturday Evening Post with a note outside: "The hell they don't." When the letters arrived, Ring's magazine career began.

Mr. Lardner's fame was as a humorist. Mostly he saw it all as tragedy, the tragedy of the nobody millions.

△ △ △

WHAT PROGRAM?

THE Reverend William Harrison Short, director of the Motion Picture Research Council, Inc., and motivator of sundry activities and publications thereunto related, financed by the Payne Fund Foundation, considerably discussed in the press some months ago with the issuance of a volume of findings about the screen, is now, it appears, getting under way on a campaign of wider scope in its address to the public. With a technique that reminds one much of the methods of the defenders of the screen's artistic and moral status quo, the Reverend Mr. Short starts by enlisting organized women. The initial approach is a questionnaire addressed to a "round table discussion" at the twelfth annual Exposition of Women's Arts and Industries held in New York this week. The questionnaire is a resume of the adverse elements of the Short-inspired book "Our Movie Made Children" and doses with an invitation to cooperate with the Research Council "in carrying out a program based on these facts." The program is still not disclosed. Mr. Short has declared that he is not advocating censorship. Is it not just possible the idea is the continued existence of the Motion Picture Research Council?

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MICKY'S BIRTHDAY

IT is our pleasure to record that Mr. Mickey Mouse is now five years old. He emerged from Mr. Walt Disney's inkwell October 1, 1928. Mickey was born grown up, giving him a considerable advantage over his human contemporaries. Also, being of parthenogenetic origin, he has not been handicapped by errors in the choice of ancestors. Bringing us again to our often made observation that the most dangerous animal in the world is the forebear.

MOTION PICTURE HERALD

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INSTRUCTIONAL FILMS

Fully cognizant is the United States government, apparently, of the place films may take in education. On Monday was held a Washington meeting called by Commissioner of Education George F. Zook, to consider the educational influence of films, their systematic introduction into teaching as factors in national unity, international understanding and other relative topics. Prepared was to be a report for submission to the International Congress of Educational and Instructional Cinematography in Rome next April. Represented were virtually all industry branches, federal departments...

PRECONCEIVED NOTIONS

Into the discard are going preconceived notions about "what the public wants," as producers get "down to earth," opined Hal Roach, MGM comedy producer, recently in Kansas City. Referring to producers, Mr. Roach said: "We are testing our pictures on ourselves. Strangely enough, the box office shows that pictures we like are the kind the public likes, too." All of which is not so strange, except that some producers have not discovered the fact sooner...

HOUSEWIVES' MOVIES

Making of herself champion of a cause, demanding invocation of the New Deal, for housewives, one Mrs. L. T. P. Nederland, Texas, suggested last week in a modest letter consideration of the problem by President Roosevelt. Dinner out, dish washing assistance, sleeping late, house cleaning help are noted as important. Prominently placed is this: "Every housewife is entitled to a minimum of two 'movies' weekly." Simple mathematics multiplies an expansive smile from the motion picture industry...

A PLAYER PASSES

Last Sunday, in a Hollywood home, was written the last line of a saga, the saga of a great baseball player who thought he was a great actor, who deserted the diamond for the footlights' lure, who returned to the field for a comeback that failed, threw away his glove for stage—then screen, and who died at 57, never more than a "bit" player. The fans will never forget, however, the great hitting Michael Joseph (Mike, Turkey Mike) Donlin, who will rank always with Christy Mathewson on John McGraw's famed Giants of 1904-1908. In late 1907 he went to the stage, turned out a "buster," tried two comebacks of the diamond, in 1910, 1914, then semi-pro ball, and gave up in 1917. In "Raffles" he played his first screen role, followed by many another...

U.S. "REVOLUTION"

In New York this week arrived James E. Abbe, once famed as "still" photographer for the silent screen, on a special mission. Representing the "Berliner Illustrierte Zeitung," German weekly with a 2,000,000 circulation, cameraman Abbe will report with camera and typewriter the "revolutionary movement Germans believe is going on in America today." Among his triumphs the bald little man numbers photographs of Stalin, Russian dictator, Hitler, other revolutionary leaders. Washington, not Hollywood, probably will be his locale on this assignment...

CONTINENT TO COAST

To Hollywood, in December, will go Erik Charell, there to assume the duties, responsibilities of a Fox producer. Long has the stage, film producer, whose forte is comedy, enjoyed a brilliant Continental reputation, in association with Max Reinhardt, as director of "Congress Dances," as producer of the successfully current "White Horse Inn," to America, at the invitation of Otto H. Kahn, he came in 1923 to aid the staging of "The Miracle." Shortly he returns, Fox hopes, to be their musical "ace."

VANDALS—AND HOMICIDE

One month ago the Brooklyn Windsor Theatre turned from Empire State union operators to the new Allied Union. Since then have Empire State pickets "covered" the house. On Friday night vandals broke in, slashed 300 seats, wrecked two projection machines, sound apparatus, murderedly attacked with a fire axe was colored night watchman James MacArthur, who hours later lay dead. Arrested were officers, a walking delegate of Empire, lodged in jail, charged with homicide...

PUBLISHER, PRODUCER

Once a successful bond salesman, later a successful publisher, and most recently a motion picture producer, and eternally a foe of censorship, Horace Brisbin Livenright, but 49, last Sunday passed from the scene at his New York home, a victim of pneumonia. It is little known that some four years ago Mr. Livenright was in conflict with Will Hays of the Motion Picture Producers and Distributors of America, Inc., over material offered for the screen and held unsuitable by Mr. Hays. Mr. Livenright assigned the writing of a life of Mr. Hays to Silas Bent. Before the completion of the book Mr. Livenright left the publishing house bearing his name and entered the service of the production department of Paramount. The book was rejected by the publishing concern and Mr. Bent instituted suit...

SUITABLE STORIES

No longer will Maurice Chevalier, ending a Paramount contract, tie himself to long term agreements, no longer will he take stories as assigned, he says. Rather will he take the best offer, that being the most suitable story, no matter who the producer. Vigorously he denied any intention of a picture planned, based on his own life, authored by a Frenchman. Planning no personal production, Chevalier is "willing to place my trust in" people "in the industry who know more about production than I do."

JAMAICA CENSORING

For a completely unknown reason Tom Mix in his 1932 western romance, "Texas Bad Man," is distasteful to the censor of Jamaica, country of ginger and rum, and the film was banned. Through the American consulate at Kingston came a Washington inquiry, scenting possible discrimination. From the censor the sharp reply that, responsible only to the Jamaica government, he was not prepared to supply reasons. Washington recognized the right of other countries to censor, but reserves the right to protest discrimination...
ROSENBLATT WRITING FILM CODE AS CAPITAL TALKS ABOUT CODE "BOSS"

by TERRY RAMSAYE

We are in Washington—you the reader and I the recorder of the scene. We are sitting on a divan in the lobby of the Mayflower hotel. It is early this week.

It looks like this is happening—that is, it looks that way. A number of persons pass looking like something on its way to happen. The exhibitors, which is to say mostly the unaffiliated persons who run theatres on their own, are on their way to meet in the basement. The "majors," meaning those who represent those who hire those who cast those who make pictures, and sometimes show them on the big time, are on their way to the ninth floor. There goes the "right to buy" and there goes "right to sell." Meanwhile variously in their paths about Labor goes on its errands about the "right to work." Employment goes to talk about its "right to hire and fire."

ROSENBLATT EVERYWHERE, BUT 18 POUNDS LIGHTER

Shutting back and forth, pale and eighteen pounds lighter than when he started, goes Sol A. Rosenblatt, deputy administrator for the NRA. He has heard interminably from everybody in the picture business, and from Franklin Delano Roosevelt, President of the United States, at least once. He may again.

There are meetings everywhere. Mr. Rosenblatt is going everywhere. He is said to sleep four hours a night.

Everybody is going everywhere. There go Pat Casey, up-bound, Abram Myers, Ed Kuykendall, R. B. Wilby, Al Steffes, Sidney Kent, Charles O'Reilly, Gabriel Hess, Colonel Schiller, Ed Golden, Harry Thomas, the labor agents, the affiliates, the semi-affiliates and the unaffiliates.

Will Hays comes along. It is late in the day in Washington and early on the morning he will be talking on the phone from New York. On the move, always going.

Irrelevancies filter across the scene. A pallid picture of his days of pink whiskered glory, Senator James Hamilton Lewis of Illinois goes by, Murray Garson, once upon a time a somebody somewhere in the motion picture, looking dourly, goes through on his daily, silent round of the Mayfair. A bevy of old magnates pass.

What ho! With glowing, enthusiastic eyes, brief case laden and hopeful, a new delegation of new code makers for some new industry is arriving from the hinterland, overflowing the lobby. In a week they will know—nothing: but the glow will.

Obviously the motion picture code pot is aboil, just as ever for all the weeks of travail.

The New York newspapers arrive. All the Washington regulars turn to see what's what about McKee—McKee and the administration and what is all this about New York Tammany and the mayoralty.

Over on the shipnews page there's an item they have not seen, and maybe never will. It appears that Joseph P. Kennedy of Boston, along with Mrs. Kennedy and Joseph, Jr., is sailing on the Europa. And on the same ship will be "Jimmy" Roosevelt, son of the President, and his bride. In fact, it is a party.

It is pretty well admitted that Mr. Rosenblatt is going to have to write everything in the code that is not agreed upon that has to be in the code.

Everybody in Washington knows that General Johnson and the NRA have a bear by the tail on the labor issue and sundry matters thereto related and that maybe that makes it no easier for the motion picture in its lesser spot in the very big scene of American industry.

Mostly it seems that when the code is done—if, when and as it is done—it will neatly avoid and eliminate and forget a lot of the controversial issues that the motion picture industry cannot settle and the Administration does not care about, or dare about.

Word comes that once again the leaders who want to can go back to New York for their second "recess," and that Wednesday of next week they can start over. Meanwhile it percolates that if Mr. Rosenblatt can get to it there will be a deal of code writing done before next Wednesday. But also Mr. Rosenblatt has within the next few hours, beginning Wednesday, September 27, to start hearing from radio on another set of the controversial issues that the industry cannot settle and the Administration does not care about, or dare about.

SOMEBODY WILL RULE IF THERE'S TO BE RULE

Weary of so many times of the saying of this and that, the interior inside picture persons begin to speculate about—if, when and as and if there is a code—who will do what about it. To be sure, in the regular order of events, there's supposed to be a committee of control, fifteen, three appointed by the NRA and twelve from the industry. But somebody, presumably with the weight of government in his hand, is after all to rule the show, if it is to be ruled.

Thoughts turn to that ship news item again. This Joseph P. Kennedy of Boston is going a-sailing over the seas with "Jimmy" Roosevelt. He and "Jimmy" are quite friends, it seems. One remembers something about parties in Florida last winter, too.

Here and there there have been wisps of gossip, or maybe they were trial balloons, on Broadway, saying that maybe this Mr. Kennedy was coming into a high governmental post. Up in New England on the big country club circuit, where there is much bridge and tea, long before the NRA was announced, it was being said that "Joe is going to be the administration's big boss of the movies." There was at the same time no little mention of reports of his considerable contributions to the campaign funds of the Democratic National Committee—something like $35,000 was mentioned.

Broadway has been wondering just what "Joe" was going to get—speculating if he was going to get at all.

Then all the motion picture talk subsides. It was said in Washington that Mr. Kennedy was a-running for the post that even—

(Continued on following page)
tually went to Edward N. Hurley, one of the N.R.A. legal aids. That would have done, but it did not connect.

Back to the motion picture again. There are telephones and couriers between New York, Boston and Washington.

Somewhere it seems to be said that this idea of a "post for Mr. Kennedy at the helm of the Administration's administration of the motion picture might not be a bad idea. Assuredly it would settle that campaign obligation. It might serve other purposes here and there.

Not many of the faithful on the lists of astute James Farley could lay claim to, if they had ambition for, motion picture authority and background. If Mr. Kennedy were, after just a manner of speaking, a problem and a solution picture were also, in a manner of speaking, also a problem, there might be a notion.

It is to be recalled that Will Hays found places of prominence in motion picture affairs and representation for Mr. Kennedy early in his days with FBO on Broadway when he came in with the laurels of banking and association with the able Guy C. Currier of Boston some years ago.

Not Necessarily Turning His Back on Washington

Now that Mr. Kennedy is sailing for Europe on the Europa, with Jimmy Roosevelt, he is not necessarily turning his back on Broadway and Washington. One is to be reminded of that story of the confused German who had sent his son on an errand of importance, and seeing him in the distance, shouted to his wife: "There goes Heinrich coming back already."

Down the gangplank and once aboard the lugger may be running really a route to Washington as the Congressional Limited. They say that Mr. Rosenblatt tossed over relatively quite a job to go to work for the N.R.A at $6,000 a year, quite a job on Broadway, and he has been here and there and perhaps with promises of an attempted limitation of star salaries. The Academy has come in with a brief which says in substance, "Let 'em bid 'em up.

There is more gossip again of what President Roosevelt said about big salaries, what he said, or maybe just what was implied he said about double bills, and what he said about "protests, are not placed entirely with promises of an attempted limitation of star salaries. The Academy has come in with a brief which says in substance, "Let 'em bid 'em up.

What is the right to buy?"

Mr. Rosenblatt smartly refuses to say, "Every one has his idea and it has not been exactly defined."

It is the big issue of the code bearing, in the mind of the exhibitors. Executives, some of them in fairly high brackets themelves, are not pleased entirely with promises of an attempted limitation of star salaries. The Academy has come in with a brief which says in substance, "Let 'em bid 'em up.

What the President said," relating in a delicate manner in last week's Motion Picture Herald, has by now become the forgotten groundwork for a vast fog of tradi-
tion—tradition one week old, almost, from which one can find anything and everything credited to the White House. A lot of it never happened.

The White House is still mindful of the purposes of the National Recovery Act.

Tired, worn and laboring General Johnson of the Blue Eagle office has a picture of industry on his mind. The White House sees industry clearly enough, and is aware, probably much more than the General, that the motion picture is not just an industry, that it is a voice to the people.

And so on—till Wednesday next, when we meet again.

The Europa is a fast boat, either way you take it.

Fail of Code Solution; To Be Written by Rosenblatt

The motion picture industry is still struggling with a code for the National Recovery Administration.

A week of private conferences in New York and a second meeting with the N.R.A deputy at Washington over the weekend failed to bring together the various interests which have been locked in argument ever since code drafting activities started early in the summer, over the texture of the trade practices and labor provisions to be inserted in the pact.

Highlights of the week's code developments were:

Sol Rosenblatt, N.R.A. deputy, verified a general impression that he will write the code. After it appeared that film leaders could not adjust any of their differences, Mr. Rosenblatt let it be known that a draft will be written from his own ideas, formulated from the many private and public hearings.

Early returned to New York further to consider certain controversial clauses, with orders to be back in Washington October 4. It is expected Mr. Rosenblatt then will have ready his tentative draft.

N.R.A will insist that the right to buy must prevail; also that the industry should scale downward Hollywood's top salaries.

Highly contested issues—right to buy, labor, score charges, doubles, block booking, et al—remain unchanged either as to basic demands or code phraseology. N.R.A will determine where rights of buyer and rights of seller commence with regards to these and other points.

Adjudication of disputes over workings of an accepted draft, and its administration, probably will be placed in the hands of local zoning boards of exhibitors and distributors.

Resuming their Washington conferences on Saturday following a conference of conferences in New York and the general public hearings of two weeks ago, representative production distributors, exhibitors, also leaders of labor, struggled through the weekend and until Tuesday morning, on code clauses. Mr. Rosenblatt hustled from one committee room to another, advising, ordering, listening. By Tuesday it appeared that efforts of the various interests to adjust their differences were deadlocked, and Mr. Rosenblatt called a temporary halt, instructing the three groups, and labor, to be on hand next Wednesday.

N.R.A Will Decide: "Yeastful Points"

Meanwhile, Mr. Rosenblatt was preparing to delve into the individual proposals with a view to correlating these efforts into one draft. At first the deputy had intended retaining a skeleton committee from each branch, but this idea was abandoned, which was considered quite significant of his intention to write a tentative draft on his own.

The Rosenblatt version of a code will be submitted to the industry groups for study and additional argument. But arguing will not be permitted to run out of hand, and Mr. Rosenblatt will reserve the right of editorial discretion.

Before returning to New York for further conferences on certain of the disputed clauses, Mr. Rosenblatt is said to have brought the right-to-buy (Continued on page 26)

ADVANCE COPY. [Above] Busby Berkeley, dance director of Warner musicals, as he arrives at the home office in New York with the first print of "Footlight Parade," and runs plumb into many who appear therein, deftly reincarnated in cutouts made for lobby display.

CHOOSEN. From among 7,000, was Charlotte Henry, to be Alice in Paramount's "Alice in Wonderland.

DIRECTS NEW FIRM. Arthur A. Lee, executive vice-president of the American branch of Gaumont British.

DISCOVERED. Betty Stoddard, co-ed, who is called a screen "find" by James Ryan, Fox casting director.

RENAMED. (Right) Times Square as "Berkeley Square" in a smart bit of exploitation for the opening of the Lasky-Fox picture of that name at the Gaiety, New York.

NEW. Among the newer MGM personalities—above, Elizabeth Young, featured in Greta Garbo's latest; below, Mona Smith.
EUROPEAN SURVEY ENDED. (Below) J. E. Otterson, president of Erpi, with Mrs. Otterson and their daughter, as Robert Hatfield, Erpi British representative, and Mrs. Hatfield, saw them off on their departure from London. Mr. Otterson had completed an annual tour of Europe.

WINS CONSERVATION TROPHY. Carl Laemmle, as head of Universal, receiving from Will H. Hays this year's award given annually to the exchange having the best fire prevention conditions. The Universal branch in Cincinnati, of which Paul Krieger is manager, won the trophy.

TO STAR IN SERIES. (Left) Betty Hamilton, stage ingenue, who has been signed by Bud Pollard Productions for leads in six pictures, all of them to be made in New Jersey.

FIRST-NIGHTERS. Attracted by the motion picture translation of one of Eugene O'Neill's first successes, "The Emperor Jones," produced on the stage some years ago by the Theatre Guild, and now brought to the screen by the Krimsky-Cochran organization, with Paul Robeson in the title role. Crowd is shown in front of the Rivoli theatre on Broadway, where the production, a United Artists release, opened.

CONTRACT RENEWED. A new study of Margaret Lindsay, English actress on the Warner roster, who will continue with that company. Among her forthcoming pictures is "The Kennel Murder Case."
INDEPENDENT PRODUCERS FACING FIGHT OVER MUSIC COPYRIGHT TAX

Several Negatives Attached by Publishers’ Association in Move to Break Up Three Years of Violations; Fines Threatened

Independent motion picture producers are to be made the target of stringent action for violations of music copyrights by the Motion Picture Producers’ Protective Association. For three years, the publishers claim, the small independents have used music illegally, without permission of the owners, and a great deal of it has been so restricted as to usage that even had permission been asked, licenses probably could not have been issued.

A concerted drive already is under way, the association announced this week, and those small companies will be made to conform to certain very definite requirements, as well as to pay fines for past violations. Further than this, the cooperation of state censorship boards in seeking out offenders will be asked.

"Trying to get away with something" has been a standing policy with some of the offenders, Harry Fox, of the Publishers’ Association, said Monday, and losses in royalties to song-writers and publishers have amounted to many thousands of dollars annually.

Several Negatives Attached

"For three years we have been having difficulties with the small companies," Mr. Fox said. "They have been regularly using music in their films and probably figuring that if they had to pay, the way they would pay, on the basis of some sort of settlement when their violations were discovered. As a result, we have been forced to attack several negatives within the past few months, and until such time as we are able to obtain the aid of state censorship boards we will have to continue doing this."

In last week’s Herald it was reported that the MPPA has submitted a new contract form to producers which eliminates the previously used seat tax payment for music recording privileges. This is to be superseded by a flat tax for the three types of music used: visual and vocal; visual and instrumental, and background. Charges for these are, respectively, $150, $100 and $50, and have been charged to major and independent producers alike.

"Furthermore," said Mr. Fox, "the small companies would have been entitled to these rates all along, since the seat tax passed out, if they had been willing to 'play ball' with us.

"The association recently attached a certain negative. The producers had claimed that all music negotiations had been cleared, but the evidence was that there were over $1,300 worth of unlicensed music in it."

According to Mr. Fox the producers of short subjects are the most flagrant violators of music copyrights, and travel pictures, with musical backgrounds for foreign countries they represent, are the worst of all.

"Without consulting anyone they dig up all kinds of music and inject it into their sound tracks," Mr. Fox said.

The ridiculous part of it is that they are hurting themselves fully as much as they do the music publishers. For instance, there was a case recently in which a travel subject producer wanted some Spanish music for a background. He got hold of ‘The Peanut Vendor’ and put just enough of it into the film to make it recognizable. If he had used his head, come to us and consulted the catalogues, he might quite possibly have ‘seen out’ for fewer music, for which he would have had to pay no ice."

Say Most of 200 Films Are Violators

A West Coast representative of the MPPA estimated recently that most of the 200 independent features and short subjects in production contain music for which no licenses have been issued.

"The sooner the small companies realize that they have got to deal honestly with us the better it will be for all concerned," Mr. Fox declared.

The chief difficulty the association leaders have encountered the past three years has been the tracing of small company product in the field and for this reason they propose to go before boards of censorship in each state and ask that reports be made to them on every independent picture containing music. The censor boards will be asked to obtain cue-sheets from the companies of all pictures released.

Injunction Another Weapon

Under a law passed in 1909 which prohibits anyone from making a mechanical reproduction of a copyrighted musical score without the license, the music publishers, through their protective association, have authority to ask official intervention.

In the meantime the association will continue its fight against such infringement by attachment of negatives now in the hands of distributors, through injunctions and eventually, they hope, with the aid of the censors.

"An even more flagrant violation than that of simply using music without license has been in instances where the producer has arranged to pay license fees out of their, fees and has been asked to live up to their agreements," Mr. Fox said.

He pointed out that it constitutes a violation of copyright if only four bars of a certain piece of music are used in a film—provided, of course, that those four bars are enough for recognition. Major producers maintain special music departments, he said, whose duty it is to see that no violations are entailed. On the other hand, he added, it is not necessary for the smaller companies to go to this expense, if they deal squarely with the music publishers. He declared that producers and players should be warned not to inject any part of any tunes into pictures without previously checking them as to copyright, even to the spoken line of a song title.

Columbia Finishes Foreign Expansion

Columbia Pictures, with the arrival of J. H. Seidelman, foreign manager, from a six-weeks' stay abroad, has announced the completion of its European distribution expansion plans. Nine exchanges are now operating in the United Kingdom, with branch managers appointed headed by Max Thorpe, who will work as general sales manager under Joe Friedman, European manager. Hannah Kass will act as Mr. Friedman's executive assistant. Jack Cohn, vice president, also announced the establishment of new distributing facilities in Spain, Denmark and France.

The nine new exchanges in Great Britain and their managers are: London, A. Kumer; Manchester, G. M. Gill; Liverpool, A. S. Barber; Cardiff, W. E. Dovey; Birmingham, H. F. Jones; Newcastle, D. Fish; Leeds, A. Brathwaite; Dublin, T. Hanlon; Glasgow, R. Booth; John O. Nelson is supervising the Copenhagen office. The office in France has been reorganized.

Elliott Stops Coast Suit

Immediate calling off of the $80,000,000 suit filed by the I.B.E.W. local in Hollywood recently against all major producers and the I.B.E.W. and Producers' Association as a result of the recent strike, was ordered last week by William C. Elliott, I. A. T. S. E. president.

Nichols Audio Sales Head

W. G. Nichols has been appointed sales manager of Audio Productions, Inc., by W. A. Bach, president. George J. Kilgore and A. L. Reins has been added to the sales staff under Mr. Nichols.
Interlacing Strikes of Radicals Bedims Opening of Eisenstein Film But Inundates Daily Press

round-table tales of persecution. Then communicate for authentic information on the case with the International Defence Committee for Eisenstein's Mexican Film, Room 610 -- 545 Fifth Avenue, New York City.

Although Mr. Kirstein had not signed the letter, that he was responsible for it was vouched for by Mr. Sinclair. Then a HERALD reporter went to the given address to get such "authentic information," but those in charge were "out."

Sinclair's Hotel Stormed

The Communists, however, whipped into action by Mr. Kirstein's letter, stormed the doors of the Algonquin hotel with letters, documents, and a few personal representations to the Socialist author.

The Kirstein letter had accused him of destroying the conception of Eisenstein's picture, "all for yourNODES, for your wife's profits, for your wealthy investors, . . ."

It also had charged that Mr. Sinclair had sole of a series of episodes to Samuel Goldwyn for use in Eddie Cantor's "Kid From Spain." To Mr. Sinclair's oft-repeated defense, "Thunder Over Mexico" had been edited in exact accord with Eisenstein's ideas, the letter declared this was "a lie," and asked about the fate of a number of episodes.

Denies Selling Bull-Fight Episode

At the Rialto showing Mr. Sinclair explained that the reason Eisenstein did not personally cut the picture in this country or Mexico was because he had overstayed his leave of absence from the Soviet studios and the U.S.S.R. had cabled him to "come back pronto." The novelist-producer denied he had sold certain bull-fight episodes.

"Besides," he said to this interviewer, "Nitcher Eisenstein nor Eddie Cantor had any labels on their bulls."

On the Rialto platform Mr. Sinclair made it quite clear that he thought Eisenstein had spent too much time, too much money, too much film and too much blood in the making of "Thunder Over Mexico."

And to this interviewer Mr. Sinclair explained his connection with the picture. About three years ago, he said, Eisenstein went to him complaining that his work in Hollywood had been a failure, that he could not return to Russia without having created at least one successful film, and that all he needed was $25,000. He guaranteed it would be non-political and said he would give the libel to whoever sponsored it "just for the privilege of making it."

"Mrs. Sinclair and I went to our friends and raised the necessary money. Eisenstein went off to Mexico and seven months later he only trouble was that he fell in love with the country," Mr. Sinclair said. "Once he got started, he couldn't stop, and what was originally intended as a sort of glorified travelogue was expanded into a prologue, three features, an epilogue, totaling some 280,000 feet and included with a sort of 'Ring of Nibelung' out of it."

"When he finished, and it was discovered he had to return to Moscow, we attempted negotiations with his government, by which the negative could be sent to Moscow for cutting. There we could not stop him and so it was to be sent back to Moscow and the money the next best thing was to have it cut on the Coast."

Cut to 40 Reels and Then—

Accordingly the film was cut to about 40 reels, and Principal Figures agreed to complete the work and distribute it. The picture took 35 hours to run at this point—and Mr. Sinclair sat through it four times. The principal episode then was selected for distribution, and titled "Thunder Over Mexico," and a prologue and epilogue were provided.

"Then the fur began to fly," said Mr. Sinclair. "We became the immediate target for all kinds of requests and demands. Seymour Stern, a brilliant young man who is a devotee of Eisenstein, said he was the only person except Eisenstein who was capable of cutting the picture. However, he wanted $200 a week for four years and eight months. Mr. Stern's proposal was rejected. That young man immediately turned around and started spreading propaganda of a most unpleasant sort all over the country."

Kirstein, who had been asked to contribute money for production, started the same thing in the East, according to Mr. Sinclair, and another Eisenstein "cohort," one A. Leiva, began whipping the Mexicans into a fury."

"So there we have the situation," Mr. Sinclair said. "Our intention was that we've made a picture which debases them—but they haven't seen it; the Communists say we have murdered Eisenstein's conception of revolutionary Mexico—there was no such conception in his scenario, which was approved by the Mexican government. And the film Mexico think that both Kirstein and Stern are rabid anti-Marxists."

Ten detectives from the Radical Squad escorted Mr. Sinclair to the Rialto. Policemen lined the pavements. Persons carrying parcels or bundles were required to check them in the cloakroom. All of which duly found its way into the columns of the daily press.

But the most violent happenings were some catcalls and "Bronx cheers" directed at both the film and Mr. Sinclair.

Meanwhile M. Eisenstein is sitting back in Moscow, saying nothing, leaving all the talking to Mr. Sinclair, whose newspaper clippings are piling up.

Allied of New York Elects

Ten new directors were elected at the New York Allied meeting this week. The new directors are: M. Silverman, Schenectady; Charles Wilson, Troy; R. P. Mcllheine, Syracuse; Joseph Papayanakos, Gouverneur; W. F. Kennedy, Champlain; O. S. Hathaway, Jr., Middlestown; Chester Fenske, Rochester; J. B. Beck, Liberty; R. Goldblatt, Tarrytown; William Smalley, Cooperstown.

Boston Theatre Pioneer Dead

David H. Brand, 63, pioneer theatre owner of Boston, died at his Brookline home last week. His wife, two daughters and one son survive.
TOWERING GIANT OF BOOKS
ITS FLAMING PAGES NOW BURN
ACROSS THE SCREEN!
IRENE DUNNE
as Ann Vickers... who dared to live her life and let the neighbors talk!

SINCLAIR LEWIS' OWN LIVING PEOPLE, LIVING THE DRAMA OF "ANN VICKERS" WHOSE HEART CRY FLOODS THE SOUL OF WOMANKIND!

A Pandro S. Berman production, directed by John Cromwell, MERIAN C. COOPER, executive producer.
WALTER HUSTON
as Barney Dolphin, who took what he wanted! Judge. Grater, Father of Ann's child who went to prison!

BRUCE CABOT
as Captain Resnick... bold lover, who first showed Ann she was a woman!

CONRAD NAGEL
as Lindsay Atwell... white-livered moralist who could never forgive sin... in others!

EDNA MAY OLIVER
as Malvina Wormser, M.D... whose life was a second hand thrill!
SIME SILVERMAN’S DEATH CLOSES 28 YEARS AS “VARIETY” PUBLISHER

Editor Dies in Los Angeles; First Wrote Broadway Items for New York American; Launched Own Publication Dec. 16, 1905

To Sime Silverman, who was “Variety,” came the end, in Los Angeles, on Rosh Hashonah, the birth of the New Year by the reckoning of the faith and history of his people.

And so the final curtain has fallen on a career that was uniquely of, for and on Broadway, not the thoroughfare which used to be Bloomingdale Road, but that mobile region which made its capital in Fourteenth street and was played outward through the three decades to hover about Times Square, with the while an evolution of the variety show into vaudeville, the fading of the roadshow industry and with the motion picture coming to prominence and radio rising to loudly pete. That dapper, bespattered and nightclub showman, James J. Walker, then mayor, once gaily suggested the district might be called “Sime’s Square.” For and with these people of that Broadway, steeped in tradition of the three-a-day and “the road,” the marginal life of the region in the Forties east and west, starting as the Tenderloin of yesteryear and becoming the theatre and night club belt, Mr. Silverman founded his “Variety” as a weekly publication, twenty-eight years ago.

“Variety” and “Sime” Indivisible

“Variety” was “Sime” and “Sime” was “Variety,” an indissoluble fusion of the soil on which they were nurtured, speaking, writing, breathing the air and argot of their showland.

To the people, the performers and the traders in performers and performances in this Broadway island within the island of Manhattan, “Variety” has been their newspaper, the singer of their sagas, the recorder of their adventures, triumphs and woes in their own strange hecche de mer dialect, a language which took its own course where it found it, from backstage to marquees, and from race track to speak-easy and night club up and down the Great White Way and the by-streets along.

The larger world has known of and will remember Sime Silverman and his “Variety” because it has been the sole scripture of the language of the clowns of the footlights and bright lights.

In this generation two persons have come into an order of fame by the force of their manners of dealing with what is loosely called the English language. They are Gertrude Stein of that strange esoteric state of mind called Paris and Sime Silverman, indigent minnesinger of the state of life, mind and conduct that is called Broadway. Miss Stein’s patron is the apotheosis of self-consciousness, while Sime Silverman’s oozed and concealed into form from the air as slowly as dew forms on the meadow. It was no analyzed, studiously achieved instrument of narration and communication, like Ring Lardner’s astonishing recording of the lowbrow lingo. It was in fact a manner of saying that entirely disregarded the manner of saying.

Conscious recognition of Sime and “Variety” from this larger outside world came a few years ago with an article on the subject appreciatively and sympathetically written by Hugh Kent for Henry L. Mencken’s American Mercury. In his published references to the article the editor of “Variety” betrayed no little embarrassment mingled with pride. It was awkward to have been charged with something akin to artful performance.

Confessor, Councillor, Companion

But to the world for which and in which Mr. Silverman lived and worked all such considerations pass as “hokey.” It was Sime of “Variety,” around the corner in Forty-sixth street, that they knew. To him, sitting there on a rostrum, supervising a roaring, rattling, chattering editorial office, bestowed with the chaos of hectic, fevered paper making, they went with their boasts of “wowing ‘em” in Pittsburgh, their plaints about agents and bookings, their choicely whispered bits about the personal and professional affairs of the other fellow, the “inside” of this and that. In his paper they bought space to boast to their fellows that they were “booked solid on Fan time” and they published “in memoriam” to the tender memory of their dead. To countless troopers and no few of those in higher station in the world of amusement “Sime” was confessor, councillor and companion. His beneficences were many, and secret. In the words of a dedication that Kipling wrote for a volume of Indian tales, Sime might have said:

“I have eaten your bread and salt,
I have drunk your water and wine;
The deaths that you died I have watched beside
And the lives that you led were mine.”

For all that, Sime and his “Variety” re-

Funeral Services Conducted Wednesday Night at Riverside Chapel by Theatrical Associations; Staff Are Pallbearers

corded in knowing ironic measure of the “hot spots,” the night clubs and the proponent play places of his Broadwayland, it was there that he, too, chose to work and play.

Officially Mr. Silverman’s home was in Central Park West, but it was more really with “Variety,” where up four flights of stairs, above the offices of his paper, he had an apartment that was at once his club, a staff rendezvous, and betimes, when he was so inclined, a “hideaway,” for contemplation. Sime was full of enthusiasm for this establishment when it was new.

“We’ve found a way to beat the night club racket,” he remarked at a typical gathering as the tinny arrivals came in. Mr. Morton Downey, a slight sort of figure then, was at the piano crowing and the Duncan sisters were both talking at once about two shows, three contracts and an idea in costumes, while the rest of a roomful of “names” impatiently waited for an opening to seize the spotlight of Sime’s attention.

But Sime did not want to beat the Broadway racket. He drank in each breath of life, the racket and its people. To the fellers of hot spots, the spots where the goofy, suckers, mugs and and the stooges went, he went, too. He saw most of the new acts, and sat at most of the ringside tables in the play places all the way from the Hudson to Massapequa. His favorite toy was a thundering Hispano-Suiza, built to bore holes in the night. He received more confidences than he gave and played a neat hand at getting his way in places where it mattered to him.

In a show world of strutting mimes, Sime did not strut. It was more interesting to look, listen and call the turn. There was a commonly well suppressed philosophy of futilities, with an endless delight in hot spots, the spots where the goofy, suckers, mugs and and the stooges went, he went, too. He saw most of the new acts, and sat at most of the ringside tables in the play places all the way from the Hudson to Massapequa. His favorite toy was a thundering Hispano-Suiza, built to bore holes in the night. He received more confidences than he gave and played a neat hand at getting his way in places where it mattered to him.

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Came “From the Sticks”

Like most every one else on Broadway, Mr. Silverman came “from the sticks.” He was born upstate in Cortland on the nineteenth of May, in 1872, the son of George and Rachel. The New York Times records the Variety statement the father was “in the financial business.” Sime went to school in Syracuse and learned about troopers and Broadway. He came to New York in that job writing Broadway items for the New York American, moving on presently to the Morning Telegraph. The Morning Telegraph was the journalistic institution of gay little old New York’s sporting fraternity, the Great White Way and all that pertained. The Telegraph was already something of a

(Continued on page 34)
Mr. Felix Feist, Metro's sales chief, should commend his Kansas City exchange people for the heroic and vital part which they played in the recovery of his young daughter from becoming a paralytic.

Early one morning last week, O. E. Briles, operating the Stockton theatre at Stockton, Kan., frantically phoned Frank Hensler, MGM manager at Kansas City, to rush through some serum for his younger, who had stricken with what was diagnosed as attack of infantile paralysis. Chartering a plane, Mr. Hensler assigned his booker, Joe McQuire, to drive with the serum to Stockford, where half of the town had turned out and formed a circle in a pasture field to indicate a landing place. Needles in hand, doctors were awaiting McQuire at the hospital door. The girl is recovering.

Charlie Buttersworth speaks his mind in "My Wife and I." Says Charles, "I hold this country really needs fewer permanent waves and more permanent waxes."

Our efficient circulation manager, Mr. Dennis Shea, who still speaks with something of the twang of his ancestors, is quite cloy this week, days having received from His Royal Highness Prince Purachatra, of Bangkok, Siam, a subscription to MOTION PICTURE HERALD, together with the requisite from the royal treasury.

Around Times Square it is agreed that few performances have equalled that of Charles Laughton, Englishman, in "Henry the Eighth." London-made production shown privately last week by United Artists, and commented upon at length in last week's issue.

At about the same time the Astor theatre's sound machine was unreeing this masterpiece of acting, Mr. Laughton was busy in a hotel nearly packing his bags for a return trip to his native heath. After a year with Paramount in Hollywood, Mr. Laughton decided to appear in some Shake spearean pieces in England, at a salary of approximately $100 weekly, plus food. Paramount's Manny Cohen is said to have offered him a fat figure check for each week that he would continue working in Hollywood. Mr. Laughton prefers Shakespeare.

Mr. Laughton is only 32; looks much older. He has been in theatricals only six years, becoming an actor in 1927 despite vigorous protestations by a stern English father. Kelsey Allen tells us that Charlie's father "framed" him into getting Hamlet as his first stage part, in order to discourage the lad. But Laughton loved it. He's going back for more.

The appearance of a bit of circus life in Mae West's "I'm No Angel" necessitated some research work by Paramount's people into the history of the magic land of savastour and spangles. They discovered that President Washing ton visited Rickett's circus in Philadelphia in 1793, but he saw no elephants, for the first part of the year 1793 to arrive in this country until three years later.

This behemoth, purchased in Bengal by Capt. Cummings, lodged at Salem, Mass., in 1796. It amazed the said New Englanders by demonstrating a fondness for alcohol, and was said to remove corpses from the grave with the "inger" end of its trunk imbibing, in one gusty swallow, an entire jugful of whisky. ("Pre-war" stuff, too.)

Item in Mr. C. F. Zintel's theatrical newspaper, page five, current issue:

"F. P. 1" (current Fox-Gaumont release) has nothing more to recommend it than a novel idea. It is miscast, poorly photographed [except in some instances] . . .

Stupidly acted and miscast with a consistency one may admire. You'll get to be good at that bad . . . Skol sky [New York columnist] could get a collection of lumps on it if he were bone hunting . . .

Item on page six, same issue, same paper:

There is hardly a dull moment in "F. P. 1." . . . Conrad Veidt is his usual competent self . . . Jill Esmond does some excellent work, as does Claire Lennart . . .

Mere telling of the story cannot give an idea of the actual excitement it produces. . . .

The sets are striking and impressive . . .

Photography far better than most British Gaumonts . . . Story is convincingly told with the aid of good direction. More than satisfies.

Mr. Zittel's boys should get together. They are making "boner-collector" Skolsky's job much too easy.

Red Kann's Motion Picture Daily tells us that a story is going the rounds in Hollywood about a certain independent producer who sent out a call for 150 extras and specifically instructed them to wear overcoats when they reported on the set.

The extras showed up, gladly, as per instructions, so the producer borrowed their coats to dress up his picture for the scene where the extras got the overcoats in the first place.

Kelsey Allen jerked our head out of a soup bowl at Maurice Chevalier's farewell luncheon the other day, to tell us the story about a critic whose body was kept in a temporary vault several weeks longer than usual. One day the superintendent of the cemetery heard about it and called into his office the head grave-digger to admonish him for his negligence.

"What's the big idea," shouted the "super." "Why don'tcha keep your mouth shut?"

"Well, boss," replied the chief grave-digger, "we're waiting to give him a grave on the aisle."

Nunnally Johnson called Alexander Woollcott's attention to the following paragraph clipped from some unidentified movie magazine:

A beautiful close-up to Claudette Colbert for her thoughtfulness. When Claudette and her house-guests were about to take a swim, Miss Colbert saw that some birds were enjoying baths in her pool. She insisted that her own swimming party be delayed until the featherly visitors concluded their preenings and preenings.

"Out here," said Mr. Johnson, "we all feel that Miss Colbert did a mighty big thing when she didn't allow her guests to finish their baths, and in a way it is a kind of answer to those irresponsible people who go running around the country telling stories of not letting birds finish their baths. I shall remain on the job for further reactions, follow-ups and second and third-day stories on the situation."

A sign of the times is this advertisement in the Times of New York:

ACTOR, preferably one who can drive truck. Box Y 2911.

The "world's richest man" now has become one of its poorest. Fourteen years ago Edward J. Meyers, village blacksmith of Columbus, Neb., coined the phrase the "world's richest man." He gained wide attention when he wrote to a Nebraska editor a letter, so filled with romany and moonshine and optimism that it later was reprinted the world over. It was read from pulpit and platform, and made the subject of sermon and lecture.

But the world's richest man was nothing more than a blacksmith-philosopher. That wasn't what Meyers meant when he wrote about his "riches." His wealth was a "wonderful little wife, a little home, a beautiful daughter, a son grown to maturity and in life's game for himself," and last, "a good gun and a good old hunting dog."

Mr. Meyers retained his wealth down through the years. All of it remained intact until one night late in August when the son, Leslie—"grown to maturity and in life's game for himself," as the projectionist at the Columbus theatre, at Columbus, Neb.—left his post after the last show, and disappeared in the darkness.

The next morning his clothes were found on the river bank, but a search of its shallow waters has failed to give up the body. The blacksmith-philosopher is holding an open mind. He is not ready to accept any of the theories so far advanced—suicide, murder, desertion, amnesia.

We are told that the night following Leslie's disappearance was the first in fifteen years that he missed tending the projection machine at the Columbus theatre.

Said the father: "I was rich in the things which make for contentment. Now I'm as poor as a job when the old patriarch sat on the ash heap scraping himself with a potsherd. But if my son will come back Croesus will be but as a pauper compared with me."

Paramount this week flashed word to our city desk indicating that Miss Dietrich has turned her back on romantic offire. And another world problem is solved.

On all screens of New Orleans' theatres the owners daily flash a notice that the legislature in 1896 passed a law making it a misdemeanor not to remove her hat during a theatrical performance. But life would really be worth living if they would only make a law, punishable by decapitation, for a six-foot-six, broad-shouldered bird to occupy a seat directly in front of you and continually wiggle his head and neck from one side to another.

Says Metro: "Stages twenty-one and twenty-two are side-by-side on the Metro lot. On one, Greta Garbo is making 'Queen Christina.' On the other, Jean Harlow is filming 'Bombshell.' Garbo is using two Great Dames in her picture. Harlow is using three Sheep dogs in her film. Garbo always remains on her own stage. So does Harlow. But the dogs have started visiting back and forth."

On NBC's Texaco program the other evening, Budd asked Colonel Stooggane why he had Hollywood as a "scenic tour for the movies," replied the colonel.

"And how did the studio executives like it?"

"insisted Budd.

"If was so bad they had to rewrite it before throwing it in the waste basket, admitted Stooggane."
FOX continues to ring the bell with a run of hits that are the talk of Hollywood...the delight of exhibitors. In every key spot...new highs...week after week (see facing page). Such consistent success comes only from unerring show instinct...plus organization. Fox manpower has both...to your everlasting profit!
BERKELEY SQUARE with LESLIE HOWARD and HEATHER ANGEL. Jesse L. Lasky production. Eight-star hit...4 each from Liberty Magazine and N. Y. Daily News. New York's road-show smash at $2 Gaiety. Extra shows needed to handle crowds in 2nd smash week.


MY WEAKNESS with LILIAN HARVEY and LEW AYRES. B. G. De Sylva production. All-day lines...four abreast...eighth of a mile long...at Radio City Music Hall. "Should do business in all spots. Miss Harvey displays everything a producer wants from a star," says Variety. It's in!

New Jersey Allied Hears Samuelson On Code Hearings

by A-MIKE VOGEL

The annual eastern regional convention of Allied of New Jersey got under way Monday in Atlantic City at the St. Charles hotel. Sidney E. Samuelson, the unit’s president, had to be in Washington because of code matters and Irving Dollinger, secretary, sounded the opening gong.

The highlight of the first day’s session came when Maurice Benn, Philadelphia exhibitor, made an impassioned plea for the banning of double bills. Mr. Benn said he felt double features would eliminate short subjects necessary for diversified programs to encourage juvenile patronage. Mr. Benn was followed by Maurice Brown of Sheepshead Bay, L. I., and a West New York exhibitor, who declared duals would soon lead to triple features.

Control Boards Discussed

On Tuesday Mr. Samuelson arrived from Washington and immediately launched into discussions of the code and the special hearings.

Considerable discussion developed over proposals for authority to be vested in local control boards to be set up under the N.R.A. code. Other subjects included theatre leases, disclosures of theatre receipts, discontinuance of rebates in the form of two-for-one, scrip books and service passes. Suggestions were offered on clauses covering the checking system, transfer of ownership to evade contracts and substitutions.

Mr. Samuelson planned to take all such submitted suggestions back to Washington the end of the week.

At the banquet Tuesday evening a speaker was A-Mike Vogel, chairman of the Managers’ Round Table Club of Motion Picture Herald, who discussed theatre advertising and exploitation under the N.R.A.

All officers of the New Jersey association were re-elected for another term and included Sidney E. Samuelson, president; Julius Charnow, L. M. Hirschblond and Harry L. Waxman, vice-presidents; Irving Dollinger, secretary; Frank L. Warren, treasurer; J. Unger, assistant secretary; L. Georgesky and W. D. Hunt, assistant treasurers.

The three-day meeting concluded Wednesday morning. Those in attendance were:

Bannon, Anthony
Becker, J. M.
Benn, Maurice
Blum, C.
Brown, Maurice
Carroll, Nancy
Charnow, Julius
Davis, David
Dollinger, A.
Dollinger, Irving
Elichy, E.
Faulkner, Fred
Ford, William
Geroisky, Louis
Ginsburg, M.
Gold, Louis
Goldblatt, Robert
Hildinger, Mrs. C. C.
Hirsblond, L. M.
Hopkinson, Thomas
Hunt, W. D.
Kalm, Herman
Kelly, E. Thornton
Lacey, Mr.
LaRue, A. C.
Lazarnick, Thomas
Le, Joe
Levenson, Joseph
Leving, Louis
Liebman, Roy
McAvoj, J. P.
Mauntell, J. J.
Margulies, A.
Newbury, Lee
Rappaport, C. M.
Roth, A. A.
Sabo, A. J.
Samuelson, Sidney
Seligman, S.
Snapers, Dave
Sneider, M.
Sobolok, Stanley
Spewack, M.
Thomas, Mike
Tugner, Jack
Varbalow, Sam
Vogel, A-Mike
Waggoner, Frank L.
Waxman, Harry I.
Weitzman, Louis
Wetzel, L.
Wilkins, M.

SOAP AND STARS AD COMBINATION

The woman who sees the photograph of a film star in a soap advertisement in a newspaper usually is impressed, according to "Advertising Age." If she sees the same actress in a film immediately thereafter, she is likely to buy the soap credited with creating the beautiful complexion, the business paper says.

This appears to be the theory of Lever Brothers, soap manufacturers, who in their newest tieup with motion pictures in behalf of Lux Toilet soap are going after film star endorsements "in a big way." The most recent example of this type of advertising was a tieup with "Lady for a Day," featuring Glenda Farrell. Advertising copy read, "I longed to know the secret of Glenda Farrell's charm," and the copy went on to relate the usual romance story of the girl "who finally won her man after using Lux for three days."

Fox Signs White To Do "Scandals"

George White, well-known Broadway producer of George White’s “Scandals,” has been signed by Fox Film to produce and direct an annual edition of his “Scandals” for the screen for five years. The first will go into production at the Fox Coast studio November 1, and is expected to be ready for release early in 1934.

Sidney R. Kent, Fox president, in announcing the contracting of Mr. White, indicated the producer would have the entire resources of the studio at his disposal and would also produce other projects of his films. The film versions of the “editions” will be originals and will be written expressly for the screen medium. Mr. White leaves New York for Hollywood shortly to begin preliminary work on the initial production.

Exploitation Booklet for Fox-Educational Shorts

A loose-leaf booklet with exploitation material for Fox and Educational short product has been conceived by Gordon S. White and worked out with Gabe Yorke and Joel Swensen of the Fox advertising department. The first issue, with its 28 pages, has material on Fox Movietone News, the Magic Carpet series, and a number of two-reel productions.

Irene Thirer Goes to Rialto In Charge of Publicity

Irene Thirer, motion picture critic for the Daily News, New York, and credited with originating the “star” rating system, has been placed in charge of publicity for the Rialto theatre by Arthur Mayer. She also will assist in bookings.

call for immediate return of German players reported

Though the German consul disclaimed official knowledge, much was made last week in the Los Angeles Times and in the Examiner of a report that the Hitler government of Germany was demanding immediate return to the native hearth of the German players now engaged in film production in Hollywood, most of whom are under contract.

Dorothea Weick, Paramount player, who scored recently in "Maudlin in Uniform," said: "Before I left Germany I obligated myself, if Paramount chose, to remain in Hollywood for a definite term of five years. That contract would have to be taken over by any German government agency before I considered requesting my return."

Marlene Dietrich, also a Paramount player, during the three months she had been away, never once crossed the boundary into Germany, and she returned to the United States on a French boat, though she had sailed on a German steamer.

Before sailing for New York she was quoted as saying, "I have a long contract in Hollywood, and I shall probably never again make films in Germany."

Nazi control of the film industry in Germany had its inception late last year when it was announced by the Hitler government, it was revealed in Kansas City this week by Toby Brenner, owner of downtown theatre property, who recently returned from an extended visit in Germany.

Move Begun Before July 1

Mr. Brenner, who claimed to have gained his information first hand from expelled German film workers, said that before July 1 the government had taken steps to dissociate Jews from film work, and it may be impossible for Mr. Brenner, Ufa, largest German producer, who had discharged 2,986 out of 310 Jews employed, to return within the 30-day period he was kept secretly on half-pay by the company, pending a possible relaxation of the stringent regulations.

Numerous German directors of highest rank are reported to have migrated to the French Hollywood, notable among them Eric Pommery, producer of "Fox at the Bijouville Studios," near Paris. Approximately 5,000 German players are listed as unemployed. Actors and actresses under contract to "legitimate" producers in Germany are not permitted to work in a motion picture studio or to engage in radio work, without a special permit.

Theater attendance in Germany is reported at a very low ebb.

Charles Chaplin and Max Reinhardt are in the United States in a suggestion by the Nazi propagandist to German “patriots” all over the world to “get” the “enemies of Nazi-dom,” according to the New York Daily Mirror. In a document by Dr. Johann Von Leers, titled “Jews Are Looking at You,” the comedian is characterized as “this boresome as well as repellent yapping little Jew.”

In the statement is the word “unhallowed” at the conclusion of each paragraph. Mr. Reinhardt, producer of the famous “Miracle,” is described as “Professor (or) Professor (or) Herr (or) Jev (or) Goldman” (not long ago as High Priest of the Stage over no less than four Berlin theatres, the Comedy, the German Playhouse, the Theatre of Berlin and the Kurcurterendamm. None of them thrilled under his regime. His worthless and soul-less art was passionately preached to a discredited German people by the Jew press.”
BRITISH EXHIBITORS LOOK TO FALL
AND GOOD FILMS AFTER HOT SPELL

Exception Is "Cavalcade" With
Eight Weeks Business Done in
Eight Days; Gaumont-British
Steals March on the Trade

by BERNARD CHARMAN
Of London Correspondent Staff

Exhibitors of England are planning their
faith to fall and winter business and the
promising product ahead both from Holly-
wood and London studios, after a prolonged
hot spell from July into September that held
the box office to spasmodic activity at best.

An exception to the rule is "Cavalcade,"
which has been making money
quite oblivious of the weather. As
this is being written, it has had 23
weeks in the West End here and looks
set to run on well into October. Pre-
released at several leading holiday
resorts it was reported as doing phe-
nomenal business. One exhibitor said
his picture did eight weeks' normal
business in its first eight days at his
theatre.

Gaumont-British Feat
Gaumont-British have just slipped a gag
across the trade and deserve a medal. They
have completed a production that Wardour
Street knew nothing about, and at the same
time have destroyed the old-standing belief
that British producers were ignorant of
exploiting topical incidents.

The film is titled "The Fire Raisers" and
deals with how Hitler's emissaries make their
breaks out of fire insurance frauds. Though
the film story is said to have been conceived
before the news broke, Great Britain was cur-
rently intrigued by a criminal case in which a
band of crooks came before a judge for
conspiring in carrying out frauds of an identical
nature.

In order not to lose any of the remark-
able gratuitous publicity that the case awak-
ened, the picture was set for an immediate
West End run, its general release following
at once.

Legal advice as to the advisability of con-
tinuing with the film while the case was be-
fore the court was obtained, and it was
agreed to submit scenario and all stills taken
during shooting to the leading attorney in
the case. All the players and studio staff
were pledged not to divulge details.

Nothing To It
Wardour Street was startled by announce-
ment that Herr Hitler was about to break
into the English exhibiting field, in order
to disseminate Nazi propaganda. The story
said Hitler had sent an emissary to give a
number of circuits the once-over, with a view
to buying. Nothing to it, says the trade.

Acrimonious Debate
We are still feeling a bit burned up over the
New York American's panning of Doug-
las Fairbanks' association with British pic-
tures. [Details of Fairbanks' plans appeared
in last week's issue.] The American appears
to have taken the attitude that Fairbanks has
been letting off a lot of hoohy about em-
ploying his magnificent physique for the
job of bodily shifting the center of world
production from Hollywood to London.

What Fairbanks actually said, of course,
was something very different. He was merely suggesting that the
swing of the pendulum probably
would become more marked from
Hollywood to Europe as the latter
continent improved in its production
methods.

We over here have got far more sense
than to think the acquisition of one
actor is going to bring about the downfall
of Hollywood.

The acrimony evidenced between the Brit-
ish and American papers is a much more
distressing phase of the matter and it is all so
needless, because there is plenty of oppor-
tunity for the two big English-speaking
countries to work hand in hand.

Advance in Television
A big advance in television is foreshad-
owed by the latest news from British Broad-
casting Corporation.

Already the B. B. C. have, I understand,
installed two separate transmitters for tele-
vizing motion pictures on an experi-
mental wave length of about 7 meters.

Naturally, nobody here anticipates that
any system of television which the B. B. C.
may be using will affect the cinemas for a
very long time ahead.

Columbia announce with a boom of the
drum that they are going to inaugurate the
new era in which they emerge as distribu-
tors in their own right in the British market.

"Lady for a Day" is to be the subject of
their first presentation here, and instead of
trade showing it in the normal manner, they
have gone to elaborate preparations for a
grand dinner and dance at the Dorchester
hotel, at which the picture will be screened.

Hollywood Personalities Abroad
Quite a number of Hollywood personali-
ties floating around London in the last few
days. In a week we have had Raquel Tor-
es and Greta Nissen, B. P. Schulberg with
Sylvia Sidney, H. B. Warner and James A.
Fitzpatrick.

"Dinner at Eight" in London
"Dinner at Eight" had a great send-off
in the West End a week ago. Its premiere
at the Palace theatre was a gala occasion
for London, and was staged on a scale to
which this little town is not accustomed.
All the "bigwigs" from every part of society
were in the audience, and there was quite a
sprinkling of notables from the film business.
The theatre was decorated on a most lavish
scale, and the searchlights outside made the
whole place look very bright and gay.

Wallace Beery ended up his London "holi-
day" by appearing in person, and was sub-
sequently mobbed by the enthusiastic crowds
as no star has ever been mobbed in England.

Creditors File
Bankruptcy Claims
The filing of claims in Kansas City
against Fox Rocky Mountain Theatre Com-
pany, adjudged bankrupt last week, was
completed last week before Referee Fred S.
Hudson. The six-month period in which
claims may be filed having expired, no
further claims, other than for taxes, will be
accepted.

The largest single creditor is Fox West
Coast, holding company for the bankrup-
ty, with a claim of $6,333,066.34. Another
claim, in behalf of L. B. Wolf and M. B.
Shanberg, was for $486,977.79, plus
interest.

Among other major claims are: Chase
National Bank, $701,182; Fox Film Cor-
poration, $3,263.47; Grand Opera Company,
$150,000; Grand Opera Company, $28,-
333.28; Murphyshoro Opera Company,
$510,000; Paramount National Distributing
Company, $6,233.93; Public-Nebraska, Inc.,
$6,155.09; National Theatre Supply Com-
pny, $2,854.90; MGM Distributing Com-
pany, $868.36; RKO Distributing Corpo-
ration, $572.11.

Keith-Albee Loss
Equal to $355,695
Keith-Albee-Orpheum Corporation and
subsidiary companies have reported a net
loss of $355,695 for the six months ended
June 30, 1933. The net loss for the first
quarter equaled $76,742.74 and for the sec-
ond quarter was $278,952.59. The first
quarter loss includes net loss of Orpheum
Circuit, Inc., and its subsidiaries, amounting
to $124,836.16 from January 1, 1933, to
January 27, 1933. Orpheum Circuit was
adjudged a bankrupt on the latter date.

The profit from operations during the six
months period was $289,662.80, the figures
for the first and second quarters being $274,-
300.03 and $15,382.77, respectively. Depre-
ciation and amortization for the two quar-
ters were $351,022.77 and $294,335.60, re-
spectively.

Ontario Allied Exhibitors
Elected Gordon Fillman
Gordon Fillman of London, Ont., is the
new president of Allied Exhibitors of On-
tario, elected at the annual meeting at
Toronto last week. Harry Alexander of
the Park theatre is first vice-president; M.
Gebertig, Blue Bell theatre, second vice-
president; William Brady of the Madison,
secretary-treasurer; H. B. Wells, assistant
treasurer. All are of Toronto. Oscar R.
Hanson was re-elected general manager.

Free admission to the unemployed
was voted by the independent exhibitors for
the first six months of the year in the
Citizens' Friendship League, of which
Colonel John A. Cooper is president.
"GENTLEMEN! QUALITY CANNOT BE CODED!"
PUBLIC TO DECIDE CODE PRICE-FIXING

Public reaction is to decide whether the principle of price-fixing is to be included in codes other than basic industry-wide clauses. Whether or not it is understood in Washington, the retail trade and drug store codes are the trial boards, N.R.A. Deputy Administrator Whiteside having made public the code texts before submission to General Johnson.

Mr. Whiteside contends adding a fixed percentage to wholesale costs as a standard for retail prices is price-fixing. Opposition to the plan is understood led by Professor O. W. M. Sprague, economic adviser to the Treasury Department, while many prominent business leaders are supporting the plan.

Electing Points—Including the right to buy, block booking, labor, double features, score charges, protection, and others—especially with regard to the rights of buyer and seller, will be determined by the N.R.A., said the deputy.

Asked before adjournment of this week's Washington conference whether or not the code had been written, Mr. Rosenblatt replied: "Considerable progress has been made even if some of them don't know it."

May Eliminate Some Clauses

He indicated that some of the clauses may not be found in the final code, but would not reveal the nature of those which he had in hand for possible elimination. It is assumed that they have to do with controversial subjects. Such clauses, however, if not a definite part of the code, might be handled by local committees which will be appointed later to supervise the code machinery.

Meanwhile, not a single point of issue has been settled, either between labor and exhibitors or between exhibitors and distributors. The producers' code clauses 9 and 10 will be discussed by this group in New York and referred to Mr. Rosenblatt in a few days. These deal with a ban on "star raiding" and relations between studios and agents.

It appeared that producers, distributors and exhibitors within the next few days will designate individual skeleton committees to go back to Washington next week, permitting the majority group of each field to return to their regular businesses. The delegates are to be Sidney R. Kent, B. B. Kahane, George Schaefer, R. H. Cochran, E. A. Schiller and Harold Bareford, Warner attorney.

Almost equally as important as the contents of the code itself is the manner in which it will be administered. Wide and almost unlimited powers to local zoning boards, with complete judicial authority, to pass upon disputes and code violations, in all probability will constitute the method by which Mr. Rosenblatt will endeavor to satisfy all elements in the motion picture industry.

Right to Buy Films Still a Main Issue

It is known that Mr. Rosenblatt favors the local zoning board arrangement as it automatically would keep disputes localized and act as a clearing house for all complaints.

Every organized group represented in Washington during the past three weeks has been fighting for some sort of representation in the "supreme" code authority—the academy, labor, affiliated theatres, major producers and distributors, independent producers, theatres and distributors. Who ultimately will have a voice in the proceedings still is a matter of much speculation.

Continuing this week to be one of the biggest points of issue, of prime importance to the entire industry, is right to buy film in an open and unrestricted manner. The National Recovery Administration, it was understood Tuesday, will insist upon the inclusion of this privilege in the final code for the industry, and exhibitors who have fought hard and vigorously for this system will, if the proposal is adopted, be permitted to buy new release pictures at the open market.

The proposal is to be made by the cinema committee, and the exhibitor committee meeting Monday.

Some of the many interests who advanced their equally varied theories maintained, for example, that the type of theatre involved is the vital point in determining this issue. Others believed that all runs should be on a similar or at least a corresponding basis, thereby literally throwing the market "open wide" and permitting all exhibitors who meet distributor terms to play any given picture at the same time. On the other hand, E. A. Schiller, of Loew's, pointed out that a distributor of necessity would experience considerable difficulty in determining his buyer if a 200, a 200 and a 2000-seat theatre all bid for the same picture.

ZONE CONTROL BOARDS DISCUSSED

Mitchell Klupt, attorney for the Independent Motion Picture Exhibitors Code Protective Committee, started an argument which lasted more than three hours when he declared that circuit buying power, as it has been known under any and all circumstances, and that in any case where pictures are licensed in bulk, for a number of chain theatres operating in a number of competitive areas, the total purchase price of such a bulk license should be fairly allocated to the several competitive areas for the purpose of determining the proportionate price or rental of such pictures which are to be used in a particular theatre.

Ed. Kendell, president of the Motion Picture Theatre Owners of America, immediately attacked Mr. Klupt's proposal, saying that any clause which is adopted on the right way must be in phraseology understandable to every exhibitor and must be in direct opposition to the Klupt clause, which would allow simultaneous playing of a picture in three theatres in one situation. If exhibitors knew what would happen under this clause they would descend upon Washington in protest.

Star salaries also came in for their share of denunciation, but at the hands of the N.R.A., which insists upon reductions of those financial remunerations which it considers "excessive and wasteful." The Academy of Motion Picture Arts and Sciences, however, is reported bitterly opposed to any such mass paring of proceedings.

In a lengthy brief, subscribed to by all chairman in the various Academy committees and submitted through Lester Cowan, secretary, the Academy declared for freedom of open bidding for personal services, a practice which long has been recognized as one which automatically serves to "jump" a player's salary allegedly far beyond his actual box-office value. The brief was submitted late Tuesday after reports subsequently denied by Mr. Rosenblatt, to the effect that the N.R.A. intended to establish a salary control board. It stated that the value of the "unique, personal services" which go into subsequent run house to the de luxe first-run, are allowed to bid for film in an open market at the same time.
"RIGHT TO BUY" STILL A LEADING ISSUE

Screen and Stage

Set NRA Rally

The drive in support of the NRA by the newly created National Stage and Screen Legion, headed by Harry Schulman, chairman, will get under way in New York on Friday of this week with a rally in Times Square, and will be concluded the last week in November with a national stage and screen week during which every motion picture, vaudeville and legitimate theatre in the country will show pictures or present speakers urging support of the NRA. Radio entertainers are expected to do likewise over the air this week as well as during the final drive.

Two large torchlight parades are scheduled, one for Broadway the last week in October and the other in Hollywood the first week in November, in both of which stage and screen celebrities will participate. The Times Square rally, postponed a day because of the death of Sam Silverman, is to be the first of a series of bi-weekly gatherings on Broadway and in every city of the country of more than 50,000 population. A speakers' platform, decorated to resemble a stage, has been erected in Times Square opposite the Palace theatre.

Ring Lardner Dies; He Wrote 'Elmer'

Ring Lardner, playwright, author and sports writer, died of heart disease Monday at his home in East Hampton, L. I. He was 48. Best known for his baseball stories and plays, Mr. Lardner was also known to motion picturegoers for his "June Moon" and "Elmer the Great," both produced by Warner-First National.

Born in Niles, Mich., he started his career early as a sports writer and was an avid follower of baseball. As a young man he once said he had three "great ambitions." First was a desire to see all the baseball he possibly could, the second, to write stories for magazines, and the third to have a play produced.


For years he wrote sketches for the Ziegfeld Follies and his "June Moon" and "Elmer the Great" were legitimate stage plays.

Al Picker Dead of Injuries

Al Picker, well known exhibitor of Michigan, died last week as a result of injuries sustained in a recent auto accident.

A

AARON, George: MITO of Pennsylvania

ABELES, Arthur: New York

B

BARB, Calvin: Omaha exhibitors

BARRISTER, David: MITO of Pennsylvania

BERENDS, E. R.

BERNSTein, Ben: President, Independent Theatre Owners of Eastern California

BERNSHARD, Joe: Warner Theatres

BLUM, Herbert: Allied, Baltimore

BLUMENTHAL, Louis: President, Independent Theatre Owners Code Protective Committee

BOLINGINO, Lawrence: New York exhibitor

BROOKS, Robert: Attorney, representing affiliated theatre

Burr, James: Local 182, IATSE

C

CASEY, Pat: Studio labor executive

CLARK, James

CODRANE, Robert: Vice-president, Universal

COHEN, Jack: President, Columbia

COLE, H. A.: Allied States of Texas

Cowan, Lester: Secretary, Academy of M.P. Arts and Sciences

D

DEBROW, Sam: Paramount Publicity

De Mille, William: Director, Academy of M.P. Arts

E

EBRY, Arthur: Film Daily

ELDER, Harold

ELLIOTT, William C.: President, IATSE

F

FEIST, Felix: Sales manager, MGM

FRANKLIN, Harold B.: RKO Theatres

FRIEHLANDER, A. L.: First Division

G

GARVAN, Pat: Master Art

GLENBRENNER, Louis: Local 77, IATSE

GLUCKSMAN, Herbert: President, Majestic

GOLDEN, Ed.: Sales manager, Monogram

GORDON, Sol E.: East Texas Theatres

H

HARMON, L. S.: General counsel, California circuit

HARRISON, L. B.: Southern exhibitor

HARRISON, Pete: Editor, Harrison's Reports

HAYS, Will H.: President, MPPDA

HAZEN, Joe: Warner legal department

HEBBINGTON, Fred: MITO of Missouri

HERZBERG, Henry: Studio attorney, Paramount

HESS, Gabriel L.: Attorney, MPPDA

J

JAFFEE, William: Attorney, Columbia

JOHNSON, W. RAY: President, Monogram

K

KAHANE, B. B.: President, Radio

KANT, Maurice D.: Editor, Motion Picture Daily

KENT, Sidney R.: President, Fox

KLEIN, Mitchell: Counsel, Independent Exhibitors Code Protective Committee

KRANTZ, Charles: United Artists' manager, Washington

KYMNDALL, Earl: President, MPTOA

L

LEWIS, Charles: New York

LEWIS, Edwin J.: Attorney, representing Association of Motion Picture Producers

M

MCKAY, William: Counsel, Universal

McWILLIAMS, Frank

McHERST, Arthur: Allied of Nebraska

MEYER, Fred S.: MPTOA

MILLER, Jack: President, Chicago Exhibitors Association

MONTAGUE, Abe: Sales manager, Columbia

MOORE, Tom: Washington

MOORE, Charles J.: New York exhibitor

MOUNTAIN, Dave: New York

MURPHY, Tom

MYERS, Abram F.: Counsel, Allied States

N

NIZE, Louis: Counsel, New York Film Board

OCHS, Lee: New York exhibitor

OREILLY, Charles L.: President, N. Y.

TOCC

O'TOOLE, Mike: MPTOA

P

PAXE, Charles: Universal

PALSFREYMAN, Dave: MPPDA

PATTERSON, William C.: Warner Theatres

PHILLIPS, Harold: MPPDA

PHELPS, Everett

POEuell, David: Attorney for William Fox

R

RAFFERTY, Edward

RAKAVE, Terry: Editor, Motion Picture Herald

RICHEY, H. M.: Allied States of Michigan

RITTEN, James: President, Allied States

ROSENBLATT, Leon

ROSENBLATT, Sol A.: NRA deputy

RUBIN, J. Robert: Vice-president, MGM

S

SALTMAN, Sidney: President, Allied States of New Jersey

SCHULSTEIN, Aaron: Chicago Allied States

SCHWARTZ, George: General manager, Paramount Publicity

SCHWARTZ, Jacob: Counsel, Federation of Motion Picture Industry

SCHENCK, Nicholas: President, MGM

SCHILLER, Ed: Loew's Theatres

SCHWARTZ, Arthur: Attorney, Chelseafield and Irwinable

SCHWARTZ, A. H.: President, Century Circuit

SEIDER, Joe: New York exhibitor

SHAPIRO, Jack

SKOURAS, George: Vice-president, Skouras Theatres

STEFFES, W. A.: Allied States of Northwest

T

THOMAS, Harry: President, First Division

WALSH, Morgan: Independent Theatre Owners' Assoc., California

WARNER, Harry M.: President, Warner Bros.

WEBER, Bert: MPPDA

WEIDMAN, Milton C.

ROBERT WILBY: Wilby-Kincey Theatres

YAFFA, Harmon: New York exhibitor

YAMANS, Nate: Allied States of New England

Radio Code Hearing Held

With little of a controversial nature involved, the code for the radio broadcasting industry was discussed at a public hearing Wednesday in Washington before Deputy Administrator Sol A. Rosenblatt. The code is now in the process of negotiation on the few points over which there were differences of opinion.
"HOLD THAT LINE!"

"HOLD THAT LINE!"

"HOLD THAT LINE!"

"HOLD THAT LINE!"

The story’s running NOW in the Saturday Evening Post!
“HOLD THAT LINE!”

—right up to the doors of your theatre!!

—and this is the picture that will do it! ... Universal's smashing football romance, planned and produced to top even "The Spirit of Notre Dame" and "The All American"! ... Released to you for the cleanup of cleanups right when this country's football fever is at consuming heat! GRAB IT!

(Continued from page 26)

production cannot be determined by the revenue derived from their pictures because the pictures are sold in groups along with others of varying talent values. It goes on to say that so long as pictures are sold in blocks there cannot possibly be an accurate estimate of an individual picture's worth and, consequently, the value of an artist's services cannot be accurately determined.

Studio Payroll Up
To Normal of 30,000

Nearly 30,000 men and women are now on studio payrolls, the studios reported this week, bringing the industry's production employment up to normal for the first time in three years. Forty-eight features are in work, with plans to get 67 new features under way within the next 30 days.

B. B. Kahane, president of Radio Pictures, and chairman of the studio's code hearing, said that a plan has been worked out between a committee of extras and the Academy of Motion Picture studios, whereby extras are to be re-registered. He said this will go a long way toward settlement of that problem, in regard to both wages and working conditions. There are thousands in Hollywood at present who place themselves in extras' ranks, when, as a matter of fact, they do not belong there, Kahane said. Through re-registration it would be possible to segregate extras recognized as such through prior employment and they would be given preference at all times.

The labor unions were still causing considerable difficulty this week, particularly insofar as their code proposals affect the exhibitor. The International Alliance of Theatrical Stage Employees refused to budge from its previous stand that theatres should be compelled to employ one man for each projection machine.

On Monday the exhibitor committee, headed by Jack Miller of Chicago, swung down the gauntlet and demanded a 44-hour week for operators, as against the 36-hour demand of the IATSE; the per-hour wage scale in effect July 1, 1933, where contracts existed between theatres and the union, or the 40 cents per hour minimum specified for mechanical workers in the federal blanket code where no contracts exist, and a ban on strikes until the National Labor Board settles any disputes which may arise. These demands constituted their final say in the matter, the committee stated, and it was said that Miller told Deputy Administrator Rosenblatt that if he or labor did not approve of the terms, the Administration could write its own.

It was understood Tuesday that the IATSE might "reconsider" its demand and that a considerable amount of disagreement over this question was noted in the ranks of the union itself.

Method of Operation of Unions Discussed

One of the most important topics of Monday's committee meetings, however, was not the question of labor conditions, wages or hours. Something which may have a far more reaching effect than any of these was broached and came to an emotional, both on the part of exhibitors and Mr. Rosenblatt. This was the subject of the "method of operation" of these theatrical unions. Coming on the heels of the sensational charges made at the public hearings by Robert Wilby, of Valaetana Theatres, attacking the operating committee under a regime of intimidation, dynamiting and stench bombing, the committee presented factual evidence that in the administrator of such conditions do exist and are being carried on quite openly throughout the country. Of special interest in the Wilby case, was a recent report from the Chicago Tribune, which said, among other things: "Moving picture exhibitors are particularly vulnerable to criminal attacks because their patrons can easily be frightened away by bombing and other acts of violence. Nothing really adequate can be said of such a situation permitted to exist in control of the most popular amusement offered in town."

This editorial was brought on by a series of criminal actions involving theatrical labor union locals in Chicago, in which several operators had been beaten and one killed.

Pat Casey,2 labor director for the major producers, declared Sunday that there has been no change in the attitude of the producers toward cameramen's demands for limitations on hours and replacement by others when production is in work. Mr. Casey indicated that the producers will not grant this concession.

It also was understood this week that week-to-week showing of radio shows, periods for performers working in vaudeville and presentation picture houses, would be a definite part of the final code.

Mr. Rosenblatt, in reply to a direct question Sunday, said that increased overhead in all industry branches under the NRA appears to be more than probable, and the film industry's overhead will go up along the same lines as that of other industries. He also said that increased buying power will reflect itself proportionately.

The double feature situation again was discussed by both sides this week. In Washington, agitation for local voting on the dual question resulted in the statement of Jacob Schechter, counsel for the independent exhibitors, that the independent exhibitors will go to the courts, if necessary, to test the legality of any restrictions imposed upon twin bills.

Special Hearing
For Independents

Mr. Rosenblatt, however, put a temporary halt to the fears of any and all parties with the announcement that before any final decision is made on this subject a special hearing will be held for independent distributors to state their cases. On the other hand, it was understood that Mr. Rosenblatt had conveyed the information to exhibitor representatives Monday that major distributors would be entirely satisfied with a code which merely eliminates any mention of double features in any way whatsoever. Earlier in the week various interests had proposed leaving decision in any locality to 75 per cent vote of active affiliated theatres and 75 per cent of active independent theatres. Independent distributor leaders, protest ing the proposal's weakness, walked out of the proceedings, and it was then that Mr. Rosenblatt announced the special session.

Final decision on the plan has not yet been made, although the matter had been thoroughly discussed with manufacturers of china and pottery agents.

Proposals were made Sunday which would ban premiums by a 75 per cent majority vote of active affiliated and active independent theatres in a situation. This plan may be adopted if Rosenblatt indicated.

The MPTOA will continue its fight for elimination of score charges in spite of the unofficial attitude of the Consumers' Advisory Board that score charges are not a matter of public policy but of price between buyer and seller. Independent exhibitors are standing solidly with the MPTOA on this point.

Seek Reconciliation on
Agents and "Raiding"

While producers had not as yet been able to come to an agreement on their clauses relating to agents and star raiding, efforts to reconcile the various groups on agency restrictions under Article 9 of the present code were continued Tuesday under the chairmanship of B. B. Kahane, and the results were described by him late Tuesday as "satisfactory."

Overseating is going to be effectively disposed of, it was understood this week, with exhibitor committees inquiring as to the amount of protection which would be afforded established theatre operators against new construction in situations already oversubscribed. The exhibitors also insisted that buildings of darkened theatres in such localities by new interests entering the business. Just what steps will be taken along these lines has not been determined, but it was understood that Mr. Rosenblatt will take up the matter as soon as public hearings on the radio code have been disposed of.

Arthur Lee Warns
On Restrictions

Warning to American distributors and exhibitors that any attempt to restrict the importation of pictures made abroad might result in "serious retaliatory measures" was sounded Wednesday by Arthur A. Lee, executive vice-president of Gammont-British Picture Corporation of America. Such restriction was suggested in the proposed code for the industry at the NRA hearings in New York and Washington.

"American distributors receive from 20 to 30 per cent of their gross from the British Empire alone, and any attempt to throttle the distribution in this country of British films would be viewed with a degree of disfavor which might imperil distribution in Empire countries," Mr. Lee declared. Other nations, he said, probably would "feel the same way about it," and take retaliatory steps.

"Gaumont-British is one of the biggest users of American pictures in England in its circuit of more than 400 houses, and feels that in return its pictures of merit are entitled to fair consideration by American distributors and exhibitors," Mr. Lee said. "If steps of retaliation were taken abroad, the resultant drop in distribution grosses would be reflected in higher film rentals for theatre owners in this country."

Heiman, Former President,
Orpheum Bankruptcy Trustee

Marcus Heiman, former president of the Orpheum Circuit, has been named trustee in bankruptcy for Orpheum, succeeding the Irving Trust Company, New York, which resigned the post this week. Conflicting interests resulting from the coincident trusteeship of RKO and Orpheum caused the resignation, it was understood.

Arthur Lee

September 30, 1933

UNION OPERATING METHODS ARGUED

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UNION OPERATING METHODS ARGUED
HIS WORD IS LAW TO 20 MILLION PEOPLE!
I have just met a man who could have given P. T. Barnum aces and kings and still have beaten him at his own racket!

We folks in show business are inclined to think we have a first mortgage on showmanship and it's a great surprise to us to run up against someone else who can twist the tail of the great God Ballyhoo and make it sit up and do tricks.

Before calling upon Ely Culbertson I expected to find a professor of Mathematics. Instead, I found a man who thinks in newspaper headlines, knows mass psychology as we showmen think we know it, who took a game of cards and built it into a fabulous industry, who gets more fan mail and has more followers than the greatest of movie stars and who has made his word into law for twenty million people.

Culbertson had just returned from Europe after winning the International Bridge Championship played in London for the Charles M. Schwab Cup. Every day during the tournament the front pages of American newspapers had carried the returns, like box-scores for the World Series. It was hot news! just as hot to *more people* than the outcome of a heavyweight championship. During the tournament there were two short-wave broadcasts from London picked up and re-broadcast over the great NBC red network. It was hot news for Radio and its millions of tuners-in. In addition, almost 400 newspapers throughout the country were running the cabled syndicate articles of Mr. and Mrs. Culbertson while the 600,000 pupils of the 4,000 Culbertson licensed teachers formed the greatest cheering section any sports event ever had.

On Mr. Culbertson's desk were photographs of the scenes at Selfridge's, London's greatest department store, where the match was held. More than 27,000 people paid admission to sit outside a glass enclosure and watch the world's greatest bridge player perform while in the store's auditorium a giant electrical scoreboard recorded every card, play by play. Publicity! . . . yes, publicity on a grand scale, world-wide in scope and front page in results . . . but the touch of showmanship genius lay in the periscopes! Yes, they installed a flock of them, like the World War trench periscopes and rented them out so that the kibitzers in the back rows could look over the heads of those in front and get the thrill of a ringside seat. Surely you saw pictures, hundreds of newspapers published them.

It's amazing what this man can do with the drop of a card. During the Culbertson-Lenz match the whole world was held in suspense for six weeks. Millions, reaching for the milk bottle and the morning paper every day, read that *front page* story of the evening's play in their pyjamas before glancing at the so-called important headlines of a cock-eyed world.

Culbertson has injected that same showmanship into his series of short features "My Bridge Experiences" which RKO-Radio now has ready. Primarily they are comedies . . . and they're crammed with laughs . . . but you get the same suspense and dramatic kick when Culbertson plays a card as you would watching "Queen Bess" nose in, a 20 to 1 shot in the big Futurity. Whether you're a bridge player or not, you'll be on the edge of your seat when Culbertson makes a three-spot turn handsprings and do the work of a quartet of kings.

When you play these Culbertson pictures, go after them as you would your biggest feature. You're picking your own pocket if you don't . . . for this country has a ready-made audience of twenty million players . . . and to those twenty million Culbertson's word is law! They read him, quote him and they'll pay at the box-office to see him. They form a big chunk of the population you should pull into your theatre . . . and nothing but Culbertson will do it! Bridge is here . . . and there's an old Indiana political maxim that fits the situation, "If you can't kick 'em . . . join 'em".
The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 192.—(A) Just what is meant by one part of an electric circuit being "grounded" to another part? (B) Does it necessarily follow that because there is a ground there is current leakage? Explain. (C) Is the neutral of an Edison three-wire system always grounded? Give reason why it is or is not. (D) Explain the action of a true ground, as illustrated in Figure 101 of your Bluebook.

Answer to Question No. 185

Shanghai Up-to-Minute

In Fire Protection Devices

Motion picture theatres in Shanghai, China, are equipped with the very latest devices for fire protection, according to H. A. Crickman, assistant engineer of the Shanghai Fire Brigade. This is especially true of their protection rooms, Mr. Crickman said in a recent letter to fire protection authorities in New York, in which he made inquiries regarding the port-shutter system now being used in the Chinese city. "Shanghai theatres are using a method which is supposed to be in use in the United States," Mr. Crickman wrote, "running the shutters off one long overhead bar, this bar being operated by a counterweight. Release cords hold the bar in position normally so that the automatic shutters are held up, leaving the apertures open, but if the release is used, the bar rotates due to the counterweight, thus allowing all shutters to close the apertures.

"The release line is run horizontally across the projection room just over the film spool as it is when fitted into the machine and a fusible link is fitted in this line over each film spool."

Mr. Crickman's letter went on to ask whether the system is the latest development in projection room protection and whether it conforms to specifications current in this country. According to the report of the projection practice committee of the Society of Motion Picture Engineers, as presented at the 1931 Spring meeting in Hollywood, the Shanghai theatres' system is in almost exact accordance. The paragraph in the report dealing with this subject reads as follows:

"Projection port shutters shall be constructed of not less than 16-gauge iron grids built of iron flats, 2 inches wide and 1/2 inch thick, with spacers 1 inch wide and 3/4 inch thick for the shutter to slide in. The shutter shall be made of not less than 16-gauge iron, provided with leather bumpers on all sides to take up the shock when the shutter drops. Each port shutter shall be connected to a master rod by a string and ring attached to a pin on a master rod. The master rod is to be fastened securely to the front wall, approximately 18 inches below the ceiling. It should be provided with a sufficient number of bear-ings properly aligned to assure smooth operation, connected through pulleys and fusible links located over each projector and capable of being controlled at the exit so that it may instantly be tripped.

"All large openings in addition to the above shall be provided with an individual approved counterweight which will permit the shutters to be easily opened and shall be controlled by the master rod. All observation ports shall be provided with metal guides to receive 1/2-inch clear glass, this glass to be at an angle opposite to the projection angle and arranged to be easily removed for cleaning."

Trailer Firms Incorporate

National Screen Service of Minnesota, Inc., and Advance Trailer Service of Minnesota, Inc., have filed charters in the State House at Dover, Del., R. L. Ray, H. E. Grantland and Walter Lenz of Wilmington are incorporators.
The Way to Love
(Paramount)
Romantic Comedy
Very much different from the usual Chevalier picture, "The Way to Love," while a combination of comedy and romance, has much of its fun in holism of the old fashioned slapstick variety. The remainder is the result of dialogue, action and situations. The romance is novel and an unusual one. In the usual way, the hero is the typical is an intelligent, well built George. Romance is thereby forced to blend a modern, concerted a stampede of Ann's, selected. A novel fashion, picture, dialogue, emotional consequence. This basic story is simple, yet it has a strong emotional appeal. Character portrayals and the humanization and parentheticals to which audiences should really warm. Their sympathies will be evenly divided between the sad-eyed Madeleine, who never knew any happiness, and the happy-go-lucky poet, philosopher, advertising sandwich-man of the sidewalks, Francois, whose greatest ambition is to be a guide and who lives to make others happy. Their romance is tinged with a little menace as her carnival knife-throwing guardian tries to get the model more in love with Joe to win her for himself. These situations develop the dramatic reactions that stir the feelings.

As a background the laugh-provoking asides are silhouetted. Francois is the walking ballyhoo for the jack-of-all-trades Bibi, who can do anything from taking your photo against any locality in the world to providing artificial costs of tax for chiseling wives. There's lots of funny episodes, as there also is in the way Francois talks himself into a job with Agent Chapusard and the hokum that follows when he is selected. More hilarity appears as Bibi is dealing out his amusing and they make a day of gay courting, culminating in a cocktail checker game.

The film's returns, occasionally with Rosalie taking the heart out of Madeleine by telling her Francois is to marry her niece, Anna-Marie, and Francois saving the little dog further to establish his idyllic character. Hokuem gets under way again in the tic-snipping episode, reaching its climax in the burlesque slapstick wrestling match between Francois and Wladek. Then the way is made clear for love and happiness.

There's a double-edged entertainment value in "The Way to Love." The title is a natural for an interest-stimulating teaser campaign from which all kinds of tricky gags can be developed. Chevalier has proved his box office draw. It should be more potent if you go to unusual efforts to tell them they are going to see him in a much different but just as charming character. Other names, particularly Ann Dvorak (the "Scarface" girl), Horton, Minna Gombell, Blanche Friderici, John Miljan and Arthur Pierson are adequate for marquee and other advertising purposes.

Because of carnival tone, the show should be exploited with a sideshow atmosphere: a Barker, freak show exhibits, a knife-thrower, marionette shows, pamphlets and banners and any other colorful devices of which you can think. Not forgetting Chevalier's own job as a walking ballyhoo, there's the sandwich-man idea. And make your patrons understand that "The Way to Love" is clean, clever, entertainment for the whole family.—McCartney, Hollywood.


CAST
Francois ................. Maurice Chevalier
Madeleine ............... Ann Dvorak
Gaston Bibi .............. John Miljan
Edward Everett Horton
Monseur Joe ............ Arthur Pierson
Suzanne ................ Minna Gombell
Rosalie .................. Blanche Friderici
Anna-Marie ............. Nida Westman
Pedro ..................... George Eulas
Chapusard ............... Douglas Dumond
Marcel .................... John Miljan
Chap .................... Sidney Toler
Hilde .................... Grace Bradley
Alice .................... Sue Carol
Many others.

Strawberry Roan
(Universal)
Western
No ordinary western, this, but entertainment that should hand any kind of audience a thrill. A wild horse, Strawberry Roan, is the center of interest. Around him is built the action. Humans, of course, contribute the romance, camaraderie and general atmosphere, but the horse is the one that people will be talking about.

This is the story, the hero, the heroine and the villain—the comedy relief, wild riding and the expected man to man battle, they're all there in typical western fashion, but the horse Strawberry Roan fans will recognize, and is should eat this show up. But for any exhibitor, anxious to provide his patrons with something really different, "Strawberry Roan" more than fills the need.

Here's what happens: The horse is an outlaw, suspected of driving other animals off the range. Determined to capture him, the Colonel puts a sporting proposition to Big Jim's determination by offering his ranch as a prize to any horse that he can capture and bring in. Humans really fade from the picture then and the horse grabs the spotlight. There's bronco bustin', such as any rodeo might envy. Action is as explosive as untamed nature, and through it runs the romance, drama and villainy, made spectacular by a stampede in which Ken saves Alice.

It's great stuff for kids, wholesome, exciting throughout, and it's an unusual feature for showmen who have the courage to play up something radically different. Stack up the marquee as a "Ken Maynard Western," it will do the business of a western, but if concerted effort is exerted to convince your audiences that you have a picture that will thrill them through and through, it should prove unusually profitable.—McCartney, Hollywood.


CAST
Ken ....................... Ken Maynard
Alice ..................... Carol Dempster
Bert ....................... Roy Roberts
Ruth Hall .................. Nita Naldi
Ham ....................... William Booxom
Shanty .................... Fraser Fayeselli
Bilch King .................. Burns King
Big Jim .................... James Marcus
Slim ....................... Slim Goodbody
Bill Patton ............... Jack Rockwell

Ann Vickers
(RKO Radio)
Drama
The picture retains much of the Sinclair Lewis novel atmosphere. Quite a bit has been eliminated. Still it is a biographical turning of the book. The proffer of that love and marriage is spun as a social-service career becomes Ann's. A episode wherein the woman becomes a prison matron, and depicting the hurrying crook practiced on rebellious prisoners, is wiped out in a somber frame up. Then, as head of a girls' industrial home, highlighted by interpretations of emotional conflict, tragedy, and love, Vickers and the undivorced judge. His wife refuses a divorce. Dolphin is jailed for accepting bribes, another child is born to the unwed mother and she is forced to resign her position.

The anti-climax has Ann dramatically being seen her old admirer, Atwell, now an influential figure, to have a pardon for Dolphin, and being refused. The finale brings the picture to a satisfying end, now divorced, ready to marry Ann and make a happy future for their child.

The show is one sexy child, daring and sensational. As such it has definite showmanship values; values, however, that must be treated with the utmost delicacy. Not the least is the Lewis-Vickers, who is an occasional face in the city and is consequently familiar to many. But for advertising and publicity purposes the copy trend should be truth, obviously the actor drama of a woman who wanted first a worthwhile career, but could not resist the lure and thrill of love beyond sacrifice.

In her role as Vickers, she plays the part of Ann with force, sincerity and understanding. Her acting, as well as that of others, is a distinctive asset. The little girl's contrasting comedy is typical Edna May Oliver. The men in Ann's life, Cabot, Nagel and Huston, and the other characters move in the spirit of the story. Obviously in pictures of this type, direction becomes exceedingly important and it is notable that despite the many paths that surely were recognized, John Cromwell preserved a color-

The show's field is presumably as an exclusively adult attraction.—McCartney, Hollywood.


CAST
Ann Vickers ................. Irene Dunne
Barney Dolphin ............. Walter Huston
Linsey Atwell ............... Linley Selway
Berdal Nagel ................ Renee Adair
Captain Resnick ............ Bruce Cabot
Max Roberson ............... Malachi Throne
Russell Spaulding ........... Sam Hardy
Dr. R. E. Rule ................ Dr. Kenneth
Feldermans .................. Rafaela Ottano
Captain Lewis ................ David Lewis
Kitty Cognae ................ Helya Elye-Rock
Mona Dolphin ............... Gertrude Michael

SKELETAL REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.
GIVING 'EM THE BUSINESS!

SONGS!

The Day You Came Along

My Heart Was Hoping The Day You Came Along. Forget Even Keeping My Day SUSPENSE-DING!

BING CROSBY
JACK OAKIE
SKEETS GALLAGHER
EDWARD SUTHERLAND

GIRLS!

Paramount's
TOO MUCH HARMONY

NEW YORK

N.Y. and Brooklyn Paramount theatres Biggest opening day's business in two years. Played to more people than any time since the opening weeks.

BOSTON

Metropolitan Theatre—Biggest opening day's business in three years. Played to more admissions than ever in history of house.

CLEVELAND

Loew's State Theatre Second biggest opening day's business in 14 months.

PARAMOUNT'S "TOO MUCH HARMONY"
Wild Boys of the Road (First National)

Drama

Although the theme of First National's "Wild Boys of the Road" is centered on the sociological and economic situation which to an extent has passed from the public mind, it is still sufficiently timely to offer excellent selling opportunities to the exhibitor. It can be made particularly effective with a selling reference to the current New Deal arrangement of the Civilian Conservation Corps, which is bringing to the thousands of boys and young men from the streets and freight cars. In many cases the picture is told in the boys' own words—"The story of the community, a thought not to be overlooked by the showman.

In drama, there is the spectacle, the group dancing and the chorus boys and girls which is virtually the backbone of the musical comedy on stage or screen. Consequently this is rather a comedy, with music, of which there is a fair portion, both of background and vocal variety.

A major point for the exhibitor comes in the initial screen appearance of Miss Lilian Harvey, German actress who has been emphasized in previous releases of Fox. Her screen image, which, while not overlooked is the fact of the extremely large attendance at the Radio City Music Hall in New York, where the picture opened. Her presence of even greater interest is the fact that certain communities in the hinterland, a large attendance at a New York theatre may have the effect of an adverse reaction along the lines of "If New York liked it, we will." The music is tuneful and appealing. The personality of Miss Harvey should be the focal point for the majority of patrons. She has an artistic voice, she physically has the necessary attributes, and her performance is lively and capable. The picture is a selling point, and therefore becomes a prime selling point for the exhibitor. The additional fact that Lew Ayres, Charles Butterworth, and Frank Darro are cast at the head of the list, also makes the film strong marquee material. Sid Silvers, stage comedian, as a sullen and rejected suitor of Miss Harvey, is a favorite with the announcements. The comedy of the story involves that the musical comedy on stage or screen...
They got and screened Paramount's "Golden Harvest"

WILLIAM HOLLANDER, Balaban & Katz Theatres, Chicago, Ill.: "A fine picture. Excellent, down-to-earth, realistic entertainment."

GEORGE BAKER, New Theatre, Kansas City, Mo.: "Excellent entertainment. With proper advertising should do above normal business. Genuine entertainment for all classes."

SAM BLAIR, Blair Theatre Enterprises of Kansas: "It is worthy of a long run! I am going to get behind this picture with everything I've got."

AL FINKELSTEIN, Evergreen Theatres, Portland, Ore.: "Enjoyed picture tremendously. Carries sincerity, holds interest all the way through."

A. J. SIMMONS, Plaza Theatre, Lamar, Mo.: "The best motion picture I have seen in ten years."

We repeat... get and screen this picture as soon as possible! It means money to you!

Falling For You
(Gaumont-British)

American fans who liked "The Office Girl" and Jack's "The Boy," welcome another team of Hubert and Cicely Courtneidge. Their daunting new film, "Falling For You," will prove a fresh and enjoyable comedy for both the film and theater audiences. Hubert and Cicely are the lead comedians in this picture. The story is a romantic one, with Hubert and Cicely meeting for the first time. Their personal lives are supposed to be over, but their professional careers are on the rise. They find themselves falling in love with each other, but their professional obligations keep them apart. The picture is a musical comedy, featuring songs and dances, which are coordinated with the action of the story. The cast includes many well-known comedians, including Jack Hulbert, Cicely Courtneidge, and several other actors. The picture is directed by John G. Blystone, and produced by Jack Hulbert and Robert Stevenson. It is a musical comedy, and the songs and dances are performed by the leading actors, including Jack Hulbert and Cicely Courtneidge. The picture is a box office success, and it becomes one of the most popular musical comedies of the year.
# THEATRE RECEIPTS

Theatre receipts for the calendar week ended September 23, 1933, from 110 houses in 19 major cities of the country, reached a total of $1,182,051, an increase of $13,350 over the total for the previous calendar week, ended September 16, when 103 theatres in 18 cities reported an aggregate gross of $1,168,701.

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<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week Picture</th>
<th>Current Week Gross</th>
<th>Previous Week Picture</th>
<th>Previous Week Gross</th>
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<td>Boston</td>
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<td>&quot;Headline Shooters&quot; (Radio)</td>
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<td>Fenway</td>
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<td>&quot;To the Last Man&quot; (Par.) and...</td>
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<td>Keith's</td>
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<td>&quot;Pilgrim&quot; (Fox)</td>
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<td>Loew's State</td>
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<td>&quot;Ladies Must Love&quot; (U.)</td>
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<td>Metropolitan</td>
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<td>30c-65c</td>
<td>&quot;Beauty for Sale&quot; (MG)</td>
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<td>30c-50c</td>
<td>&quot;Torch Singer&quot; (Par.) and...</td>
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<tr>
<td>Buffalo</td>
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<td>30c-55c</td>
<td>&quot;Broadway to Hollywood&quot; (MG)</td>
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<td>Great Lakes</td>
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<td>25c-40c</td>
<td>&quot;Storm at Daybreak&quot; (MG)</td>
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<tr>
<td>Hippodrome</td>
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<td>25c-40c</td>
<td>&quot;Song of Songs&quot; (Par.)</td>
<td>8,300</td>
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<tr>
<td>Hollywood</td>
<td>300</td>
<td>25c</td>
<td>&quot;Be Mine Tonight&quot; (U.)</td>
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<td>Lafayette</td>
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<td>25c</td>
<td>&quot;Lady for a Day&quot; (Col.)</td>
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<td>&quot;Dr. Bull&quot; (Fox)</td>
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<td>27c-44c</td>
<td>&quot;Peg Enten Missing Persons&quot;</td>
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<td>Aladdin</td>
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<td>&quot;Charlie Chan's Greatest Case&quot;</td>
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<td>15c-20c</td>
<td>&quot;Song of Songs&quot; (Par.)</td>
<td>9,500</td>
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<tr>
<td>Denver</td>
<td>2,500</td>
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<td>Paramount</td>
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<td>25c-40c</td>
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<td>Downtown</td>
<td>2,750</td>
<td>25c-55c</td>
<td>&quot;Lady for a Day&quot; (Col.)</td>
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<td>Fisher</td>
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<td>15c-40c</td>
<td>&quot;Pilgrim&quot; (Fox)</td>
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<td>&quot;Paddy, the Next Best Thing&quot;</td>
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<td>State</td>
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<td>25c-50c</td>
<td>&quot;A Shribel in the Night&quot; (Allied)</td>
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<td>United Artists</td>
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<td>75c-50e</td>
<td>&quot;Goodbye Again&quot; (F. N.)</td>
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<td><strong>High and Low Gross</strong></td>
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<tr>
<td>High 4-9-32</td>
<td>&quot;Steeds Company&quot;</td>
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<td>&quot;Topeka&quot;</td>
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<td>High 3-30-33</td>
<td>&quot;My Past&quot;</td>
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<td>Low 4-14-33</td>
<td>&quot;Our Betters&quot;</td>
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<td>&quot;Cimarron&quot;</td>
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<td>&quot;Border Line&quot;</td>
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<td>High 9-7-33</td>
<td>&quot;Free Love&quot;</td>
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<td>Low 12-22-32</td>
<td>&quot;The Match King&quot;</td>
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<td>High 2-7-31</td>
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<td>&quot;The Woman I Stole&quot;</td>
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<td>&quot;Below the Sun&quot;</td>
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<td>High 12-5-31</td>
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<td>High 10-31-31</td>
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<tr>
<td>Low 7-6-33</td>
<td>&quot;The Barbarian&quot;</td>
<td>2,000</td>
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</tbody>
</table>
FOX manpower welcomes

TWO MORE PRODUCING GENIUSES TO ITS ALREADY BRILLIANT ROSTER

GEORGE WHITE  ERIK CHARELL

To direct and produce "George White's Scandals" exclusively for FOX... one a year, for five years.

Producer of 14 Broadway hits in a row... including the famous "George White's Scandals", "Manhattan Mary", "Flying High." Gave George Gershwin his first chance. Developed Ann Pennington, others. Introduced many famous dance steps.

His first: a subject startling in nature, entirely novel for films, on a scale commensurate with his other outstanding successes.


George White! Erik Charell! Internationally famous producers of musical hits. Now members of the aggressive FOX producing organization. Further assurance that today's mighty achievements of FOX manpower will be maintained... surpassed. The records of these two men are a guarantee of your profits. Read them!
<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
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<td>Chinese</td>
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<td>Dinner at Eight</td>
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<td>Apollo</td>
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<td>&quot;Yellow Ticket&quot;</td>
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<td>Circle</td>
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<td>2.80</td>
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<td>High 2-7-31</td>
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<td>Palace</td>
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<td>3.00</td>
<td>&quot;Little Caesar&quot;</td>
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<td><strong>Kansas City</strong></td>
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<td>Mainstreet</td>
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<td>&quot;Honor of the Family&quot;</td>
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<td>&quot;No Marriage Ties&quot;</td>
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<td>The Silent Witness</td>
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<td>Loew's State</td>
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<tr>
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<td>Susan Lenox</td>
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<td>39,000</td>
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<td>The Secret Witness</td>
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<td>W. B. Downtown</td>
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<td><strong>Minneapolis</strong></td>
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<td>Deadly Rides Again</td>
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<td>6,200</td>
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<td>Lyric</td>
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<td>RKO Orpheum</td>
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<td>State</td>
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<td>Men on Call</td>
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<td>World</td>
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<td>1,200</td>
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<td><strong>Montreal</strong></td>
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<td>Capitol</td>
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<td>&quot;Fast Imagine&quot;</td>
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<td>His Majesty's</td>
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<td>&quot;The Silver Cord and Professional Sweetheart&quot;</td>
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<td>Princess</td>
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<td>2.25</td>
<td>&quot;One Hour With You&quot;</td>
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<td>&quot;Life Begins&quot;</td>
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<td>Capitol</td>
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<td>1.70</td>
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<td>Gaiety</td>
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<td>Hollywood</td>
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<td>1.54</td>
<td>&quot;City Lights&quot;</td>
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<td>Mayfair</td>
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<td>22,500</td>
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<td>Palace</td>
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<td>Whoopee and Virtue</td>
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<td>Paramount</td>
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<td>RKO Music Hall</td>
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<td>RKO Roxy</td>
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<td><strong>Current Week</strong></td>
<td><strong>Previous Week</strong></td>
<td><strong>High and Low Gross</strong></td>
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<td><strong>Current Week</strong></td>
<td><strong>Previous Week</strong></td>
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<td><strong>(Tabulation covers period from January, 1931 to date)</strong></td>
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### [Theatre Receipts -- Cont'd]

#### New York (Continued)

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<tr>
<td>Roxy</td>
<td>6,200</td>
<td>&quot;F. P. 1&quot; (Fox)</td>
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<td>Strand</td>
<td>3,000</td>
<td>&quot;Bureau of Missing Persons&quot;</td>
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<td><strong>Oklahoma City</strong></td>
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<td>Capital</td>
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<td>&quot;Mary Stevens, M.D.&quot; (W. B.)</td>
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<td>Criterion</td>
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<td>&quot;One Sunday Afternoon&quot; (Para.)</td>
<td>4,800</td>
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<td>Liberty</td>
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<td>&quot;Charlie Chan's Greatest Case&quot;</td>
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<td><strong>Omaha</strong></td>
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<tr>
<td>Orpheum</td>
<td>3,000</td>
<td>&quot;Doctor Bull&quot; (Fox) and...</td>
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<tr>
<td>Paramount</td>
<td>2,900</td>
<td>&quot;Paddy the Next Best Thing&quot; (Fox)</td>
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<tr>
<td>World</td>
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<td>&quot;Broadway to Hollywood&quot; (MGM) and &quot;F. P. 1&quot; (Fox)</td>
<td>6,250</td>
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#### Philadelphia

<table>
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<td>Alldine</td>
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<td>&quot;The Masquerader&quot; (U. A.)</td>
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<td>Arcadia</td>
<td>600</td>
<td>&quot;Her Bodyguard&quot; (Para.)</td>
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<td>Boyd</td>
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<td>&quot;I Loved a Woman&quot; (F. N.)</td>
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<td>Earle</td>
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<td>Fox</td>
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<td>&quot;Morning Glory&quot; (Fox)</td>
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<td>Karlton</td>
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<td>&quot;Morning Glory&quot; (Radio)</td>
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<td>Stanley</td>
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<td>&quot;This Day and Age&quot; (Para.)</td>
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<tr>
<td>Stanton</td>
<td>1,700</td>
<td>&quot;Tugboat Annie&quot; (MGM)</td>
<td>6,000</td>
</tr>
</tbody>
</table>

#### Portland, Ore.

| Broadway | 1,912 | "Moonlight and Pretzels" (U.) | 6,000 | High 1-10-31 "Mum and Bell" 21,000 |
| Liberty  | 1,800 | "Pilgrimage" (Fox) | 2,800 | Low 10-1-32 "The Crash" 2,800 |
| Music Box | 3,000 | "Morning Glory" (Radio) | 4,300 | Low 8-3-33 "She Had to Say Yes" 10,000 |
| Oriental | 2,040 | "Flying Devils" (Radio) | 2,000 | Low 8-27-33 "F. P. 1" 13,000 |
| United Artists | 945 | "Three Cornered Moon" (Para.) | 4,200 | Low 11-20-31 "The Warrior's Husband" 31,000 |

#### San Francisco

| Embassy | 1,380 | "Tugboat Annie" (MGM) | 8,000 | High 1-1-31 "Lightning" 70,000 |
| Fox     | 4,600 | "One Year Later" (Allied) and... | 7,500 | Low 9-8-33 "Important Witness" and... 7,500 |
| Golden Gate | 2,800 | "Her First Mate" (U.) | 7,500 | Sensation Hunters 7,500 |
| Paramount | 2,670 | "Tugboat Annie" (MGM) | 15,500 | High 2-9-33 "The Mummy" 26,000 |
| St. Francis | 1,435 | "Midnight Club" (Para.) | 5,000 | Low 6-11-33 "Lena Rivers" 26,000 |
| United Artists | 1,200 | "This Day and Age" (Para.) | 9,000 | Low 1-9-33 "The Name of the Game" 30,000 |
| Warfield | 2,700 | "Penthouse" (MGM) | 20,000 | Low 1-14-31 "Parlor, Bed and Bath" 28,000 |

#### Seattle

| Blue Moon | 950 | "A Raffle Romance" (Radio) | 1,750 | Low 5-24-33 "Story of Temple Drake" 10,000 |
| Fifth Avenue | 2,750 | "I Loved a Woman" (F. N.) | 2,500 | Low 3-18-33 "From Hell to Heaven" 5,000 |
| Liberty  | 2,000 | "Phantom Thunderbolt" (World Wide) | 3,500 | Low 3-18-33 "From Hell to Heaven" 5,000 |
| Music Box | 950 | "Voltaire" (W. B.) | 3,750 | Low 3-18-33 "From Hell to Heaven" 5,000 |
| Paramount | 1,050 | "Beauty for Sale" (MGM) | 5,000 | Low 3-18-33 "From Hell to Heaven" 5,000 |
| Roxy     | 2,275 | "Brief Moment" (Col.) | 3,900 | Low 5-24-33 "Story of Temple Drake" 10,000 |
Dear Herald:

AN OPEN REPLY TO CHARLES LEE HYDE OF PIERRE, SOUTH DAKOTA

Dear Charles:

Some time ago we noted a letter from you in which you held a position in “The Picture Did for Me,” in which you intimate that we were delirict in our duty in not calling on you. Were it not that we have been endowed with an angelic disposition and a lifelong custom of being tolerant with erring humanity, we might construe your letter as an attempt to befoig the issue.

Something like eight weeks ago, in company with Sheriff Frank L. Fink, surveyor of the RKO service out of Sioux Falls, we drove from Chamberlain to Pierre, a distance of something like one hundred miles over the barren hills and through the grasshopper district and in heat that was 108 in the shade, for the express purpose of visiting one Charles Lee Hyde, and when we got there what did we find? We repeat, what did we find? Well, this is what we found. We found that the aforesaid Charles Lee Hyde had hied himself away to northern Minnesota on a fishing trip. And that wasn’t all we found. We found that we had two flats. Sherm was flat on one side and we were flat on the other and neither of us had the address of your favorite bootlegger. If you wish to verify this statement you can call on your brother, who has a long-distance connection with the Board of Trade in Chicago.

Agrees Mrs. Hyde Is Champion Cook

In our ramblings hither and yon we have called at Pierre three times; once we found you at home, and we have concluded that the only way to catch up with you is by airplane.

You suggest in your letter that Mrs. Hyde can fry chicken and bake huckleberry pies as well as any woman on earth. This statement requires no proof; it is admitted by everyone who has been entertained at her home, and there is only one thing we know of that would suit us better than parking our dogs under her dining table, and that would be to park them under the second time.

You intimate in your letter that there are a flock of theaters in your state that we failed to call on. Again our spirit of tolerance comes to the fore and we attribute your indictment not to an intentional error, but rather to a lack of knowledge of the facts.

Outside of three or four theaters in the drouth stricken and grasshopper infested districts of the Bonseloot county, and one or two theaters in the extreme northwest corner of the state and that boy at Sissetton, in the extreme northeast corner, the map doesn’t disclose a single town we missed. Some were away from home, others had closed, and in justice to your well known reputation for truth and veracity we would suggest that you write the Herald and correct this error, and it might be well also for you to state a reason, if you know of any, why the government took South Dakota away from the Indians simply to make a great state out of it when they already had Nebraska to fall back on. You are all right, Charlie, and we are for you 100 per cent, but you need fixing once in a while. Therefore, Be Tr Resolved, etc., etc.

New Surgical Discovery

If you’ve got hay fever and false teeth and you sneeze forty times in succession, there is only one safe thing to do: have them either riveted or fixed in your jaws. We sneezed ours over a barbed wire fence into a call pasture.

Billy: “Say, grandpa, the merchants in several towns around here met in Neligh and adopted a code. What is a code?”

Grandpa: “Well, Billy, a code is a set of rules adopted for the government of their business, but few of them pay any attention to it.”

Billy: “Well, if they don’t pay any attention to it what’s the use of having a code?”

Grandpa: “Billy, are you asking us?”

The worst scourge that can strike the theatre business in the small towns is night baseball. When that epidemic hits a town the exhibitor might as well lock up his theater. In a town of a thousand people, where they are having this game, you can find at least two thousand around the diamond watching the game. Everybody and his pup will be there except the exhibitor and Uncle Jerry’s mun. It’s a worse scourge than smallpox, scarlet fever and diphtheria combined, and the only thing that will check it is cold weather, and then it is only a case of “suspended animation” and will break forth the next summer in a more violent form. It should be quarantined.

Call for a Baby

We wish somebody out in Hollywood would send us a picture of a Hollywood baby. Won’t somebody please call Louise Fazenda’s attention to this? She’s neglected us entirely too long.

“Tugboat Annie.” We have seen a number of criticisms of “Tugboat Annie,” none of which have suited us; therefore we are going to tell you what we think of it. Marie is captain of a tugboat and Wallace Beery is her drunken husband, but in spite of that he’s a good-natured pup and you can’t help liking the whelp. In fact, we always liked him in anything he ever did. Where we thought the picture might be a little weak was in the failure of Marie to take a marlin pin and knock the soup out of him occasionally, but she stuck to him like a porous plaster through thick and thin and that will make you like Marie all the more. It’s a tugboat story, played by the screen’s two most delightful performers and that’s all we are going to say for it except that when you play it you will agree with us that—

When “Tugboat Annie” comes to town She’ll turn the whole town upside down. She’ll make you laugh, she’ll make you sigh. And then again she’ll make you cry.

She’ll make you glad that you’re alive, She’ll make your front look like a hive Of bees, so a haly to your crime.

When they come out at swimming time, You’ll hear the quarters plunk until You’ll say “By gosh! they’ll bust the till.”

And you’ll see a simple frazz.

When “Tugboat Annie” comes to town.

M. M. Swank of the Nova theatre at Stockton, Kan., is still in hopes that the public will acquire a desire to see a picture occasionally, but he says it is a long time between drinks.

Ralph Winship still presides over the Majestic at Phillipsburg, Kan. Ralph has those staying qualities that are characteristic of all those layhawkers.

Bert Hepp operates a department store and his father is postmaster at Greeley, Neb., and between the two they are able to keep the doors of the Idylhour open in case anybody wants to come in.

H. C. Hargreaves on the Carlin theatre at Spanking, Neb., mixes hardware and movies in about equal proportion. He says he has to take a bromo seltzer occasionally to clear his mind.

Our wife and Ruth have gone to Portland, Ore., and other Coast towns for the winter and that leaves us to flock by ourself. But there are a number of Reno widows around here, so why worry as long as the pastures are green and the fences poor. If we could get rid of our hay fever and our desire to go fishing, we ought to come out all right. Whatja think about it, Ernie?

COLONEL J. C. JENKINS,
The HERALD’s Vagabond Columnist

Six Coast Executives Join Warner Ad Council

Six advertising and exploitation managers on the Coast have been added to the advertising council organized by Warner-First National to prepare selling campaigns on the studio’s products. They are: Richard Spear, Fox West Coast Loew’s Warfield, San Francisco; E. I. Parker, Consolidated Amusement Company, Honolulu; Frank Regan, Warner Theatre, Fresno, Cal.; N. O. Turner, Fox West Coast division manager; Harry Brown, Fox California Theatre, Palo Alto; Phillip Phillips, general publicity manager, Fox West Coast, San Francisco.
It's personal—
but you can read it!

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT  J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

SB 1 97 NL= HOLLYWOOD CALIF 20 1933 SEPT 21AM 3 21=
COLUMBIA PICTURES CORP= 729 SEVENTH AVE NYK=

I ENJOYED DIRECTING MANS CASTLE MORE THAN ANY PICTURE I HAVE EVER MADE AND JUDGING BY FIRST CUT WHICH I HAVE JUST SEEN RESULT IS MOST GRATIFYING STOP MANS CASTLE REPRESENTS JUST ABOUT THE BEST JOB OF CASTING IN TALKING PICTURES SO FAR STOP SWERLING SCRIPT IS GREAT JOE AUGUSTS PHOTOGRAPHY SUPERB GOOSSON SETS COULD NOT BE IMPROVED STOP I OWE SINCERE THANKS TO SPENCER TRACY LORETTA YOUNG GLENDRA FARRELL WALTER CONNOLLY ARTHUR HOHL AND MARJORIE RAMBEAU FOR MAGNIFICENT PERFORMANCES=

FRANK BORZAGE..
COLUMBIA

ANN CARVER'S PROFESSION: Fay Wray, Gene Raymond—A real "down to earth" picture with a real story to it. I can't recall when a picture has given me more satisfaction. Fay Wray is human, so logically put on, and so well acted that one forgets it is only a picture. "Fay" played it with a ridded act, and everybody got their 5¢ worth and then some. A. N. Miles, Emience Theatre, Emience, Ky. Small town patronage.


PAROLE GIRL: Mae Clarke, Ralph Bellamy—A very good program picture, both stars and east fine. Story interesting. Played on double bill with "On Your Guard." (Talmadge). This picture was just a picture. To add that is a great shot, but the story was not there. But the two played together they let us live with a promise never to do it again.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

WHIRLWIND, THE: Tim McCoy—Played on a double bill with "Phantom Broadcast" (Monogram) and ready a fine Saturday show.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

ELMER THE GReAT: Joe E. Brown—This a mighty good picture story. I call it one of Brown's best. The baseball fans will have good satisfaction. Clean and entertaining. Played September 1-3.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

ELMER THE GReAT: Joe E. Brown—A surprise from all sides for me. A picture that didn't draw an average bet. Since this series of athletic pictures he has grown. A picture I stand in and can judge as any other picture. I shall all like this. A great picture whether your patrons are fans or not. I played this at time of Columbia-Monopoly series. Played September 12-13-14.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

LITTLE GIANT, THE: Edward G. Robinson—A very good program picture. Satisfied all. This star does not draw an average bet. If you give him one of the best in pictures and always makes a satisfactory entertainment deal the standard does not draw at box office.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.


FIRST NATIONAL

CAIN IN THE COTTON: Richard Barthelmess—Played this just ahead of our County Fair and did not do as well as average business. A very fine production and many excellent comments. This came as a relief after several weeks of mediocre shows. For the small town it is certainly one of the best pictures of the year.—A. V. Bertold, Opera House, Kasson, Minn. General patronage.

HOLD YOUR MAN: Jean Harlow, Clark Gable—A pleasing picture for this rag. While not as good as "Red Dust," it still has extra drawing power and will average around $5 a day. Running time, 80 minutes. Played September 3-4.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.


MADE ON BROADWAY: Robert Montgomery, Jimmy Durante—Ran this picture for the same reason I ran "Long Distance Rats" on myself. I think my Durante cuts on a show by himself, plenty of comedy of the sort that John Brown and I thought were not needed. Played July 31—August 8.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

MOJO RIVERS: Porta Bellini, Rose Hayes—A fairly good picture. Played Thursday and Friday and did not draw an average bet. Played August 10-11.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.


PEG O'MY HEART: Marion Davies—This rate as one of the best pictures of the year, with everyone, from Marion, the star, to Michael, the director, giving very good performances. Drawing money as strong as it can. Played September 3-4.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

PEG O'MY HEART: Marion Davies—A pleasing picture. Davies good in this one. While these Irish home folk pictures never have drawn for me, those that came like it. Somewhat drawn in spots, but rate it a better than average production. Running time, 86 minutes. Played September 13.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

RASPUTIN AND THE EMPRESS: Ethel, John and Lionel Barrymore—A masterpiece of acting by the Barrymore family that was absolutely flawless. Every scene according to history as taught in school, so has its educational value too, but just a bit crude when at the brow of children. Too highbrow for this district and did only fair business. Played September 1-2.—Wm. A. Cruse, Victoria Theatre, Vancover, B. Neighborhood patronage.

REUNION IN VIENNA: John Barrymore, Diana Wynyard—It seems we must have this Barrymore picture around, as most of the theatre in this high. It is always a losing proposition for me as far as the money and goes, but I cannot help but recognize the fact that we term the better class of people individualism and I feel it's a sure investment. Played September 1-2.—Wm. A. Cruse, Victoria Theatre, Vancouver, B. Neighborhood patronage.

REUNION IN VIENNA: John Barrymore—Another class picture that is hard to find for a spot. Some of my patrons thought it the best ever and the majority didn't care for it. Several walkouts. Running time, 95 minutes. Played August 29-30.—E.
Let’s Think

PICTURE BUSINESS

The codifiers codify but some 14,000 theatres are much more concerned about filling a few million seats.

Double bills or single bills, this or that, there are 365 playing days ahead and they do deserve attention.

Let’s think picture business instead of code and let the committees write the code.

New product needs more attention and is going to get it in

The Annual
NEW PRODUCT NUMBER of

Motion Picture
HERALD

COMING IN THE ISSUE OF
OCTOBER 21
MOTION PICTURE HERALD

September 30, 1933

A. Reynolds, Strand Theatre, Princeton, Minn. Small town and rural patronage.

STORM AT DAYBREAK: Kay Francis, Nils Asberg. A Bakery. Kay Francis is the type of female hero that braved the Storms of 1918. The G. B. S. Ship that brought on the World War. A highly dramatic and romantic story that is told in the finest manner. The acting is first-rate. Several good scenes, good story, good action. The runs approx. 80 minutes. Metropolitan, Grand, Grand Opera, Opera House, Fort Dodge, Iowa. 15 per cent above average.

STORM AT DAYBREAK: Kay Francis—Certainly the most popular of the day. Kay Francis is the type of heroine that the public wants. The story is well told. The acting is first-rate. The running time is approx. 80 minutes. Metropolitan, Grand, Grand Opera, Opera House, Fort Dodge, Iowa. 15 per cent above average. No exhibitor need be afraid to book this one. 15 per cent above average.

ELDER'S DETOUR: In the 1932-1933 season, Curly Goodwin—one of the best in the business—has brought us a new picture that we are sure will be a success. The acting is excellent and it is the easiest one to put over that you ever saw. The herds are unusually good. Be sure to get this one. You can count on a good run. Running time 76 minutes. Hodgenville, Ky. 15 per cent above average.

RUGBY'S ORPHANS: A beautiful story of beauty and love. The acting is first-rate. The running time is approx. 90 minutes. Grand, Grand Opera, Opera House, Fort Dodge, Iowa. 15 per cent above average. No exhibitor need be afraid of this one. 15 per cent above average.

THE GOVERNOR: Bernadette O'Farrell. A new picture from the B. P. M. Studios. Bernadette is always a success. The running time is approx. 76 minutes. Metropoulos, Grand, Grand Opera, Opera House, Fort Dodge, Iowa. 15 per cent above average. No exhibitor need be afraid of this one. 15 per cent above average.

SUGAR: Kate Smith. Kate Smith is at her best in this picture. The running time is approx. 76 minutes. Metropolitan, Grand, Grand Opera, Opera House, Fort Dodge, Iowa. 15 per cent above average. No exhibitor need be afraid of this one. 15 per cent above average.

TODAY WE LIVE: Joan Crawford, Gary Cooper. Eleven months at even odds with the world. The acting is fine throughout. The story is well told and the direction is first-rate. The running time is approx. 90 minutes. Metropolitan, Grand, Grand Opera, Opera House, Fort Dodge, Iowa. 15 per cent above average. No exhibitor need be afraid of this one. 15 per cent above average.

TODAY WE LIVE: Joan Crawford—Gary Cooper had the privilege of working with Miss Crawford on "TODAY WE LIVE" and it is a privilege he will never forget. The acting is fine throughout. The story is well told and the direction is first-rate. The running time is approx. 90 minutes. Metropolitan, Grand, Grand Opera, Opera House, Fort Dodge, Iowa. 15 per cent above average. No exhibitor need be afraid of this one. 15 per cent above average.

TODAY WE LIVE: Joan Crawford, Gary Cooper—Joan Crawford is one of the most popular actresses of the day and Gary Cooper is one of the best. They make a splendid team. The story is well told and the direction is first-rate. The running time is approx. 90 minutes. Metropolitan, Grand, Grand Opera, Opera House, Fort Dodge, Iowa. 15 per cent above average. No exhibitor need be afraid of this one. 15 per cent above average.

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MOTION PICTURE HERALD

September 30, 1933

in and sinie of its age it drew the best Saturday business we have had, with the exception of "Straight for the Spirit" for several months. Personally I think this is one erand piece of entertainment. From now on my screen is going to be "Give me the good old pictures."—L. V. Berlin, Opera House, Kossuth, Minn.

LAWYER MAN: William Powell—William Powell is always a favorite here and he doesn't disappoint in this work of his. His pictures are swell. Played September 2.—Edith M. Fordyce, Princess Theatre, Selma, Ala. General patronage.

PICTURE SNATCHER: James Carnegie—Drew much above the average for Saturday. I did not see it but was told that I surely gave them a "sensation." Artistic, a lot of it coming through on the pictures. Clever, funny and well done. What more can you ask for?—Edith M. Fordyce, A. N. Miles, Emeline Theatre, Emeline Theatre, Ky. Small town patronage.

KIDN' HOLLOW: Baby Burlesks—These Baby Stars in their diapers and big nuns made quite a hit. Running time, two reels.—A. N. Miles, Emeline Theatre, Emeline Theatre, Ky. Small town patronage.

TOKYI'S KIDDY Coup: Ray Cooke—Fairly good and a little better than some of the others in this series. Running time, two reels.—A. N. Miles, Emeline Theatre, Emeline Theatre, Ky. Small town patronage.

HOLLYWOOD PREMIERE: Colorful Musical Revue—Such trash as this is what keeps fathers and daughters, sons and daughters, away from the theatres. I had a very nice class from our state college here last night and I wished this and felt as if I should make an apology to them. A bevy of girls, five-sixths naked, lying on meat blocks in a butcher shop, kicking their legs in the air with the round sticks much in evidence and singing, "If you like it younger, tender here it is." Our short story was wonderful, well, they at least drew their good salaries. Running time, 20 minutes.—A. H. Edwards, Orpheum Theatre, Owingsville, Pa. Small town and rural patronage.

KID FROM BORNEO, THE: Our Game—Very good. This one was scary but it was highly enjoyed. I'm sure you will all be pleased.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

RUMMY, THE: Taxi Boys—This is the one good one in this series. It is an entertaining comedy of the slapstick variety. Running time, two reels.—Edith M. Fordyce, Princess Theatre, New Orleans, La. General patronage.


SCHOOL DAYS: Screen Song—One of the very best screen songs that Paramount has made. Running time, one reel.—A. N. Miles, Emeline Theatre, Emeline Theatre, Ky. Small town patronage.

SCREEN SOUVENIRS: a good lot for laughs. Patrons like them. This one especially good. Running time, two reels.—Wm. A. Cort, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SWEET COOKIES: Recommended this for a lot of laughs. Running time, 30 minutes.—Wm. A. Cort, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

United Artists

MELLERDRAMER, THE: Mickey Mouse—A great "drummer" for young and old alike, a feature on any big screen this fall. Running time, one reel.—Wm. A. Cort, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

Universal

BEAUTY ON BROADWAY: Radio star reel with Walter Winchell—In my estimation this is the poorest of the series. There is simply nothing to it. Running time, 30 minutes.—Wm. A. Cort, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

GLEASON'S NEW DEAL: James Gleason—Just a fair comedy of a husband who undertakes to run the housekeeping one day, so he can show his wife what a poor miser she is. The idea was good, but it didn't seem to work. Running time, two reels.—A. N. Miles, Emeline Theatre, Emeline Theatre, Ky. Small town patronage.

TRIAL OF VANCE BARNETT: Vance Barnett—One of the funniest comedies we have played in a long time.—Wm. A. Cort, Silver Family Theatre, Greenville, Mich. General patronage.

Warner Vitaphone

AFRICA SPEAKS—ENGLISH: Pepper Pot—A mighty clever single reel that pleased audiences as well as the kiddies. Running time, one reel.—Wm. A. Cort, E. McAdelle, Orpheum Theatre, Lebanon, Kansas. Small town patronage.

IDLE ROOMER, AN: Jack Haly—Funny Comedy—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.


PLEASURE ISLAND: A very pretty two reel short. Beautiful colors but the music not up to the standard of Warner's Breviters.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

SMASH YOUR BAGGAGE: Melody Master Series—The prettiest short made it. It is excellent.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

WORLD'S CHAMP: Broadway Brevity with Jack Dempsey—Don't advertise this in the regular way because it will disappoint those who expect "Broadway Brevity" to mean music and dancing. It is a good two-reeler, however.—Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.


Serials

Mascot

THREE MUSKETEERS, THE: John Wayne—This serial draws them and holds them.—A. H. Edwards, Orpheum Theatre, Owingsville, Pa. Small town and rural patronage.

Theatre Treasurers Organize For Place on NRA Enforcement

The National Theatrical Treasurers Association was formed this week, with Harry B. Nelmans president, with the objective to obtain recognition from the National Recovery Administration in order to have its spokesperson placed on the board of the National Legitimate Theatre Committee, enforcement division of the united code for the theatre.

Serious

Mascot

PARAMOUNT

MOON GOAT MOTHER LAND: Betty Boop—Betty Boop goes to Mother Goat Land and sees everything for herself, and comes back to the city to the moon. This made a big hit. Running time, one reel.—A. N. Miles, Emeline Theatre, Emeline Theatre, Ky. Small town patronage.

SCHOOL DAYS: Screen Song—One of the very best screen songs that Paramount has made. Running time, one reel.—A. N. Miles, Emeline Theatre, Emeline Theatre, Ky. Small town patronage.

SCREEN SOUVENIRS: a good lot for laughs. Patrons like them. This one especially good. Running time, two reels.—Wm. A. Cort, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

SWEET COOKIES: Recommended this for a lot of laughs. Running time, 30 minutes.—Wm. A. Cort, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

Educational

ANDY CLYDE, Esther Muir, Cezilla Parker and Fern Emmett in "Andy's Mad Moment."—Fox

MG

George Cuko direct "Living in a Big Way."—Isabel Jewell and Martha Sleeper sign new contracts.—Richard Tucker added to "Meet the Baron."—S ial Sandy joins 'Comin' Round the Mountain," Charles Reinsier fullstar program. Charles David Landsul and Olie Howard cast for "Malibu."—George Stone added to "Viva Villa."—William Janney selected for "The Vineyard Tree."—Lauren and Hardy and Bobbe Arnaz join "The Hollywood Party."—Paramount

United Artists

Richard Bennett, Muriel Kirkland and Mae Clark cast for "Nana," —Anna Neagle and Fernand Graverey in "The Queen."—Universal

Victor Adams engaged for "Counsellor At Law." —Helene Tweltvetrees assigned to "Bombay Mail."—Warnor-First National

"Betty Davis cast for "King of Fashion," Genevieve Tobin assigned to "Broadway and Back."—Donald Woods and Paul Keye given player contracts.—Mary Astor joins "Bedside."—MGM Replies to Suit Oct. 3

The cross bill in the litigation between MGM and Midistates at Detroit will be filed October 3, the last day for answering. MGM is expected to deny the right of the booking combine to buy and to seek to prevent the members from leaving, contracting for product, and then returning to the organization.

Releasing 20 One-Players

Thirteen one-players of Broadway Gossip and seven one-players of American Explorers, producers, issued by United News-Coopulation, will be released by Goodrow Attractions in New Orleans. The series, formerly handled by Educational, will be entirely new.

Du Pany Plans Mexican Trip

Frank C. du Paty, engaged in the production of exploration pictures for the past six years, has completed arrangements for his next expedition, which will take him to little known parts of Mexico. Starting this month, the group will be gone about six months.
Hoffman Plans 8 Features; Budd Rogers Heads Sales

M. H. Hoffman announced before leaving New York for the Coast last week that he plans eight features for the 1933-34 season, to be produced at the Culver City studios of Liberty Pictures Corporation. Stories will be by well-known authors, he indicated. New York offices have been opened at 1776 Broadway. Distribution will be on a franchise basis.

Budd Rogers has been named general sales manager. He is the new Mr. Rogers formerly was with First Division.

TRAVELERS...

Enil Ludwig arrived in New York, en route to Hollywood from Europe, to write “Napoleon” adaptation for Warners.

B. O. Skinner, head of Ohio’s censor board, visited New York on his trip to give his Washington testimony.

June Knight left for Chicago to conclude a stage tour and from there will leave for Universal City.

Jack Barlow, Warner district manager in Los Angeles, was in New York.

Joseph P. Kennedy sailed for Europe.

Dr. F. Lichener, German director, returned to New York from Berlin.

Phillip Merivale arrived in New York from Scandinavia.

Frances Dean returned from Europe.

Dudley Murphy, director of “Emperor Jones”; John Kremsky, producer, and Hal Horne, United Artists chief, returned to New York from Boston premiere.

Ina Claire returned from Europe.


Sailing for Europe, the H.e de France were Carl Laemmle, Maurice Chevalier, Frank Joyce, of Joyce-Selznick Agency, W. R. Wilkerson.

Paul Kaye left New York for Burbank to start with Warner.

Marlene Dietrich, returned from Europe, will continue to Hollywood over the weekend.

Returning to New York and Hollywood from Europe aboard the S.S. Hamburg, B. P. Schickelberg, Paramount producer; Robert S. bitterwood, playwright; George Palmer Putnam, Paramount story editor; Sylvia Sidney; Martin Beck, Sisteon, Maurice Gering, director; Genevieve Gering, player; Arthur Ascher, of Warners.

Bill Paine, Paramount Coast publicity head, returned to Hollywood from New York.

Erik CHARELL, Fox director, sailed for Paris to confer with Winfield Sheehan.


Charles Laughton, Paramount player, sailed for London to do stage work.

Maurice Chevalier sailed for Paris, to return in mid-winter to work for MGM.

Elmer C. Rhodes, Fox Midwest manager, was in New York on his trip, and Abbe Lyman, band leader, arrived in New York after appearing in Zanzibar film.


Bushy Berkeley, Warner dance director, flew to New York to consult with studio heads.

Charles Beckford sailed for Europe.

J. J. Allen, Columbia representative in Canada, was in New York.

O. B. Mantle, Columbia representative in Argentina, arrived in New York.

Don Alvarez sailed for Europe.

Upon arrival in New York for premiere of Eisenstein’s “Thunder Over Mexico,” George Seid, who has been in England for Columbia, returned to New York, en route to Coast.

ON BROADWAY

Week of September 23

CAPITOL

Busy Bodies—MGM

Gargoyle, Scouring the Seven Seas—Fox

Playground of Pan—Fox

HOLLYWOOD

Top of the World—Vitaphone

Beau Basco—Vitaphone

Turkey in the Straw—Vitaphone

Seasoned Greetings—Vitaphone

MAYFAIR

Happy Hobos—RKO Radio

My Side of the Story—First Division

Small Town Idol—Beverly Hills

PARAMOUNT

Screen Souvenirs—No. 3—Paramount

Sailor Beware—Paramount

RIALTO

The Pawn Shop—RKO Radio

1 Yam What I Yam—Paramount

Water Lure—Paramount

RIVOLI

Pagodas of Peiping—Fox

Rhapsody in Brew—MG

RKO MUSIC HALL

Gurk—Principal

World’s Flight—RKO Radio

Strange As It Seems—No. 32—Universal

ROXY

Mechanical Man—United Artists

Tantan, the Fearless—Principal

STAND

I Like Mountain Music—Vitaphone

Hot from Petроград—Vitaphone

Walter Donaldson—Vitaphone

Minority stockholders of Skouras Brothers Enterprises have filed a petition with the Missouri supreme court asking for a writ of prohibition to restrain Circuit Judge Henry Hamilton from taking further action in connection with the receivership litigation against the company. A few weeks ago Judge Hamilton entered an order dismissing the receivership action and imposing the name of which he has not announced. Mr. Hamilton in the high court is a legal move to have Judge Hamilton’s ruling set aside.

Ask St. Louis Receivership Kept

A writ to set aside one of the circuit court terminating the receivership of St. Louis Amusement Company is asked in an application to the Missouri supreme court by Jack and Katie Shea, plaintiffs in the receivership action against the circuit, which operates 16 theaters.

Hornblow Leaves Goldwyn

After Seven Years as Aide

Arthur Hornblow, Jr., has resigned as production aide to Samuel Goldwyn on the Coast after seven years. The resignation is effective November 7. Mr. Hornblow will enter another producing organization, the name of which he has not announced. Mr. Goldwyn is reported to have attempted to induce Mr. Hornblow not to resign.


FOX MOVIE-NEWS News—No. 2—Lindy and Anne in the Arctic can’t find. See British race—Hearers visit Worsters Fair—Hollanders chide their queen—Fifth Avenue shops show girls in celluloid—Pseudo boys claim. Musim—General Pershing’s boasts N.R.A.

HEARTY METRO-NEWS—No. 2—Alene McPherson invades Broadway—Pictures of Lindy and wife show shot from here and there—Hoovers see sights of World’s Fair—Girl beats men in race. Los Angeles—Loyal Hollander’s hail their queen.

HEARTY METRO-NEWS—No. 20—Baseball champs, line up for World Series—World’s Fair hits doll parade—Snapshots from here and there—Soviet shines.


PARAMOUNT—No. 5—Political conflict in Austria—Farky hits near end of prohibition—Paris showmaker shows latest styles in New York—Soviet holds air meet—Pictures of American League pennant winners—Hold doll parade at World’s Fair—New York Sunday may move to Newark—New Jersey.

PATHE NEWS—No. 16—Tropical storm whips east coast—Cuban communists parade with placards—Hold annual chili contest. Conely, N. Y., N. Y. SARSA ends mine strike at Fayette County, Pa.—Forbes barns ahead in London city—Cheaper power is promised at Muscle Shoals—Futurity won by Singing Wood at Belmont Park. N. Y.


UNIVERSAL NEWS—No. 120—Picture of Harvey Barcelona’s stall in Oklahoma City. Jazz—celebrate New Year—Preists bless lost city in England—Rutchenhold round up—World’s Fair on product deals.

UNIVERSAL NEWS—No. 130—Turner stans United States in ten hours—Crowds hail Canadian regiment in Chicago-Cowboys ride in title rodeo. Motion—One—Racing drivers risk lives in meet at Pismo Beach. Calif.—Naza gun smoke great—The Austrian sphinx starts fire at Conroe. Texas—Holi aviation festival in Moscow.

Metrotone News Covers Japan’s Naval Review

Pictures made by Ariel Varges. Hearst newreel cameraman, of the naval review recently conducted before the Emperor by the Japanese government at Yokohama, appear in the current issue of Hearst Metrotone News. A departure is the permission granted a foreign cameraman to take pictures aboard a Japanese warship. Varges was aboard the Musashi, which followed the battle cruiser Hiyoe, from which the Emperor viewed the demonstration.

The review was the greatest Japan ever held. Participation was from 9 battleships, 4 airplace carriers, 12 cruisers, 14 light cruisers, 61 destroyers, 33 submarines, 2 submarine mother-boats, 2 mine layers, 2 gun-boats, 6 mine sweepers, and a number of service boats and total of 62,000 soldiers, fighters, aggregating 847,761 tons. In addition there soared overhead 180 battle air-planes.

Chaplin Reopens Studio

Charles Chaplin finally opened his Hollywood studio last week to start production on a silent feature.
DRESS UP

One reaction to Elmer Rhoden's comment on befitting managerial attire is perhaps best illustrated by the following. A showman friend popped into the editorial sanctum to inform us that in heartily agreement with the article, he had shaken off his usual conservatism in the purchase of a new suit, cladding himself in garments somewhat more colorful than has hitherto been his wont.

Very well and good. The snappier apparel no doubt will contribute to the building up of that hoped-for showmanly flair in the fabulous new deal for the manager. But why burden him financially with the heavy demands of this personal exploitation, intended primarily and eventually for the betterment of the box office?

If the dress of the manager is to reflect the personality of the theatre, then by all means exhibitors must consider this as prestige advertising to be paid for accordingly. Recognizing the basic benefits of proper wardrobing, employers should provide adequate seasonal and occasional attire, including whites, slack suits and necessary accessories, as well as the ever present "tuxedo.

Yes, the manager must be well dressed at all times. At club meetings, lunches, fraternal and civic affairs, upon his shoulders is carried the prestige and importance of the theatre in the public eye. Not only is it necessary that these shoulders be broad; smart exhibitors should see to it they are also well tailored.

STORM SIGNALS (?)

After a frenzied period of decentralization in which producer owned theatres were rapidly unloaded, reports now indicate another change of mind as film companies again compete with each other in a drive for houses. We view these efforts with misgivings so far as the manager is concerned, unless the mistakes of past chain operation are recognized and avoided.

Whether theatres are to be operated independently or otherwise is not our concern. However, the position of the manager and the latitude allowed in running his house is one of the major determining points of success or failure, regardless of the theatre's classification. The manager who knows his business and proves that he does, should not be interfered with unduly, and his voice should command attention in all matters of booking and house operation.

That this is a proper and profitable proceeding is indicated by the new policy of the chain operated Fox Midwest theatres, wherein managers are not only given this freedom of action but are being sold to the public with the same enthusiasm and publicity put behind the theatre screen and stage attractions. The coupling of theatre and manager in the public eye is not only sound business, but almost a guarantee that, in this division at least, the senseless and unwarranted bureaucratic hokum of the past is not to be revived.

We trust that all chain-minded producers will see eye to eye in steering clear of the catastrophic errors of previous years. The judicious selection of able showmen plus unhampered operation will speedily prove whether or not the weaknesses of past chain exhibition have been remedied.

QUIT NECESSARY

Exhibitors now taking advantage of the long awaited upturn in business by purchasing needed new cars, clothes and home furnishings might also look into the matter of theatre repairs and replacements. Too long have houses gone shabby, neglected, and this is as good a time as any for operators to make anticipated changes.

Though the general business depression had much to do with the shrinking of grosses, other reasons for the falling off of business are not hard to find. Foremost among these is the reluctance of many exhibitors to spend an unnecessary (?) penny on much needed repair work, which attitude is reflected in the scarcity of paying customers.

Optimistic as we may be on the strength of the new season's fine pictures, nevertheless many of these box office attractions will not receive their just due in many spots if steps are not taken immediately to remedy present conditions. Top line stars and perfectly produced features cannot prevail against poor sound and inadequate projection; ace exploitation and increased advertising budgets are licked in the face of shaky seats and torn carpets.

Able employees should be encouraged. Talented managers and skilled projectionists must have good "tools", to do their expected best. The continued use of outworn equipment and furnishings is very poor business, affecting the efficiency of the house personnel, as well as encouraging patrons to stay away from the box office in large numbers.

A. Mike Vogel
SHOWMEN’S LOBBY LAFFS!

MOTION PICTURE HERALD
September 30, 1933

SHOWMEN’S LOBBY LAFFS!

WHAT! NO BEER TODAY

TO-DA-Y

TODAY

WAHT! NO
BEER

TODAY

YA, SURE - I
GOT BEER;
I SAID, VAT
ISS, DA MOOFIE
YOU GOT?

Maybe Central was
to blame for this
one, Don.

Campaign Clicks
At the Old Roxy

Theatre exploiters in New York are
waking up to the fact that the simplest forms
of ballyhoo often produce the best results.
Con-tructive tieups with business, national
and political interests far removed from
direct contact with this industry are being
used by a generation of theatrical press
agents who have been brought up in an
aura of sensationalism, stunts and generally
complex methods.

Following on the heels of two of the most
unique hits of press agency seen in these
cities in many months, namely, Columbia’s
exploitation on “Lady for a Day,” and War-
er’s “Bureau of Missing Persons” bally-
hooh — the old Roxy theatre made a bid for
front honors in this field by capitalizing on
the popular theme of aviation as presented
in the picture “F. P. 1.”

Morris Kinzler, publicity director, and Charles F. Hynes of
the New York office of Gaumont-British,
sably aided by Fred Rath of Fox Exploita-
tion crew, put over a series of aviation
tieups and lobby displays noteworthy for
their effectiveness.

Weekly in advance, 10-foot electric “F. P. 1.”
letters were planted in the Roxy lobby
without any copy to indicate their import.
Brilliantly lighted, this flash stopped every
patron, the greatest curiosity, of course,
being aroused as to their meaning. The gag
was not divulged until copy broke on the
picture, at which time the letters were trans-
ferr ed to the top of the marquee (see photo).

A model aviation contest, in conjunction
with Gimbel’s department store, was
launched, and prior to the picture’s opening
the store pasted “F. P. 1.” stickers on every
outgoing package, announcing the opening
and the model building contest.

Windows were given over to miniature models of the
mid-ocean floating aerodrome used in the
film, technical equipment and model planes.

Noted aviators were contacted, includ-
ing Clarence Chamberlin, Wiley Post, Jim-
nie Mattern and others, all of whom gave
their public endorsement to the picture.

Colonel Lindbergh was shown a special pre-
view of the picture in Sweden and asked to
submit his opinion. Chamberlin pre-
sented the silver cup from the stage to the
winner of the model airplane contest who
was given a “free ride” over the city with him.

The resultant satisfactory gross, the third
highest at the Roxy since Jan. 1, was due
to the talents of Kinzler, Hynes and
Rath, who proved that a picture with
exploitation possibilities can be whammed
over when these angles are fully capitalized.

GOOD SHOWMANSHIP!

H. V. McCallum, publicity director for
Loew’s State in Houston, Tex., used six
beauties to sell his show when he played “Gold Diggers” there. He sent them
out on a tour of the downtown offices
to sell tickets for the opening. Then on the
opening day stationed them, in scant attire,
on the marquee, from where they threw
gold covered chocolates and “gold diggers”
coins to the crowds below. The ticket
selling gag is aces for the bigger pictures.

warners Plug Love Slants on “Woman”

To stress the love angle in the new Ed-
ward Robinson picture “I Loved a Woman,”
Charlie Einfeldt’s fast stepping exploiter
crew, headed by Ed Selzer, have put over
a strong romance campaign for the opening of the Warner picture at the Strand, N. Y.

One of the stand-out stunts was a tieup
with the New York Mirror in which $50 prizes were offered to the longest married
and youngest married local couples. Daily
guest tickets were awarded to every couple
in the city married fifty years, and in addi-
tion, ten pairs of tickets were given daily
to the first ten couples who applied at the
municipal marriage bureau for licenses.

The paper gave added strength to the stunt by
carrying the tieup stories on the news pages
instead of in the theatre section.

As the former president is impersonated
in the picture, the widow and other relatives
of the late Theodore Roosevelt were invited
to attend the premiere. Surviving “Rough
Riders” were also asked to the opening to
tie in with the sequence showing the Battle
of San Juan Hill.

The lobby display sold the romance angle
strongly, one of the main panels showing
blown up stills of Robinson’s past six pic-
tures, which played up the love slants. A 36
by 40 production shot of Robinson and
Francis at the bottom of the panel (see
photo) carried the idea further.

Over 50 windows were secured locally
in which cards and other displays arranged
by a fan magazine featured a fictionization
of the story in the screen periodical. In
addition, hundreds of news stands were
posted with “Woman” posters, the Strand
bearing the cost of the printing and the pub-
lishers arranging for the locations.

The Warnerites have done a good job in
selling Robinson in this picture as a
“great lover” to remove him from the classi-
fication of character actor. It might not be
a bad idea for other managers playing this
attraction to play up this angle, thus tapping
an added fertile source of patronage for
the vehicles of this gifted artist.

EDWARD G. ROBINSON had a love-affair in

KAY FRANCIS in "I LOVED A WOMAN"

“Selling” Lobby Frame
"WIRED". . .

Elmer H. Brient, Mgr.
Loew's Theatre
Richmond, Va.

Campaign on "Penthouse" enhanced by staging fashion show with it. Stop. Got two hundred Cosmopolitan dealer windows and stuffed three thousand Cosmopolitans in advance. Stop. Cooperating store mailed announcements to three thousand customers and ran liberal advertising in both papers. Fashion Show Stop. We promoted talent from night clubs for entertainment breaks no charge and got extra newspaper breaks on Fashion Show with promise of two theatre reviews in each paper. Stop. Four dandy windows Myrna Loy fashion layouts Stop.

Lykes Puts On
"Native" Street Gag

"Savage Gold" evidently piled up quite a bit of the precious metal at the box office as a result of the campaign launched over by J. E. Lykes, skipper of Loew's Stillman Theatre, Cleveland, Ohio, one of the highlights of which was a street bally using a big husky negro, made up in native costume with spear and lettered shield. Lykes also planted a guessing contest in one of his prominent windows by filling a chest with gold (?) pieces and giving prizes to those guessing the nearest number of pieces in the chest. A lettered ballot box and blanks were planted next to the exhibit, thus making it easy for those who wanted to get in on the game.

A special screening for newspaper men and a radio program on which a specially written poem dedicated to the picture was broadcast, were other effective slants utilized by "J. E." on this attraction. Unfortunately, we cannot reproduce the street bally as the photos were a bit overdeveloped, but you may take our word for it that the stunt made a swell flash.
WILSON BUILDS NEW FRONT

Neighborhood Theatre Manager Changes Building Front to Resemble Pipes of Giant Organ

In the midst of a highly competitive neighborhood situation, Charles F. Wilson, manager of the Bijou, an uptown Troy, N. Y., theatre, strives for the unusual to put over his house, which in this case was the changing of the entire front of the building and rearranging the marquee lettering, all this done through the efforts of the house staff.

Wilson feels that in his position, the theatre itself should be exploited rather than the pictures, and in the following letter tells us of some of his improvements:

GENTLEMEN:

Situated as we are in a highly competitive area with pictures becoming available after three runs down town and being on an open booking basis with several other suburban theatres in this city, we realized that our exploitation efforts in order to be effective should not be confined to one campaign or the presentation of one picture, but should be felt in improving grosses over a period.

With this object in mind, we began drawing pictures and evolving plans, in which every employee of the theatre participated. The result has been a capital investment with a minimum of expense in the daily working of the scheme.

The Bijou Theatre is a long rectangular building constructed of wood, with a novelty siding exterior. The front was adorned with several false windows which at various times during the life of the building had been cut and hinged for ventilation to the booth, the result being far from beautiful.

Before starting our improvement plan, we rendered our ideas into a plan on paper with a general description of its workings upon completion and have religiously adhered to them.

This improvement plan is an exploitation of the theatre itself and the association of the picture with the theatre. I will attempt to describe the original front we installed and the marquee which exploits the theatre and the tie-up throughout our picture, the commanding attention of possible patrons.

Utilizing the talents of every one connected with the theatre, we constructed the marquee sign of a wooden framework and covered it with specially bent galvanized iron, so that the openings in the front should allow the insertion of two strips of wall board from which had been cut the stars and title of the presentation. Various colored paper covers the openings in the cut-outs, and by means of two rows of bulbs in the sign a very novel effect is given both during daylight and at night.

Next the entire front of the building was covered with specially bent tubes in the form of a giant organ. The apex of this organ provided an appropriate space for the theatre name, the letters of which are separate and measure from 2½ to three feet high and are 10 inches thick. These letters were mounted on an angle frame and are suspended about 18 inches from the face of the building.

In back of the marquee sign is a specially designed floodlight mounted in the form of a barrel which when revolved by means of a small motor throws a succession of varied colors on the face of the building and the sign. The marquee is painted black and silver with a striped effect, while the background is painted a neutral tan which reflects the various colors from the floodlight.

It would seem at first glance at the enclosed pictures that the maintenance of a sign shop to supply windows for the marquee sign and ground truck would be prohibitive for a small suburban theatre. We have accomplished this with no addition in personnel and with an increase of only 10% in our advertising cost. Every possible detail has been worked out to cut costs by increased efficiency. The letters, for example, which have been cut out of the wall board for the marquee are utilized for building the sound truck, another product of the ingenuity of our force.

Newspaper advertising is confined to a directory listing of the current presentations in each of the two daily papers, in which a catch line is utilized. A special feature of the theatre such as "Air Conditioning," "Air Cushion Seats," "Ground Floor Exits," "Cozy Atmosphere," "Clarity of Picture," "Natural Sound," "No Parking Problems," etc. Weekly midget programs distributed from house to house also carrying seasonal catches complete the picture of our exploitation endeavors.

We believe that our idea of exploiting the theatre first and the particular presentation secondarily is responsible for our continued existence in this business.

Very truly yours,

CHARLES F. WILSON.

SICCARDI STEPS OUT

Unwrapping the budget traces a little, Joseph J. Siccardi, Liberty, Plainfield (N. J.), let loose a campaign on "Be Mine Tonight" that brought him plenty of publicity not only to every house listed in the phone book, and followed with a house to house herald distribution by bicycled Boy Scouts.

Foreign organizations were reached thru the American Legion, social and fraternal clubs were circulated to good returns. Al Nathan, Universal exploiter, gave Joe a great big hand on the campaign.

Botwck Contacts Conservation Camps

Stressing the dramatic appeal of "Heroes for Sale," Harry Botwick, the skipper of the Paramount Theatre, Rutland (Vt.), succeeded in garnering a lot of extra business from the four Citizens' Conservation Camps located in his section. Harry wrote to the Captain of each camp describing the picture, also forwarding circulars which were distributed to the workers in each outfit, with hot copy that described the picture as "an explosive story of the Whys and Wherefores of Today's C.C.C. Camps and the NRA."

Harry dipped into a recent locally publicized murder trial on "Mary Stevens, M.D.," by running a series of teaser ads indicating that the woman in the case, who was acquitted, would appear at the Paramount. The ads were single column, five inch, some of the heads reading as follows:

"That Woman You've Been Reading About—She'll Be Here!"
"They Can't Keep Her Out of Rutland—She'll Be Here!"

The paper would not divulge who planted the teasers, and the day before the opening, Botwick broke with his ads, tying in the teaser copy. Harry handled the idea with restraint so as not to offend, and the result was a lot of laughs that were translated into a heap big gross on the attraction.

"PHYSICIANS THEATRE"

Charlie Bassin, the skipper of the Oriental Theatre, Mattapan, (Mass.), forwards a copy of the letter he has mailed to 2000 professional men in Boston and vicinity. In the letter Bassin refers to the fact that the Oriental is known as the "Physicians Theatre" for the reason that many of the courtesies are shown the members of this profession, such as message deliveries, reservations, special parking facilities.

Charlie forwards a four-color street car and bus card that is causing a bit of a stir. It is 42 inches wide by 11 deep, with the theatre name full across in red against a yellow background; two boxes below left and right for the stars and the other for the picture, these in green on white, separated by a reverse yellow on black plugging the free parking service. Bassin says it is costing him a little for the space, but that returns are worth it. Sure seems so, Charlie.

"MISSING" LOBBY

A shot of inside advance lobby, Strand, New York, showing some of the flash created by those Wamantes on "Bureau of Missing Persons," Noble "Bureau," with glass door and silhouette next to chained files containing police records of missing locals. All this and other gags described in story in last issue moved out front when picture opened.
"It Really Happened"

by THOS. J. KANE, Mgr.
Sequoia, Redwood City, Cal.

I think one of the funniest bally-hoo's that went "hay-wire" happened like this: I was running the San Mateo Theatre in San Mateo, Calif., in December, 1927, and we had Lon Chaney in "West of Zanzibar" coming up.

We conceived a "wild-man" ballyhoo, one of those "no cost" to theatre kind, engaged a young fellow to portray the wild man; had my wife dye a suit of my long underwear black; made him up; then we constructed a cage (of wood) on a flat bed truck and everything looked hotsy-totsy. For atmosphere I promoted a local customer to fix the truck up with checked pants, Prince Albert coat and a plug hat and a mustache.

The City of San Mateo was in a throng of Christmas street decorations, strings of colored electric lights along the street gave the street a glow when they came to the end of the circuit, they crossed the street to continue down the other side. All set?

You now have the plot. I was so pleased with the stunt that I invited Jimmie Myers, ad. sales manager for Paramount in San Francisco, at that time to look it over.

The truck driver on contacting the customer also contacted about six drinks of high-powered gin (unknown to me). So Jimmie Myers and I followed the bally-hoo around town and were both very pleased with our efforts. I forget to add that he had several suggestions which we used. So good so far, but the truck driver thought he was Barney Oldfield and went down the Main Street of San Mateo like he was going to the races with the Wild Man yelling for dear life and the population wondering where the fire was, and suddenly they struck the cross wire of the Xmas decorations and the Wild Man piled up in the middle of the street in a pile of kindling wood all surrounded by Xmas decorations, street lights, policemen, citizens and a manager who was looking for an exit.

Of course, the city officials and police raised "holy" but the whole town got such a laugh out of it, not to mention the ribbing the manager received, that even though the stunt went "hay-wire," it had reverse English and we did a nice business.

I've had others that went awry, but none that had as much dynamite as the one stated above.

PLEASE NOTIFY YOUR CHAIRMAN OF ANY CHANGE IN ADDRESS

September 30, 1933

ROUND TABLE CLUB

Is LOVE the ENEMY of all WOMEN? Is she to be blamed for letting her heart run away with her head

DISGRACED!

HELEN TWELVETREES
BRUCE CABOT
BRADFORD DILLMAN
WILLIAM HARIBAND

SHORTS

Morton Downey in "Hold Up"
"Hollywood On Parade"

Wednesday-Thursday
Good & Comfortable in
CONWAY ONE OF THE MALCO GROUP

NOTICE
Meets Thursday
12:30 o'clock
Hotel Bachelor

Notice the free Rotary ad on the bottom of the above Manager R. V. McManus, Conway Theatre, Conway, Ark., builds up his good will by plaguing all his civic clubs in the same manner, and very clever, says we. The display "Disgraced" is a revamp of a regular press-club ad combined with a midget mat, and Mr. McManus says that it is one of the best small ads he has produced in some time. Incidentally, we call your attention to the NRA cut. Are you using it in your advertising?

Showman's Broadcasts Build Theatre Prestige

A radio-wise manager is John McManus, Loew's Midland Theatre, Kansas City (Mo.), who, greatly in demand as a speaker on his local stations, avails himself of these opportunities to broadcast plenty of picture dope and institutional plugs.

Recently, John was one of a group of talks and the introduction gives him by the station announcer included a sweet mention of the theatre. A few days later McManus was the guest speaker on a motion picture program, in which he told plenty of his personal contacts with MGM stars, not neglecting, of course, to insert some helpful build-ups for his coming attractions in the theatre.

At the end of the program, the announcer gave Mac a nice sendoff by suggesting the air audience make a habit of attending the Midland and make themselves known to John, who was always on hand to bid them welcome. This is what we would call the slightest kind of publicity, and McManus is to be commended for utilizing the radio so practically.

A "fireworks" front on "Broadway To Hollywood" with red flares and colored smoke pots brought out traffic stopping crowds on the opening night and a telegram teem netted thousands of stickers on every wire sent out with copy plugging the picture and theatre.

McManus "cleaned up" on his showing of "The Masquerader" with a laundry tie-up (pardon us) by having shirt bands wrapped around all laundry bundles tying in with copy to the effect that discriminating men patronized that particular laundry while planning an evening at Loew's Midland.

To keep his house impressed upon the public eye, John works on institutional newspaper stories, some of the latest included one story on ushers, another on the theatre lost and found department, and a third on the number of lamps in the upright sign. Judging from the above, this enterprising executive passes up no opportunities to keep Kansas City "Midland-minded."

RADIO BROADCAST FEATURES "TUGBOAT ANNIE" CAMPAIGN

Manager Arthur Catlin of Loew's State Theatre, in Cleveland, where "Tugboat Annie" was being shown, arranged for a quarter hour radio broadcast. This was put over by the dramatic stock company of Station WHK on the Saturday evening following the Friday opening.

Life savers were placed in special envelopes with the copy: "A Life Saver—if you laugh too hard at Marie Dressler and Wallace Beery at Loew's State," etc. These were passed out on the streets by two young ladies attired in white sailor suits with ribbons reading "Tugboat Annie" across their shoulders.

CINEMA SHOP

On date at Arthur Mayer's Rialto Theatre in New York, "Doc" Joe Lee planted "Moonlight and Pretzels" in Macy's window, by tying-in clothes worn by stars in the picture to reproductions sold by the store's Cinema Shop. Center panel carries stars' endorsement, via Joe Weil.
MOTION PICTURE HERALD

September 30, 1933

HOSTLER PROMOTES PLENTY IN PUTTING OVER EXPLOITATION

Practical box office exploitation distinguishes the work of Alvin Hostler, a Roundtabler of long standing and doing a nice job managing the Warner, Altoona (Pa.). Alvin takes time out to detail the ideas he used on a number of his recent bookings, outlined here.

"The Mayor of Hell"

Distributed novelty cards at a local avitaion field to which buttons were attached, the copy reading—"Fardon us for (button) in, but we just had to tell you that James Cagney" etc. Catch on? Tied up with milk and bakery companies with bumper cards on all transportation. Newboys' party at theatre netted 40 inch free display ad, and carriers further bally'd picture while selling papers.

"Mary Stevens, M.D."

Reminder cards with rubber bands attached were hung on doors of all stores morning of opening; classified ad tipped in three day free two column display splashes in which readers were invited to find their names on want ad pages for pas:es; another paper went for a drawing contest in which kids were asked to crank in drawings for free tickets. A regular size, folded doctor's card, on outside of which was printed the title, theatre and "calling" hours, and inside, theatre copy, was distributed at a local bathing beach. "Back seat" drivers licenses were passed out at ball park, with theatre plug on reverse; circus heralds distributed and cutout gun souvenirs were used to plug a new serial.

"Heroes for Sale"

Put out novelty cards with small fire cracker attached, copy reading—"we don't need this to make a noise for Richard Bar: thelness" etc.; five and ten store gave away Loretta Young artificial roses with titled ribbon attached; printed paper bags, heralds, and window strips promoted without cost. Secured 500 feet of free movie negative with oil company tieup, showing crosses in various parts of town, film shown in theatre, and sponsor took large ads to advertise it. "Red inked" front page given out by newboys, and special souvenirs promoted for children's matinee.

"Baby Face"

Milk bottle cards attached to all deliveries had picture of baby plug for picture, all stores selling ice cream used window strips with "baby hookin"; "Baby Face" sundae plugged on window cards containing production stills in 100 stores, and candy kisses were passed out with "kiss" copy from Barbara Stanwyck. Boys paraded inside ball park with special 14 foot banner. All above exploitation was promoted.

"Gold Diggers"

Complete billing coverage within 50 mile radius; planted serial; mailed out thousands of postcards, costumed girls gave away gold coins and chocolate pieces; promoted full window displays in every prominent main street store; Philadelphia Sunday paper gave Joan Blondell picture with every copy; air:cplanes carried theatre banners.

The above campaigns indicate the work Hostler puts behind his efforts to keep his theatre always in the public eye. Notice that there is nothing spectacular, but every idea is pointed to do the most good at the least possible cost, and Alvin gets plenty in return for every dollar he spends.

GLEN W. DICKINSON THEATRE MANAGERS AND EXECUTIVES GET TOGETHER

Golf tournament followed business sessions of circuit's convention at Lawrence (Kan.). Bottom Row, L. to r., Louis Higdon, Frank Whittam, L. F. Smith, J. A. Jeffress, J. H. Moulder, R. M. Hunter, J. E. McCammon, Center Row, J. L. Schorg, Circuit broker; Don Johnson, general counsel; Walter C. Danney, branch manager, Kansas City, National Theatre Supply Co.; J. W. Weigand; Glen W. Dickinson, president; F. A. Dalahunt, A. G. Smith, M. D. Cohn, Fred Lawn, Top Row, Theo. Charlton, Bob Coons, auditor; George Nescher, district supervisor; Al Armstrong, assistant auditor; Ted Siler, city manager; Maj. G. A. Sampson, business manager; Bob Mallon, Leon Robertson.

EDITORIALS PRAISE WALLY'S BROADCAST ON "TUGBOAT ANNIE"

His vacation over, Toledo, Ohio, once more is being cajoled by the exploitation of Wally Caldwell, who keeps things stirring at the Love's Valentine Theatre, and sends in some of the highlights on his campaigns.

Through a special arrangement with the city fathers, Wally has planted a huge canvas banner, 36 feet long by four feet wide (see photo) across the intersection of two of Toledo's busiest streets in the heart of the city and this was used on "Tugboat Annie," remaining up for a two-week period.

Caldwell put on a splendid 15-minute broadcast of the picture script with the stock players over one of his leading stations, and the newspapers departed from usual custom by giving this an editorial break.

Wally concentrated his "Broadway to Hollywood" exploitation in his newspapers by planting a map puzzle in one daily, a theatre question contest in another and also broke a special feature story.

Thomason's Home-made Effects Work Well

R. M. Thomason, who keeps the folks in Ellis, Kan., on their toes with his doings at the Crystal Theatre, sends along another batch of very good stuff. Due to a last moment looking difficulty, an overnight switch in pictures was necessary, making it impossible for Thomason to advertise the new attraction in advance. However, nothing daunted, he got out a personal endorsement herald on the opening day stressing the merits of "Molly Malone," the result of which was a nice increase in the gross on the second day of the run.

This enterprising showman attracted attention with a simple effect machine consisting of a 110 volt Mazda bulb, a home made tin lamphouse, a condenser lens, two thicknesses of red gelatin and a stereo lens. Used for the "Shadow Waltz" sequence in "Gold Diggers," the effect was run by making all dark parts of the film red. tint, and other color combinations were secured by placing the red gelatin in front of the projection lens.

Thomason uses a neat regular advertising auto trailer and in advance of his "Gold Diggers" campaign worked an effective stunt by inviting the folks to look into the interior of the trailer through peek holes, at the same time pushing a button which lighted up the interior, disclosing stills and copy on the picture. The push button effect obviously got more attention than if the interior had been steadily lighted, indicating that Thomason is well grounded in the fundamentals of novelty advertising.
PROVEN PROFITABLE HIGH SCHOOL AND COLLEGE TIEUP SUGGESTIONS

Practical Ideas To Win School Support Utilized by Prominent Member Who Has Tilted Grosses With Special Slants

E VERY wide-awake theatre manager has in the past been cognizant of the value of soliciting student attendance through co-operation with the schools and pupils directly. If so, he undoubtedly is at this time cooking up some stunt whereby he can increase receipts on some week night or a Saturday morning matinee. If not, the following suggestions may be of help in calling to his attention a few of the unlimited possibilities along these lines.

The ideas contained herein are not new. However, they may serve to refresh your memory and with some changes serve a definite purpose in your annual campaign for student attendance.

Essay Contests
This comes first on the list because you are all familiar with its common usage and simplicity of arrangement. Hundreds of subjects are adaptable to essay contests. "How" and "Why" queries being the two most frequently used.

You can plan essay contests in co-operation with the local school faculty as regular weekly material for thought on the part of pupils.

Where possible, use subjects which pertain to coming attractions. Look through press books for such material as will be within scope of the pupils. A question can be augmented by either a descriptive paragraph or a few pertinent facts. If your bookings offer scant material for school compositions and essays there are always current topics which may appropriately fill the bill.

Make it necessary for essays to be turned in regularly to the judges. The English teachers of the principal and yourself can act as judges. Announcement of the contests should be made from school bulletin boards and the Principal or English class teachers.

Amateur Critics
Everyone likes the chance now and then to criticize the other fellow's work, favorably or otherwise. Assisted by the newspaper's willingness to publish picture reviews by pupils, contact the faculty head with the idea of starting a Critics Club at school. Student members of this club are entitled to write reviews of current pictures at your theatre with the idea of winning Guest Tickets in addition to having their work published in the local paper. Guest Tickets can be made good for some coming attraction.

Judges should be chosen from the school, newspaper and theatre.

Your co-operating newspaper should be generous with publicity on a stunt of this sort. An advance story each week on the picture to be reviewed by the Critics Club of Blank High School or College should be definitely agreed upon. If your running time for one attraction is a week, it might possibly be arranged to publish the three best reviews during that time. Where change is daily or three times a week, select the most appropriate picture for the students to see and write about.

Ad Writing Contest
Here is another entree to the classroom. Schools and colleges everywhere are stressing advertising courses these days in lieu of old and unprofitable pursuits.

Contact the proper school authorities on allowing the pupils to participate in an ad writing contest. This can be arranged as a regular feature or a plug for one picture.

Materials for pupils to work with can be furnished through press sheets. Specifications and limitations as to size to be determined by the amount of space you are accustomed to using.

Geography Hounds
Maps fascinate most everyone. Try the pupils on familiarity with their own city. Perhaps the territory within the bounds of your noble city doesn't offer much in the way of fascination for local students. However, there is a possibility in the thought that to those pupils of Blank School who can best draw this familiar realm due credits will be given. That is, gifts or whatever you deem suitable.

Don't limit yourself to Blanktown. Should the picture which you are trying to ballyhoo be lid in Hawaii, it might be more to the point to have the boys and girls draw detailed maps of the Hawaiian Islands. Town or city maps as suggested should contain all streets, rivers, important public buildings and the location of your theatre.

Word Contest
Here is a stunt that offers an opportunity to plug shows and your theatre heavily.

Student Hookups Fertile Field for Box Office Exploitation; Recommendations Below Can Be Used to Gain Patronage

Contact your local newspaper with the suggestion that they sponsor this theatre-newspaper Word Contest. The stunt need not be limited to schools, unless you prefer.

A lengthy advance story in the paper gives details of the contest. It is simple, yet effective in its purpose. The idea is that contestants are to take the theatre's name, break up the letters and re-assemble them into as many words as possible, exclusive of proper nouns and two-letter words, like "no," "an," etc. No words will be recognized unless they can be found in a standard dictionary or encyclopedia.

This same Word Contest can be worked with any single word picture title.

Song Writers
Another contest idea, but it has the faculty of drawing them no matter where it is run. It's called a Parody Contest. Following the same procedure as described in the Word Contest, co-operating with the local newspaper, folks are asked to try their hand at writing parodies. These parodies can be to any tune they desire as long or short as they desire only they must pertain to the local paper, your theatre or picture you are playing. At least some mention must be made in each one to either of the above places.

If you have an organist at your theatre so much the better. He can add loads of fun to your program by singing the winning parodies.

Campus Personalities
A cameraman from the newspaper or some student (en convido) unsuspectingly snaps pictures of students as they perambulate hither and yon 'round the campus. They may be in groups or alone. The photographs are published in the paper. Those recognizing themselves can, upon proof, secure a Guest Ticket to your theatre. If the snapshot is of a group, circle one of the heads as a means of identification.

School and Class Nights
If your town has two or more schools then School Nights are the thing. If only one school, then arrange to hold Class Nights.

School Nights can be made competitive or individual affairs. To start with, secure some popular boy or girl from each school to act as Master of Ceremonies on respective nights. If there is a school band get them down to play on the stage with the M.C. leading the audience in a chorus of high school songs.

On other School Nights arrange to have dramatic talent of the school put on one act plays. They will be glad of the opportunity of securing such practice.
Productions are listed according to the names of distributors in information as he may need, as well as information on pictures that are coming. Features which are finished or are in works, but to which these dates have not been assigned, are listed in "Coming Attractions." Releasing times are those supplied by the censorship deletions. Dates are 1933, unless otherwise specified.

**ALLIED PICTURES**

**Features**
- Duke Snider, The
- noodles:
- Walt Disney: The
- What Price Happiness?
- Life With Betsy
- Bride of the Mountain
- Navy

**Running Time**
- Duke Snider, The: 60 min.
- noodles: 70 min.
- Walt Disney: The: 60 min.
- What Price Happiness?: 60 min.
- Life With Betsy: 60 min.
- Bride of the Mountain: 60 min.
- Navy: 60 min.

**Chesterfield**

**Features**
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CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City.

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COMPLETE LINE OF REPAIRING AND REPLACEMENT parts for all leading types of sound equipment. Used projection equipment at bargain prices. JOE GOLDENBERG, INC., 665 S. Wabash, Chicago.


BIG SELECTION IN USED VENERED and upholstered theatre chairs at bargain prices. Replacement parts for all makes of chairs. Write ILLINOIS THEATRE EQUIPMENT CO., 1011 South Wabash Ave, Chicago, Ill.

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CASH PAID FOR AUTOMATIC GOLD SEAL OR Simplex ticket registers; give size, serial number, details. BOX 284, MOTION PICTURE HERALD.

SIMPLEX PEDESTALS, MACHINES or mechanisms; any condition. BOX 339, MOTION PICTURE HERALD, 467 So. Dearborn St., Chicago, Ill.

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GOOD, CLEAN USED ADVERTISING CHEAP. Liberal credits. Highest cash prices paid for paper on current releases. ALABAMA POSTER EXCHANGE, 528 North 10th St., Birmingham, Ala.

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LATE SILENT FILMS. SOLD, RENTED, bought. Lists. ENTERPRISE FILMS, 838 Chestnut, Hagerstown, Md.

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ABSOLUTELY FREE, PROFOUNDLY ILLUSTRATED, $5.00 value, "Sound Projector," "Servicing Projection Equipment," "Simplified Sound Servicing" with every purchase $100.00 or more. S. O. S. CORP., 1600 Broadway, New York.

DECORATIVE MATERIAL

OFFICIAL N.R.A. BANNERS GET YOURS—fringed satin gold border, while they last. $1.98. Members only. S. O. S. CORP., 1600 Broadway, New York.

NEW EQUIPMENT

NOW—THE ALL NEW "COMMANDER SERIES" Large full Range, Amplification and Large sound heads for Mascotograph, Simplex or Powers at SCOTT-BALLANTYNE COMPANY, Redick Tower, Omaha, Neb.

WIDE-RANGE SOUND, CLEAR DIALOGUE with Acoustivox Tone Control. $7.50. ACOSTIVOX, 1638 Broadway, New York.

PHOTO CELLS, AMPLIFIER and RECTIFIER tubes and circuits at lowest prices. CROWN, 311 West 44th St., New York City.

NEW CATALOGUE NOW READY—REPLACEMENT parts for all systems. W. E.; RCA; Parent; DeForest; numerous savings. S. O. S. CORP., 1600 Broadway, New York.

ELIMINATE HUM AND BOOMY SOUND with Acoustivox Tone Control. $7.50. ACOSTIVOX, 1638 Broadway, New York.

ILLUMINATING PLUG FUSES. WONDERFUL for use in dark rooms and cellars. When your fuses blow they light up. One plug fuse and 3 fuses. 50c. A wonderful item for anywhere. CROWN, 311 West 44th St., New York City.

COMPENSATE POOR ACOUSTICS WITH Acoustivox Tone Control. Easily attached to any amplifier. $7.50. ACOSTIVOX, 1638 Broadway, New York.

METAL ENCRUSTED SNIPES FITS FRAME 4 inches by 14 inches, silver or gold, crystal and black letters. $1.50 per dozen assorted letters. CROWN, 311 West 44th St., New York City.

MAKE PATRONS COMFORTABLE—THICK sponge rubber pads easily attached. 75c. Samples listed. S. O. S. CORP., 1600 Broadway, New York.

REPAIR SERVICE

PROJECTORS, TICKET MACHINES and OTHER theatre and sound equipment requiring parts and repairs can be given prompt attention at reasonable cost. BOX 1013, MOTION PICTURE HERALD.

GENERAL EQUIPMENT

SCENERY BARGAINS, DRAPES, TRACKS and paintings. KINGSLEY STUDIO, Alton, Ill.


LAVENDER VELOUR USED CURTAIN, SIZE 15 by 40 feet, two sections, complete with tracks. Bargain price. Write for details. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Approved home-study training. Free Catalog. THEATRE MANAGERS INSTITUTE, 31 Washington St., Elmlra, New York.

POSITIONS WANTED

SOUND PROJECTING, ANY EQUIPMENT, 15 years experience. References, FRED WALKER, 5232 So. Poiree St., Chicago.

EXPERIENCED ORGANIST, STAGE UNIT pianist, leader, manager; desires connection anywhere in U. S. JOHN BURKE, 7069 Delaware, Detroit.

PROJECTIONIST—15 YEARS EXPERIENCE, 3 years Western Electric sound. Married. Best references, GEOEGE GODDEY, Metcalf St., New Bern, N. C.

ATTENTION THEATRE OWNERS: SPECIALY trained and experienced managers and assistant managers available for employment on short notice. No charges. Wire or write your requirements, THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

SCREEN RESURFACING

WE RESURFACE YOUR OLD SCREEN and make it like new. BURDICK'S RE-MAKE SCREEN CO., 839 S. Wabash Ave., Chicago.

EQUIPMENT EXCHANGE

IF YOU WANT TO REPLACE ANY TYPE of equipment with brand new material we will be glad to make an allowance on your old equipment and a better price on new equipment. Let us know what you need and what you want to exchange and we will send complete details on our proposition. EQUIPMENT EXCHANGE, c/o MOTION PICTURE HERALD, 1790 Broadway, New York City.
THE FIRST LINK IN THE CHAIN

THE exhibitor, the laboratory, the actor, the cameraman...back of them all is the negative film on which your pictures are made. For the super-photography you are now able to show your patrons, you can rightly give substantial credit to Eastman Super-sensitive Panchromatic Negative...the first and one of the most important links in the production chain. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN SUPER-SENSITIVE PANCHROMATIC NEGATIVE
Just a rough diamond in a platinum setting!

Mae West in "I'M NO ANGEL"
with Cary Grant, directed by Wesley Ruggles

If it's a PARAMOUNT PICTURE it's the best show in town!
SMALL TOWN BUSINESS MAKES DEFINITE GAINS

Nationwide analysis of general industry shows improvement made in last seven months; box office receipts increase 33 1/3 per cent over March

598 THEATRES OPENED IN FIVE MONTHS

Most represent reopenings of darkened houses; 215 projects involve new construction or reconditioning; forecast $2,500,000 for theatre rehabilitation in the next 18 months
"AT YOUR SERVICE!"

CAMPAIGN BOOK for M-G-M SHOWMEN

AN M-G-M CONTRACT IS THE GREATEST ASSET OF ANY THEATRE!

Therefore TELL YOUR PUBLIC YOU'VE GOT M-G-M

Don't keep it a secret! It's worth a lot of money to you to have your patrons know about your M-G-M tie-up! Many exhibitors have asked us to prepare special advertising to enable them to announce this fact in a big way. Here we have prepared this complete campaign of ADVERTISING, EXPLOITATION and PUBLICITY which is now available to M-G-M showmen. The advertising and publicity can be used without cost—a part of M-G-M's service. In ordering mats, please specify by number—order direct from your M-G-M Exchange.

(Note! All the mats in this campaign book are FREE!)

AT YOUR M-G-M EXCHANGE! Eight page press book showing how to tell the public that your theatre is the leading show shop in your town. The Major theatre is the one using the Major product. Tell the folks!
A few of the ads that tell your public the good news!

JOIN the CELEBRATION of the greatest screen entertainment of years on the screen of the STATE THEATRE.

What a celebration! We have just signed a contract which will bring to you all the great stars of Metro-Goldwyn-Mayer at this theatre during the coming season! M-G-M's Tenth Anniversary is a year of greater, happier hits than ever before. We are proud to have been able to assure you the utmost in entertainment!

JOE LEADS the PARADE of STARS to the screen of the STATE THEATRE.

THE WHOLE WORLD WILL APPLAUD THESE COMING SCREEN HITS!

We HAVE THE LION ON THE DOTTED LINE!

The World's Greatest Stars Are M-G-M

 Norma Shearer, Greta Garbo
 Clark Gable, Garbo, Wallace Beery
 Hare Dressler, John Barrymore
 Marion Davies, Robert Montgomery
 Helen Hayes, Lillian Gish

Stars in Short Features, too!

HAL ROACH DE LUXE COMEDIES
Lum & Abner, Charlie Chan, Thelma Todd, Fatty Arbuckle, 12 Sons
THOMPSON TALKERS
Adventures of a Talking Comedies

M-G-M CRIME

FITZPATRICK TRAVEL TALKS

M-G-M ODDBODIES

See the World's Finest Entertainment First and Regularly at The Theatre of The Stars

STATE THEATRE

CONTENTS OF M-G-M SERVICE PRESS SHEET!

8 pages with press stories, exploitation tie-ups and ads, 6 col., 4 col., 3 col., 2 col. and 1 col. Mats are at your branch! Get some today, FREE!

LISTEN TO HIM ROAR!

And no wonder Leo roars! Norma Shearer, Greta Garbo and all the other great STARS of the Metro-Goldwyn-Mayer family are back again. Never such a group of stars at a single studio before! They are busily engaged in making the happiest hits of all entertainment history to celebrate the 10th Championship Year of this leading motion picture company. Watch for these STARS in the great successes that are on the way!

★ Norma Shearer ★ Greta Garbo ★ Clark Gable ★ Jean Harlow ★ John Barrymore ★ Joan Crawford ★ Wallace Beery ★ Marie Dressler ★ Lionel Barrymore ★ Helen Hayes ★ Ramon Novarro ★ Robt. Montgomery ★ Marion Davies ★ Ed Wynn ★ Lee Tracy ★ Laurel-Hardy ★ Jack Pearl ★ Jimmy Durante

The home of the world's finest entertainment

STATE THEATRE

AD NO. 5—160 lines x 2 columns.

AD NO. 6—165 lines—single column.
PARADE

and 16 others

Joan Blondell
Dick Powell
Ruby Keeler
James Cagney

any previous musical!

Stronger cast names than

Nothing on a Back Yard Fence

"Shanghai Lil" - "Ah! The Moon Is Here"

"By a Waterfall" - "Honeymoon Hotel"

bigger and grander numbers

or in popular appeal than the "Gold" Radio experts rate these song hits high.
PARADE

FOOTLIGHT

Three New Yorkers said so last night:

sand, eight hundred and sixty-

Warner Bros., greatest . . . five thou-

Not just "Warner Bros.; latest," but . . .

new musical from Warner Bros.

Not just another musical, but "The
Joe COOK joins the ever-growing "who's who" of FOX manpower!

- To star in two a year for FOX...the first to start production this coming spring.

- Joe Cook...merry maestro of nonsense and cock-eyed machinery...star of "Rain or Shine", "Earl Carroll's Vanities", "Fine and Dandy"...topping them all with his current Broadway smash "Hold Your Horses."

- And with him, stooge Dave Chasen...of the matted hair, wild eyes, waving palm.

- They'll lift your mortgage and throw it over their left shoulder.
UPTURN TIDINGS

Here's a very busy desk in our office where Mr. George Schutz sits betwixt in a vast cluster of papers, reports and technical volumes and mail from hither-and-yon, from which he emerges once a month with our Better Theatres section. This week he came up for air after a long period of meditative silence, waving sheets of figures, curves and statistics.

"From April to September of this year of 1933," he observed, "our figures show positively that there have been five hundred and ninety-eight (598) theatre openings, mostly reopenings of previously darkened houses, and furthermore that there are in progress no less than one hundred and eighty-five (185) theatre projects involving either new building or extensive reconditioning."

Furthermore Mr. Schutz finds authoritative sources estimating that about two and a half million dollars are to be spent in the next year in putting the motion picture exhibition plant in shape.

△ △ △

WANTS PATENT ON HELL

Arguing about the rhetoric of motion picture titles, the very Congregational and Reverend R. Lee House of Newport News, Va., complains bitterly, as quoted in the Times-Herald of his city, that the picture producers have laid hands on "the very words with which religious truths are imparted." And "primary among these words are God, Heaven, Hell, Sin and Devil. The thing which I am protesting is the use of religious words for irreverent purposes...."

Perhaps he might register them with Miss Julia Kelly who runs the title registration bureau of the Hays office.

△ △ △

MR. LONG COMES ASHORE

The appointment of Mr. Ray Long to the post of editorial executive of Columbia Pictures Corporation, announced by Mr. Harry Cohn, brings to the service of the motion picture the fullness of experience in the showmanship of the printed page and story telling, developed and demonstrated through two important magazine successes. Mr. Long first came into fame as the editorial administrator of the Red Book and its affiliated Blue Book and Green Book, and subsequently with Cosmopolitan.

Mr. Long in his magazine work was conspicuously an acute buyer of names, but somewhat more to the point, even though less conspicuously, he was a maker of names. One can recall at the moment three famous writers of fiction who achieved their successes substantially by filling Mr. Long's editorial prescriptions. And there have been many more.

Success in transplanting his methods and skill to the screen seems most probable. There was that about his Cosmopolitan which reminded one of the begoggled gladiators of the motion picture theatre at its most vivid. Also Mr. Long's recently concluded sojourn under the palms and white shadows of the South Seas is an earnest of his continued taste for exotic romance, the dreams shared by the box office multitudes.

△ △ △

HARK, HARK! A CUSTOMER

Our code weary and fevered brow was cooled not a little this week, when, turning over a stack of foreign mail, we came upon an inquiry from Mr. A. J. Selwyn-Dougan of Freetown, Sierra Leone, Africa, who feels there are great possibilities for the motion picture in his territory and would like to begin with an Edison peep show Kinetoscope, to be operated with a penny in the slot. Since this device was introduced only so recently as the spring of 1894 at 1155 Broadway, it is surprising that tidings of it should already have reached Sierra Leone.

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REAL DIRT

Some sanity still prevails in this industry, in spite of the code fever. Down in the Mayflower lobby, in Washington, the other night, Mr. R. B. Wilby of Atlanta laid aside exhibitor-labor issues to get really tense over the problems of the culture of Meconopsis Baileyi, the "blue poppy" from Tibet. It takes six months to germinate.

And Mr. Maurice McKenzie, assistant to Mr. Will Hays, called up last night, all out of breath, to ask, "Have you heard the news from California?"

"No," we replied in our most judiciously, editorial manner. "Have they decided to establish an American consulate, or is just an earthquake?"

"This is serious," Mr. McKenzie answered. "I'm talking about Oxnard, not Hollywood—Deiner's new catalogue announces a petunia with a green border."

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MISS SALLY RAND, Chicago's Aphrodite, is out on bond, pending appeal, so she can appear on stage and screen—thus keeping out of the ranks of the unemployed. It would seem that the least she could do would be to wear a Blue Eagle.

MOTION PICTURE HERALD

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INTO THE FIELD

Into the field, there to mingle with and get the "slant" of both those who sell films to exhibitors and the exhibitors themselves, should every film-maker be sent at least annually, thinks MGM Director Clarence Brown, now practicing his preachment, en route to New York via plane. Putting "the names up in lights" and putting it at that has lost thousands for showmen (unworthy of the name), says Director Brown, his reference being the failure of exhibitors fully to exploit "names" in films. "Selling effort should not be limited to pictures that need it." Star loaning he sees a boomerang to the lender. Long have exhibitors pleaded for such field investigation. . . .

FILMS — AND THE FAIR

Convinced, apparently, are industrialists, educators, of the value of the motion picture as a sales and promotional implement, is the claim of Bell & Howell, Chicago equipment manufacturers, in a relative study, with the World's Fair as laboratory. Interestingly indicated is the reaction to the obvious necessity of real entertainment in the films shown. Human interest is important, technicalities abhorrent. Size of picture occupies the study importantly, with the significant observation that better than 95 per cent of all Fair projectors are of 16 millimeters. Notable throughout the Fair has been the virtually universal use of the film as a means of message conveyance. . . .

COST CUTTING

Visioned by highly curious production staffs in Hollywood as perhaps shaving as much as 25 per cent from picture production costs is a new development in fast timing negative, lately made available by Eastman and DuPont. Elimination of set lights is appreciably a part, with the use of white sets instead of the customary drab colors, which requires considerable extra illumination. The present necessity of players wearing colored garments (colored shirts for men in evening dress) would be obviated, reducing costuming costs as well. One more step forward. . . .

MOST POPULAR

"Still the most popular all over the word" is the cheering comment concerning Hollywood product brought from one of his recent European excursions by Arthur M. Loew in the interests of MGM, of which he is foreign chief. Last week on the Coast foreign authority Loew noted energetically, happily: "Sales . . . throughout the rest of the world have shown a sharp upturn during the past six months and we expect a highly successful year."

SOUTHERN JUNGLE

Wide and far flung are the vast hitherto unexplored areas of the globe which have fallen prey to the conquering camera and the motion picture. Into the great jungle of the Tarirano Indians in Southern Brazil, led by jungle-wise Harold Nolce, explorer, will shortly push an MGM expedition, there to film "Jungle Red Men," under the direction of Richard Rosson. An innovation will be the extensive use of planes to transport equipment, supplies, men. Five months in the making have been plans, nine months will be the jungle occupancy of modern science, in the interests of entertainment— and producer profits. . . .

NOSTALGIA CURED

Ford is the memory of famed MGM screen actor Jean Hersholt for his native Denmark, readily does he understand the nostalgia of others, long here, for a home visit. Organized by Actor Hersholt is a California Danish Home Foundation, which, with the proceeds of Danish pictures he has made, shown in Danish lodges throughout the state, will permit California Danes, resident in the U. S. for 20 years or more, to revisit their native land, one each year. . . .

RUSSIAN CINEMA

To be cinematically dependent upon no other nation, to be absolutely self-sustaining in the field, is the avowed aim of Russia's U. S. R., whose vast domain now boasts 30,000 places equipped for films, last week in New York declared A. E. Shorin, research head of the Soviet State Electro-Technical Laboratories, bound home after two months. The Russian industry will produce its own raw stock, but for home consumption alone; make its own equipment, offer more than 200 features this year to a cinema-hungry populace. Researcher Shorin made an astounding attendance comparison: 1932, 1,000,000,000; 1916, 180,000. Truly universal is the screen. . . .

"SMOKING" THEM IN

Devious and often dubious are the means employed by enterprising showmen to entice patronage to the box office. Often unusual are the lengths to which showmen go for the comfort of the patronage, once inside. Not dubious, but at least unusual, is Port Collector Harold Cullman's newest enticement in his management of the original Roxy on New York's Seventh Avenue. "For the enjoyment of its patrons" the Roxy now offers cigarettes "with its compliments." Incidentally noted is Mr. Cullman's membership in the tobacco firm of Cullman Brothers. . . .

"PEG"

To many a film star, writer, beside the starring sisters, Norma, Constance, Natalie, had widowed Mrs. Margaret Talmadge been in effect "mother." To her daughters, neighbors, Hollywood advice-seekers she was affectionately "Peg." On her, Chaplin tried his "gags"; from her, writer Frances Marion sought reactions; from her, Richard Barthelmess and many another asked, got advice. It was a bright day in 1926 when Mrs. Talmadge took her eldest, Norma, to the Brooklyn Vitagraph studio, from their obscure home in that borough. In a few short years a weekly $25 leaped to weekly thousands. Last week in Hollywood "Peg" gave her last advice, succumbed to pneumonia. . . .

ACTIVE NRA

No sincere, whatever the prestige attached thereto, is the post of chairman of the California division of the NRA, it is apparently being discovered by Jack L. Warner, Warner vice-president. Already, Chairman Warner reports, he has settled eight incipient strikes and taken action on a mere 3,914 complaints of NRA violation. Not easy rests the head of the NRA executive, as heretofore and currently demonstrated at Washington. . . .

In This Issue

Rosenblatt presents code draft Complete test of Rosenblatt code draft Exhibitors protest to Roosevelt against demands of IATSE for projectionist for each machine and for 36-hour week; AFL demands five-day week of 30 hours. Main Street is looking up: employment increases and wages rise, to benefit of box office. 598 theaters opened in five months; many new projects launched. Columbia profits up 33 1/3 per cent; Fox nets $74,716 in quarter.

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MOTION PICTURE HERALD
October 7, 1933
ROSENBLATT'S CODE DRAFT LONG ON WAGE, SHORT ON DISPUTED POINTS

by TERRY RAMSAYE

For a long time the Texas delegation had been looking for a job for Hippolite (maybe his name is Joe) Chavannes, and at last they landed him one as chief clerk to Mr. Solomon A. Rosenblatt, Deputy Administrator for the motion picture code of the National Recovery Administration. On Wednesday, M. Chavannes' big moment arrived when he slid through a side door of the Hotel Mayflower in Washington, without his tie, which he had left in the multigraphing machine of his United States, incident to the production of ever and ever so many copies of a code for the motion picture industry.

He burst in upon the Jefferson Room of the hotel, where since four-thirty in the afternoon and up to five-ten, Mr. Solomon A. Rosenblatt had been passing the time of day with "the boys." The copies were passed out rapidly among the exhibitors and the delicate suggestion was made that they should retire elsewhere to study them.

ORGANIZED LABOR REGISTERS; SO DOES "THE LITTLE FELLOW"

At nine-ten Wednesday evening, Mr. Rosenblatt was presumed to be closeted with the representatives of the producers and distributors on the same subject. Of course the subject was not entirely new to them by this time.

Whereupon the lobby at Harvey's, and other well-known byways thereabouts, were entirely deserted. It appeared that everyone pertaining to the motion picture had gone into a consideration of the code.

The most superficial glance at that document indicated that organized labor had registered importantly; that complaints in behalf of "the little fellow" had registered also, and that mostly otherwise the motion picture might struggle along with most of its old difficulties and its new methods of technicalities as best it might.

In the code which Mr. Rosenblatt has thus submitted to the motion picture industry he has provided for nearly everybody. Gaffers are to get $1.16 2/3 per hour; and marbelizers, grainers and fur finishers, $1.40 per hour. Everything has been taken care of, including an okay for the American Federation of Labor in a manner apparently indicated by the Blue Eagle policy.

The most extraordinary attention has been paid to existing scales of labor in the studios and elsewhere. Minimums have been described for all manner of workmen, and whether you are a sign writer or a fur finisher you are almost sure to have been taken care of. There are many entertaining bypaths of the motion picture's Blue Eagle provisions—for instance, you might be an extra, classified at $7.50 per day, if "dumb," but with a word in your mouth you would be worth not less than $25 per diem.

In behalf of those who may object, the code calls for the organization of local grievance committees. They, it seems, may deal with any number of matters, principally controversial. They are set up, in substance, to do what the motion picture boards of trade used to do—in the event that they do actually come into operation.

Nothing is offered, so far as may be discovered, concerning "the right to buy," double features, or related controversial issues. The document concerned professed to say a great deal about this and that pertaining to a season's product, but lays down little for the man who has to make up his mind about a season's output.

Mr. Rosenblatt, in the fullness of his Broadway experience, has endeavored to take care of the problems of the motion picture, but they have been accumulating these many years.

Mr. Rosenblatt's code bore the legend, "Code for Fair Competition for the Motion Picture Industry (first revision): None of the provisions contained herein are to be regarded as having received the approval of the National Recovery Administration as applying to this industry." Full text starts on page 23.

HIGHLIGHTS OF THE CODE DRAFT FROM ROSENBLATT

The NRA code submitted to the motion picture industry, at Washington, late Wednesday by Sol A. Rosenblatt, deputy administrator, fails to embrace many of the highly controversial trade practices over which various interests in the industry have been at

(Continued on following page)
CONTROVERSIAL PRACTICES IGNORED

(Continued from preceding page)

odds since code drafting conferences began in May.

The right to buy motion pictures in the open market is not mentioned.

Nor is there a clause governing the showing of double features.

Premiums are left to the decision of 75 per cent of the exhibitors in each territory.

Block booking is taken care of by a 15 per cent cancellation clause.

Wages, hours of employment and working conditions for all branches are detailed, but the IATSE's demand for an operator for each projector was ignored.

Importation of motion pictures from abroad is not discussed.

Star Raiding Not Mentioned

Designed playdates by distributors would not be permitted in cases of flat rentals, but would be allowed, under certain conditions, with percentage playing arrangements.

Forcing of short subjects with feature sales would be controlled to a degree, and in proportion to the number of features contracted for as it relates to the number of features required by the exhibitor.

"Star raiding" by studios was not mentioned, reputedly because no solution had been found as yet.

Substitutions of motion pictures by distributors would be controlled under certain conditions.

The so-called "optional standard exhibition contract" is made a part of the relations between exhibitor and distributor.

Arbitration for all kinds of disputes in all branches is provided for.

Local clearance and zoning boards are set up.

Overbuying Outlawed

The usual "code authority" is established, as in all codes, to administer the pact and to act as a "supreme body," in matters of appeals, and otherwise.

Virtually all disputes between buyer and seller would be adjudicated by "local grievance boards," membership of which would comprise distributors and exhibitors, with "code authority" having official representation.

Overbuying would be outlawed where it appears to be designed to curb competition.

Minimum admissions would be enforceable, also, as they are affected by two-fours, lotteries and the like.

Producers would be restrained from conspiring to prevent the rental of studio facilities to other producers.

Minimum wages and maximum hours are established for scores of crafts, with most of non-executive workers getting a 40-hour week and studio mechanical aides getting a 36-hour week.

Producers would not be permitted to "inveigle" an author, dramatist or actor engaged in legitimate theatre work from his obligation to sign a motion picture contract.

Attempts to negotiate with an "outside" or associate producer to join the staff of another studio would not be permitted at any time prior to 60 days before the termination of the existing contract.

"Specials" must be offered to regular theatre accounts, and must not be "sold away" to competitors, according to a distributor clause.

"[The following developments anticipate announcement of the Rosenblatt code draft."

Actors Quit Academy

Twenty-six Hollywood actors resigned this week from the Academy Motion Picture Arts and Sciences in protest against proposed Government control of star salaries, under the film code. They sent Mr. Rosenblatt a telegraphic appeal urging him to quoted last week as denying any action was to be taken on star salaries, or their control.

Those who walked out included James Cagney, Frank Morgan, Adolph Menjou, Fredric March, Gary Cooper, Robert Montgomery, Chester Morris, George Bancroft, George Raft, Ralph Bellamy, Warren William, Boris Karloff, Kenneth Thompson and Paul Muni. The 12 who later joined the move were Ann Harding, Ginger Rogers, Billie Burke, the Four Marx Brothers, Ralph Morgan, Miriam Hopkins, Spencer Tracy and Lee Tracy.

The trouble began when it was rumored that on his recent visit to the White House, Mr. Rosenblatt had been told by the President to incorporate some provision limiting "excessive" actor salaries. Examination of the recovery act does not show any provision for maximum salaries.

NRA Advisors Appointed

Mr. Rosenblatt consistently has denied the story, but a new angle was injected this week by the added report that the White House discussion was not aimed specifically at actors' salaries but at bonuses and other excessive payments to executives in addition to their salaries.

In Hollywood there was some talk that directors would join the actor-insurgents in forming an independent Actors' Directors' Guild similar to the Writers' Guild. John Howard Lawson, president of the Screen Writers' Guild, returning to Hollywood from Washington Tuesday, said: "We feel that a most constructive step has been taken toward a new deal, not only for welfare for actors and directors as well as in preventing the Academy from controlling creative workers."

N. D. Golden, head of the motion picture division of the Department of Commerce, and Joe Brandt, former president of Columbia, were appointed special advisors for the NRA. Mr. Brandt frequently has been consulted by the deputy administrator. His appointment will expire when the final code is signed by the President. Mr. Golden was appointed advisor on the supply dealers' code.

Still Fight Duals Ban

Jacob Schechter, counsel for the Federation of the Motion Picture Industry, this week expressed the intention of independent producers and distributors to battle for a code provision that the individual exhibitor should have the right to designate his own policy on double featuring.

Twenty-nine independent producers on the coast wired Mr. Schechter Tuesday that any restriction on the duals policy would cut their output 70 per cent.

A lengthy document, submitted to General Johnson and Mr. Rosenblatt, by Edward Golden, sales director of Monogram, bitterly attacked the position of Fred S. Meyer, president of the MPTO of Wisconsin and Upper Michigan, who previously had submitted a brief against double features to the NRA.

New Contract Delayed

Unless the industry code, when adopted, is made retroactive, indications are that a standard form licensing agreement will not come into general use in the industry until the 1934-35 selling season. The industry's code deliberations have precluded use of the optional standard contract which large producers accepted last January. Individual company forms are being used.

Many Attend Final Session

Among the executives attending the Washington code deliberations this week were: E. A. Schiller, Loew's; J. Robert Rubin, MGM; Lester Cowan, Academy; Louis Nizer, attorney; Jacob Schechter, attorney; Will Hays, MPPDA; Benjamin Bernstein, Independent Theatre Owners of Southern California; Ed Kukyendall, MPTOA; L. A. Solomon, Showmen's Pictures; Harold S. Bareford and JoeHazen, Warner attorneys; Jack Cohen, Columbia; William Jaffe, Columbia attorney.

Others on hand were: R. H. Crochane, Universal; Nathan Burkan, attorney; Harry H. Thomas, First Division; Al Friedlander, First Division; W. Ray Johnston, Monogram; Edward Golden, Monogram; Mitchell Klupf, attorney; Arthur Schwartz, Pen- bow, Jr., Publics; George Skouras, Skouras Theatres; Pat Casey, producers' labor representative; Harry Warner, Warner Bros.; Felix Feist, MGM; Sidney R. Kent, Fox Film; Ed- win Loeb, attorney; George Schaefer, Paramount; Nicholas M. Scheck, Loew's; David Palfreyman, MPPDA; Willard Patterson, Edward Raferty and Lester Martin.

Supply Code Hearing Held

A public hearing on the code for motion picture supply houses, held Tuesday, was abruptly terminated when it was learned that the National Theatre Supply Company and the Independent Theatre Supply Dealers' Association, the last named with a membership of 26 companies, represented only about 38 per cent of the industry, in which there are 96 companies. Kenneth Dameron, assistant to Deputy Administrator Arthur Whiteside, ordered all groups to meet with him in the interest of a more representative code, with a public hearing later.

Mr. Rosenblatt this week made repeated efforts to bring peace to the broadcasting industry, representatives of which last week threatened to "walk out" on him in a body when he announced that he would not announce his inclusion in the code of certain labor provisions. The next public hearing is October 17.
HUNDREDS OF HOUSES OPEN IN
SEASON NORMALLY MARKED BY
CLOSINGS; SUPPLY DEALERS
REPORT SPEEDING UP OF BUYING

by GEORGE SCHUTZ

The motion picture theatre business, it
definitely appears, is rallying to the tangible
improvement already achieved, and to the
encouragement engendered, by the Govern-
ment's recovery program. It has been open-
ing hundreds of theatres during a period
of the year normally marked exclusively by
closings. It is reconditioning at an acceler-
ated rate properties long allowed to suffer
unprecedented neglect. Here is the record:

Openings (nearly all reopenings):

<table>
<thead>
<tr>
<th>Month</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>April</td>
<td>120</td>
</tr>
<tr>
<td>May</td>
<td>150</td>
</tr>
<tr>
<td>June</td>
<td>115</td>
</tr>
<tr>
<td>July</td>
<td>86</td>
</tr>
<tr>
<td>August</td>
<td>127</td>
</tr>
</tbody>
</table>

Total (April to September) 598

Projects (new construction and recondition-
ing):

<table>
<thead>
<tr>
<th>Month</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>April</td>
<td>42</td>
</tr>
<tr>
<td>May</td>
<td>37</td>
</tr>
<tr>
<td>June</td>
<td>35</td>
</tr>
<tr>
<td>July</td>
<td>48</td>
</tr>
<tr>
<td>August</td>
<td>53</td>
</tr>
</tbody>
</table>

Total (April to September) 215

The Projects table, however, does not
indicate more than a small percentage of
the actual amount of reconditioning of all
kinds that has been undertaken or planned
since the first of August. These figures
have been taken directly from reports re-
ceived by Better Theatres' Service Bu-
reau for the information of manufacturers
and dealers in theatre equipment and fur-
nishings, and in their reference to recondi-
tioning represent only projects involving
structural changes or rehabilitation of rather
extensive character.

Many Other Projects

Inclusion of those houses which have been
and are receiving the new "wide range"
sound apparatus or other restricted amounts
of equipment, or being treated merely to
new paint, new carpeting and so on, would
multiply the figures given here many times.
This is shown by the absence from the re-
ports from which the figures were taken, of
many reconditioning projects otherwise
known to be under way, involving in most
cases no fundamental changes, yet repre-
senting substantial improvement in operat-
ing conditions, and also representing many
thousands of dollars worth of equipment and
decorating materials in the aggregate.

Reports from leading dealers in theatre
supplies that a decided flurry to buying is
on, are corroborated in a survey just com-
pleted by the wellknown New York theatre
architect, John Eberson, who estimates on
the basis of his findings that at least two
and a half million dollars will be spent dur-
ing the next 18 months on the recondition-
ing of motion picture theatres.

This huge outlay, concentrated in such a
short period of time, is accounted for by
the negations of the last three years which have
been subjected during the depression.

"Except in the field of small theatres," said
Mr. Eberson in discussing the signifi-
cance of the survey, "there will be a
little construction of new theatres for quite
some time. But a vast number of theatres
have been allowed to become so rundown
that a great deal is to be done—must be
done. From my point of view we already have
in proper condition."

Expect Equipment Cost Rise

Mr. Eberson's survey was made in prepar-
ation for a new department established by
the N.A. Radio Supply Company, with
him at the head. Creation of this de-
partment, it is understood, was in direct
response to the current theatre rehabilitation
move-
ment. It is planned to make surveys of the
needs of theatres in new equipment and archi-
tectural modernization, recommend suitable
changes and supervise the reconditioning
work.

One of the factors actuating immediate
reconditioning is the expectation of a rapid
rise in the prices of equipment and furnish-
ings, partly as a result of the NRA. Even
during the survey, there will be a relative
increase in some lines was 25 per cent in the
period of a single month, portending what
would likely take place when the full effect of
the Recovery Act would be felt. Higher wage
rates in labor also look toward a gradually
increasing cost of installation.

Circuits Plan Reconditioning

Among the larger circuits reconditioning
is being planned as an integral program.
A new circuit, RKO Radio and Warners already
have reported the development of broad re-
conditioning programs, complete details of
which are promised shortly.

In the table on openings given in the fore-
ground, the figures represent an actual count
of reports received by Motion Picture Herald
and the Film Boards of Trade. The great
majority of the openings represent the
return of established houses to operation, not
new theatres. Every state in the Union is
included, with no section of the country
reporting a preponderance of openings that is
to not be explained on the basis of popu-
lation.

New Missouri Taxes Will
Be Considered in Session

Additional taxation in Missouri for un-
employment relief and state revenue in-
creases will be considered by the state leg-
islature on October 17, the date set by Gov-
ernor Park for the convening of the body
in special session. It has not been revealed
whether the governor would recommend a
general sales tax or selective levies. A de-
cision is expected in a few days.

Cameramen Under Fire in Cuba Riot

In the endless history of the newsreel
cameramen last week in Havana was fash-
tioned another episode, during the filming
of rioting and street fighting between Com-
munists and Cuban troops. The nerve-rack-
ning ordeal of "getting the picture" while
under fire is clearly indicated in the story
of Hugo Johnson, Paramount cameraman,
and Joe Gibson, Universal ace.

Even cameramen have nerves, a letter
from Mr. Johnson to W. P. Montague, Par-
mount, states, as his reply:

"When can we expect to get out of here? . . .
The thing is getting on our nerves. I
had a narrow squeak when a bullet glanced
off the magazine of my camera. Fun is fun,
but that was a bit too much." Mr. Johnson
went on to detail the capture of the camera-
men and their equipment and the loss of
thousands of feet of exposed and unexposed
film. Characteristic is Mr. Johnson's re-
mark: "It certainly broke my heart to lose
what I had, as I was on the best location
possible. . . ."

Mr. Gibson, filming the same disturbance
for Universal, was shot in the legs by
the soldiers, who claimed to have mistaken
his camera for a machine gun. Mr. Gibson
was later removed to his home in Miami, where
he is reported recovering. Allyn Butterfield,
editor, asked Secretary of State Cordell Hull
to investigate the shooting.

Following Mr. Johnson's letter, A. J.
Richards, acting editor of Paramount News,
cabled President Grau San Martin of Cuba,
protesting the incident and demanding pro-
tection, which was assured him by the Cuban
executive in an immediate reply.

Jack Hess Heads Ads for Majestic

Jack Hess, theatre publicity director, ex-
newspaper man and more recently director of
advertising and publicity for Paramount
Pictures and Publicx Theatres, as well as at
RKO, is now affiliated with Phil Goldstone
and Majestic Pictures in Hollywood. Mr.
Hess will handle West Coast publicity and
will originate the advertising and publicity
campaigns on forthcoming Majestic produc-
tions.

Hatch and Newman Start
New Exchange in New York

Stanley W. Hatch and Arthur Newman,
both well known for many years in motion
picture distribution in the East, opened on
Monday a New York exchange called Bever-
ly Hills Productions, which, besides Bever-
ly product, formerly handled by Invincible,
will also distribute in this territory numerous
series and individual subjects of one,
two and three-reel length.
EXHIBITORS PROTEST TO ROOSEVELT AGAINST DEMANDS MADE BY IATSE

Declare I. A. T. S. E.'s Call For One Operator to Each Machine and for a 36-Hour Week Would Ruin Them

The following resume of labor developments preceded the announcement by Sol A. Rosenblatt, chairman of the NRA code committee for the motion picture industry, of his film code draft, which ignored the IATSE demand for one projectionist to each machine and would govern strikes, disputes and other relations between employer and employee.

While motion picture representatives, gathered this week at Washington for another NRA code conference, appeared to be more than a little concerned over the nature of some of the trade practice clauses which they will be forced to accept, the labor situation in the theatre field became more involved, with the following developments:

Independent exhibitors were protesting to President Roosevelt against the demands of the I.A.T.S.E. for a code clause compelling owners to engage a projectionist for each machine, and for a 36-hour week, at existing scales, as against the exhibitors' proposal for a 40-hour week. Allied States Association was preparing to "tell the story" of alleged labor violations at theatres in order to obtain governmental support to end such so-called "lawlessness."

American Federation of Labor— with which the I.A.T.S.E is affiliated—demanded five-day week of 30 hours, threatening to fight for inclusion of such a clause already in effect, also those being written.

Exhibitors were understood to be preparing to flood the White House with protests against demands of the IATSE for inclusion in the film code of a labor clause which would compel theatre owners to employ an operator for each projector.

Appearing on behalf of union projectionists at the industry's public code hearing at Washington, September 12, William C. Elliott, president of the IATSE, demanded a projectionist for each machine, declaring his proposal would put 88 per cent more operators to work. Also, he demanded a 36-hour maximum work week. Exhibitors took a stand for a 44-hour week.

Immediately, owners of small theatres condemned the demands both for a 36-hour week and an operator for each projector. They charged unfairness and said the small exhibitor would be ruined.

Kansas City Protests to President

A series of denunciations from various sections of the exhibitors' ranks came to a climax with word from Kansas City that the Independent Theatre Owners there had sent letters to President Roosevelt and to General Hugh S. Johnson, NRA administrator, appealing for aid in their fight against the IATSE proposals.

Agreeing that the IATSE proposals would work hardships on independents, B. B. Khane, president of Radio, stopping off at Kansas City, en route to Hollywood, told reporters that "labor demands are no problem to the affiliated circuits, because we have had from two to four operators naming the machines right along. It is a difficult problem for the independent exhibitors, however."

Mr. Khane said producers and distributors had increased their overhead between $8,000,000 and $10,000,000 a year by voluntarily complying with NRA provisions.

Allied Acts on Violences

Allied States Association launched late last week volleys of threats and the first attempt to gather together on a nationwide scale factual evidence pertaining to labor violence in motion picture theatre disputes. Allied proposed to "tell the story" of lawless tactics allegedly employed by theatre labor to intimidate the public into staying away from theatres during disputes.

Communications were addressed by Allied to each of the nation's exhibitor leaders, who were requested to compile and forward Allied F. Myers, general counsel of Allied, a record of all cases of violence.

Said Mr. Myers in the letter: "The motion picture industry has suffered greatly by reason of the fact that labor disputes affecting theatre operation have been accompanied by all manner of lawlessness, including intimidation, destruction of property, violence and killings."

"The theatres, being dependent on the patronage of the public in large numbers, are vulnerable in such situations, as dread of bombings and violence acts as a deterrent to attendance and forces the theatres to make settlements on scales much higher than those obtaining in other industries."

"This office," said Mr. Myers, referring to Allied's headquarters at Washington, "has been requested to cooperate in research work being done by certain semi-public agencies cooperating with the Government in the eradication of crime. We believe that the compilation of authentic information relative to the use of violence in wage disputes with the theatres may lead to the enactment of provisions for some other method of settling such disputes."

In this connection, it appears that with the Government legislating wages and hours of labor through certain semi-public agencies cooperating with the Government in the eradication of crime. We believe that the compilation of authentic information relative to the use of violence in wage disputes with the theatres may lead to the enactment of provisions for some other method of settling such disputes."

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Allied Prepares to "Tell the Story" of Alleged Labor Violences; A. F. L. Wants Five-Day Week of 30 Hours

Possibilities of further difficulties with labor in placing the country under the Blue Eagle developed early this week at Washington, where the American Federation of Labor, meeting in annual convention, attacked the various industry codes on the ground that they are unfair, and under consideration, as offering no real solution of the unemployment problem.

Only a five-day week of 30 hours, with pay at present levels, can solve the question, declared the report of the Federation's executive council, and it was suggested that the Federation might also make an appeal to Congress to adopt an arrangement in codes yet to be passed upon, but also seek to reopen those already adopted.

The report criticized the employing groups for alleged abuses of the recovery act by providing for longer working weeks than are specified and charged failure of the industry administrations to support labor in its demand that it should be represented on the code control committee.

"Forty and 48 hours—and even longer in those exempted groups, such as water and repair crews—have been set by codes and agreements which the figures showed that no longer than 32 hours per week could be allowed if we were to find jobs for all. While 2,000,000 have been put back to work, 11,000,000 are still without opportunity and an impoverished status is deliberate concession to selfish interests and stubborn maintenance of special privilege which can be unobstructed and uninterfered with, while workers who are honestly seeking to cooperate for public welfare," said the report.

Senator Robert Wagner's appeal to employees to "tell the story" of alleged abuse was dismissed by the report. "It is idle to consider the outworn notion that we have the government doing what it was never intended to do," the report said. "We do not intend to ignore its presence in the world of business, but the time should have passed when any discussion of labor's rights is likely to be met with the outworn notion that it is the law of the land."
IN EAST. Two leading comedy producers, Al Christie (above) and Jack White (below) who will produce for Educational at the former Paramount studios in Astoria, Long Island.

ON EUROPEAN JAUNT. Sam E. Morris, vice president of Warner Brothers, snapped on deck just before the SS. Paris quit her New York pier for another long pull to Cherbourg.

BRITAIN SENDS ANOTHER. Frances Drake, Paramount acquisition on a long-term contract, as she arrived in Los Angeles, last stop on her trip from England, where she starred.

VERSATILE CAMERA CRANE. Accredited to Victor Raby, Educational Studio technical expert. It is designed to move smoothly around a set with a vertical range from the ground to 15 feet above. It is described as having a simple counterweight balance adjusted to handle weights of from 150 to 1,000 pounds.

NOTED EDITOR SIGNED. Harry Cohn (left), president of Columbia, with Ray Long as the latter became editorial executive at the Columbia studio. Mr. Long is considered an extraordinarily keen judge of American interests in fiction. He edited Red Book for seven years, and Cosmopolitan for thirteen.
BIRTHDAY PARTY. (Above) Celebrating in New York the origination of Mr. Mickey Mouse, the United Artists star. Of those there, shown here are: Joe Penner, Mrs. Penner, Olga Baclanova, Mickey himself, Bela Lugosi, Mrs. Lugosi and Paul Gerritz. Papa Walt Disney was absent.

IN TWO MORE. (Right) Alice White, youthful veteran, in Universal's "Dangerous to Women" and "Good Red Bricks."

WHIMSICAL. And Barbara Stanwyck is not often such. This is one of a group of studies made upon her completion of Warner's "Ever in My Heart."


SELECTED FOR SCREEN TESTS. Busby Berkeley, dance director of Warner musicals, with four girls (whose names were not divulged) chosen during his stay in New York as candidates for positions in the chorus of future productions. Berkeley came to New York for the opening of "Footlight Parade," which contains his latest efforts in the creation of cinematic dance spectacles.
Survey of Nation’s Byways by Ross Federal Service Shows Definite Improvement in Small Factory and Farming Areas

Small-town business throughout the United States definitely is on the upturn. The story of participation of the village and hamlet in the economic rehabilitation of the nation presents a situation which heretofore has been given little if any attention in the daily press. The progress of the key city, the large manufacturing centers for months have been given column after column in the press, and figures showing definite improvement in various large localities. The press of the country has been concerned with the effects of the “New Deal” in such communities as Chicago, San Francisco, New York. Now comes specific information of a notable quickening of industrial and business activity in places like Sylacauga, Ala., with a population of 4,115; Wallace, Idaho, with 3,634, and hundreds more whose very existence probably never has been generally recognized.

Film Business Hinges On Small Town Gains

Directly concerned in this awakening is the motion picture industry, dependent as it is, not only upon what course other industries take, but upon the small town—the backbone of the country—for its existence. The information comes as the result of an exhaustive survey by Ross Federal Service into the byways of the nation. Originally intended as a check upon industrial activity and the indices of employment, a survey instigated solely to verify its own impressions of improvement, the Ross report has become an invaluable piece of documentary evidence of small-town conditions.

Ross Service’s survey shows that there have been definite increases in wages throughout the country; that the public is beginning to spend, and that money is circulating everywhere more freely than at any time since 1930. Business leaders in almost all the 866 small town localities checked, are said to be looking forward to a more prosperous autumn and winter than they have known since the depression began. Widespread improvement in general business conditions in these localities already has been noted.

Ross Service set out to estimate the nature of the situation in the small communities some weeks ago and discovered that not only have wages been increased generally, but businesses, factories and stores idle for months have reopened or expanded forces and operations.

Factories Add to Payrolls; Crops Good

The survey, which covers a 30-day period prior to August 15, shows that many factories have increased production and working staffs. Crops in general are expected to be excellent this year, and where farm prices have not increased materially, great reliance has been placed upon governmental aid for the farmer’s welfare this winter, the report stated. Cotton communities are looking to payment by the Government for destroyed cotton to promote recovery during the autumn, and higher produce prices are expected to place farmers in a position to buy.

According to the Ross investigation reports in motion picture theatres are substantially up in some parts of the country.

(Continued on following page)
SOME TOWNS DOUBLE EMPLOYMENT

(Continued from preceding page)

and other sources have indicated this in many small-town localities.

More banks are reopening, it was said, and the majority of those still closed anticipate an early resumption.

Employment Increased
In Practically All Towns

Employment has increased notably in practically every community, in many cases directly due to the National Recovery Act, and re-employment in agricultural areas increased during the summer due to the Federal Farm Program and seasonal activity, the report states.

Pertinent to the motion picture industry, in local areas where conditions are so vastly improved, there is more money to be spent with more persons in a position to spend it. This means greater business for the retail merchant, including the exhibitor.

An account of actual happenings during the 30-day period, together with facts and figures, showing the amount of re-employment and the population of the towns and areas surveyed, follows in detail:

Alabama Towns
Open More Jobs

In Alabama, for example, figures show that in the small towns in the vicinity of Birmingham, including the government agencies, the conditions that had diminished during the past two and one-half months, reflecting a huge increase in re-employment.

Around Sylacauga, 4,115 population and a cotton center, there were 1,200 more jobs. Only one mill is closed and that is expected to reopen this autumn. Retail sales in the 30 days prior to August 15 were larger than in any previous 30 days of the current year.

The government highway to Boulder Dam in and around Kingman, Arizona, which has a population of 2,725, is expected to improve conditions there, and business in general has been picking up. In Bisbee, 500 mine workers had been increased from three to five days a week.

50 Per Cent Increase
In Arkansas Town

Batesville, Ark., population 4,484, reported a 50 per cent increase in employment, with state highway and government work on canal lock well under way. General improvement since inauguration of the NRA has been noted.

Dumas, Ark., one of the smallest towns in the survey, with a population of 1,669, reported 150 re-employed in lumber work during the 30 days previous to August 15. Little Rock, the capital, showed an increase of 15 per cent in employment, with 330 more men in lumber work expected during the early part of this month. Sparkman, Ark., population 711, has seen 40 go back to work within 30 days.

54 of 55 Towns in California Improve

Reports for the state of California showed considerable improvement. Of the 55 towns reporting, 54 noted definite improvements, employment gaining 5 to 50 per cent. Tourist business has helped department store sales, theatres, and hotels. Small towns, especially, were benefiting by the NRA and the Home Loan program.

The six reporting towns in Colorado, with a combined population of 75,906, declared the outlook optimistic, and reported that re-employment in stores, there was a seasonal falling off in mining activities. With the reopening of collegiate, gold and coal mines, however, and possible development of oil fields, the entire territory is expected to improve materially.

Connecticut towns with the exception of Hartford, which had a 45 per cent increase in employment, reported little activity along these lines, but individual company, payrolls have been increased in various sections.

In Delaware there has been an improvement in farm product prices. Increased wages through the NRA and improved employment in many instances depend upon farm products. Manufacturing towns, like Georgetown, Lewes and Milford, reported large increases in employment.

Florida's reporting sections showed little change.

The state of Georgia reported widespread re-employment to the NRA, and concurrently greatly improved business. Stores have taken on new help, prices have risen materially and buying power has been increased. Many mills are still closed, however. Athens, population 18,192, has seen 856 men and women return to work, and the smaller towns all reported increases of 30-100 men.

A reason given for re-employment was the NRA, but the seasonal activities of tobacco and cotton harvesting have added their share. Peanuts and livestock also have contributed.

Building Activity
Helps in Idaho

In Idaho, agricultural and building activities have resulted in marked improvements. Caldwell, with a population of 4,574, showed a 20 per cent increase, and Wallace, with a population of 3,634, had 300 men at work within the 30-day period. Contrasts for bridges and roads and an increase in commodity prices also contributed to the forward movement.

Neighboring towns of Aurora, III., have returned many men to work, the steel industry and railroad yards accounting for the increase. In a report of other Illinois towns re-employment ran as high as 70 per cent with tens of thousands returning to work. Agriculture, building projects, factories and stores all have contributed their share. In Champaign, population 20,348, the opening of the University of Illinois last month brought 10,000 students. Federal loans to home owners and farmers are expected to stimulate purchasing power. The coal mining situation was negative due to strikes, but public works activity helped. Re-

forestation camps have benefited many sections, but the greatest improvement has been in the farm situation. Prices have increased and great benefits have been noted in rural communities.

Re-employment up to 50 per cent in many Indiana situations was noted with steel, public works programs and bank re-openings contributing.

Iowa reported general improvement, with the agricultural area benefited by produce prices. Decorah, population 4,581, showed an employment increase of 100 per cent, the chief industry there being the "L. T. Tag" Radio Corp. In Hampton, 300 men returned to work and restricted banks were expected to release 50 per cent of deposits shortly.

Projects and Fixed
Prices for Kansas

State highway projects and governmental fixing of farm produce were expected to improve conditions in Kansas greatly. There have been slight increases in employment. In many sections factories have restored full time, but oil refining was almost at a standstill. This, however, was before the signing of the oil code.

Employment increases in Kentucky ranged from 10 to 100 per cent, nearly all towns contributing, and new construction, in most other states. In some parts the coal mines have shown marked improvement. Textiles were showing unusual activity. Pikeville, population 3,752, opened 500 men back to work and increased wages 10 to 20 per cent.

Of 16 towns surveyed in Maine, 14 reported a slight improvement. Many payrolls have been doubled and most factories are running full time. Good prices for potatoes were in prospect.

In Maryland every town surveyed reported at least a slight increase in employment. The sea food industry was promising and employment and farm prices were well up. In Grisfield, 3,385 population, 845 persons were re-employed.

Massachusetts Towns
Show Big Improvement

Massachusetts, with 10 towns reporting, showed most marked improvement, particularly among some of the textile towns, Fall River a notable instance with payrolls the largest since 1928.

Michigan, despite its banking difficulties, reported much better business conditions generally due to the NRA and to steadily increasing farm prices. In Alna, with 6,234 population, 325 persons previously supported by the Public Welfare Board have found employment. In other towns banks were reopening. All automobile factories helped increase employment and Henry Ford was reported to be planning a huge glass furnace in Gladstone. Mining companies indicated increased shipment of ore shipments. In Grand Rapids, 4,750 more were employed.

12 of 15 Minnesota
Towns Report Gains

Minnesota's 15 reporting towns indicated improvement in 12 and no improvement in three. A seasonal increase in agricultural activities has been noted, but business generally was said to be slow due to low prices. Re-employment was reported if small, ranging up to 25 per cent. In Ferreus Falls, population 9,389, application has been made for federal aid in

(Continued on following page)
GOOD CROPS HELPING BOX OFFICES

(Continued from preceding page)

construction of a new irrigation system which would employ 2,000 men.

Nine towns in Mississippi reported and all showed improvement. Lumber mills, building projects and textiles were responsible. Baldwin, population 1,106, has re-employed 50; Belzoni, with 2,735 population, 500, and Natchez, 13,422 population, 400.

Employment increases averaged 25 per cent throughout Missouri, with individual situations running as high as 100 per cent. Kansas City and small towns around it reported conditions improved 100 per cent. Approximately 5,000 persons have been added to Kansas City payroll, 3,000 being new to the community. The St. Louis situation was as follows: Lumber, 200; coal, 300; Tennessee, 2,000; and Columbia 700.

Montana Mining Adds to Workers

Mining activities in Montana were vastly improved, the plant at Anaconda running full time and 600 the employment increase. A dry summer retarded agriculture, but highway and dam construction was getting under way.

Nebraska's industries, chiefly farming, were on the upturn, and there was a general higher price for produce and livestock. In Columbus, population 6,698, employment was up 10 per cent and the Reconstruction Finance Corporation's Columbus-Geneva power project will employ 2,000. Aurora, 2,715 population, reported a 50 per cent increase in jobs.

The only two towns in Nevada covered by the survey were Las Vegas and Reno. There has been an employment increase of 500 men in Reno mines and the constant transient trade was stimulating prices. Re-employment in Las Vegas territory will be on public works, and Boulder Dam, if work goes on a six-hour day, will employ 1,200 men.

Three New Hampshire towns reported improved conditions; the lumber and industry predominating in re-employment.

18,485 More Employed

In 11 New Jersey Towns

Eleven New Jersey towns reported a combined increase in employment totaling 18,485. Most are manufacturing centers, but the two university towns, New Brunswick and Princeton, the homes of Rutgers and Princeton universities, expected better winter seasons than in former years. In the small towns many factories were reopening and restoring full time. While the mining industry in New Mexico has been entirely suspended in some sections, the livestock market was reported excellent. Employment increases have been slight.

Steady re-employment was reflected throughout New Jersey. The increases range from 5 to 60 per cent and, as in most states, the small localities showed the largest percentages. For example, in Cortland, population 15,043, a 60 per cent increase was noted and indications at the time were that the figure soon would reach 100 per cent. Industries were on full schedule; construction work was under way and reforestation camps were doing their share.

Textile, tobacco, livestock and agricultural activities have turned North Carolina towns toward better times than for years, with steady increase in employment and wages in many cases of 50 per cent higher. In England, one of the smallest towns in the state, 1,000 returned to work during July and August. The town has a population of 2,234. In Gastonia, 17,093 population, 5,000 returned.

Slight Improvement in North Dakota

North Dakota reported slight increase in employment. There was, however, a freer spending of money, the report stated. The state depends largely on agriculture and crops have been good this year. Financial improvement and far greater earning power throughout Ohio are expected to lead to increased retail business. Employment increases have ranged from 5 to 60 per cent.

Many banks were still closed, but most were expected to reopen shortly. Wages have been greatly increased.

Oklahoma towns generally were contributing toward increased employment and crops bore promise of greatly improved conditions. Government and public works building projects were expected to put many to work soon. Employment increases throughout 13 towns averaged 20 per cent. The oil situation was awaited. In Sanulpa, population 10,533, there has been an increase of 500 employed, while in Ponca City, 10,130 population, 2,000 to 2,500 have returned to work.

The lumber business in Oregon was beginning to show marked improvement. Employment was increasing steadily. Higher wheat prices will help generally, it was predicted. In Ontario it was reported that two-thirds of the population of 1,941 would be re-employed when the fish canneries reopen soon.

Pennsylvania, which contributed the largest number of towns to the survey, was 100 per cent unanimous that there have been definite improvements. Hosiery, steel, retail, railroads, coal and numerous manufacturing industries were increasing wages, adding employees and stepping up production. In spite of various coal strikes, several new mines will open this month and in November. Public highway work was being under construction. Bangor, 8,824 population, re-employed 500 during July and August. Ebensburg, 3,063 population, noted employment increases totaling 2,500.

Rising cotton prices and rising wages have been instrumental in pulling South Carolina's retail business out of its doldrums. Employment was on the upward trend. Florence, 14,774 population, increased employment by 2,500. A complete crop failure marked the situation in South Dakota, but in spite of this the NIRA was causing considerable re-employment and higher wages. Large construction was continued, and the whole town was presented an improved condition, although in many parts re-employment has barely made itself felt. Payrolls in many small factories were increased in some parts. In Shelbyville, population 3,010, employment has been increased 50 per cent.

Oil activity and the building of flood control systems reflected the participation of Texas in national recovery. Employment increases averaged 15 per cent. In Lufkin, 7,311 population, 1,000 were re-employed during July. One and a half million dollars are now being spent on a flood control system in McAllen, employing from 150 to 1,000 men for a year. Great activity was noted in the cotton market. San Antonio reported higher wages for practically 90 per cent of labor.

In Utah, chiefly concerned with farming and mining, the unsatisfactory crops were retarding recovery. Considerable construction work has helped employment. The mining situation was not as greatly improved as had been expected.

The Vermont granite quarry strike having been settled, men were back at work in Waterbury, St. Johnsbury, Winookski and Montpelier. Considerable work is going on in Vermont towns. Six days a week and the railroads had more business than in three years. Employment was up 25 per cent, with small towns like Bedford, population 3,713, increasing jobs 60 per cent.

Big Project

For Washington

The Government appropriated $30,000,000 for the Coulee Dam project and this huge undertaking will affect virtually all of eastern Washington. Land prices, expected to increase and hundreds of small merchants will open shops and stores in nearby towns. Elsewhere the lumber situation was improving. Saw mills were running at full time and increased railroad business has caused more employment. Retail business was improved and employment averaged 40 per cent. The oyster season was just beginning.

In West Virginia, the coal fields generally have shown great improvement. Retail business was climbing. In Elkins, 7,345 population, 850 returned to work and 1,000 miners had their wages increased one dollar a day.

In Wisconsin, with its vast dairy, agricultural, manufacturing and brewing interests, has contributed steadily to re-employment. Business was up 25 per cent, and wages in many instances have been increased in proportion. In Marathon, lumber town with 1,324 population, 800 have gone back to their jobs and business in the sector was 40 per cent better.

Increased prices for wool and cattle, besides public works projects, were contributing to employment in the four Wyoming towns covered.

PUBLIC ASKS THEATRE PRICES BE REDUCED

In Georgetown, Del., with a population of 1,865, the increase in employment has been estimated at 1,000. Citizens were clamoring for immediate reduction of theatre prices.
Year's Earnings of Columbia Total $740,241 in 53 Weeks, Cash on Hand $1,070,635; Fox Report for Quarter

Tangible evidence of stronger and more profitable financial structures in the motion picture industry was forthcoming late last week, when Columbia Pictures Corporation, Harry Cohn, president, reported an increase in earnings of $3 1-3 per cent, and Fox Film Corporation, Sidney R. Kent, president, announced a net profit for the first time in two years.

Earning $740,241 in the 53 weeks ended July 1, 1933, after all charges, Columbia paid $4.10 a share on 165,885 no par shares of common stock, as compared with $3.10 a share on 167,933 common shares outstanding in 1932, when net profit was $374,292.

Cash on Hand $1,070,635

Columbia's annual report, embracing the parent company and domestic subsidiaries for 53 weeks ended July 1, also included operations of the corporation in foreign territories for 11 months ended May 27.

Harry Cohn's statement to stockholders revealed that the company operated throughout the year without incurring any bank or similar indebtedness, "at the same time maintaining a strong cash position," which appeared to be verified by the balance sheet listing of cash on hand totaling $1,070,635 (including $300,000 U.S. Treasury certificates).

Columbia's current assets of $4,926,639 compared on July 1 with current liabilities of $1,084,414. Included in current and working assets were: released productions, negatives and prints, and $1,919,296; completed productions not yet released, $702,350.

The company had on hand $156,097 in investments, and $1,110,876 in land, buildings and equipment (reserves for depreciation, equaling $750,354 were not included).

Total assets were $6,612,459. Net profits before charges, amortization and taxes was $6,158,574, with $5,341,045 deducted for amortization of film. Depreciation of studios and studio equipment amounting to $153,935 was capitalized as production cost and is being written off as film amortization. Earned surplus as of July 1 was $1,984,938.

"Shorter working hours resulting from the inauguration of the NRA act, and the marked increase in employment already noted throughout the country, will greatly benefit the motion picture industry, and your company should enjoy its proportionate share of such improvement," Mr. Cohn told Columbia's stockholders.

Fox Halts Two-Year Loss

The first statement under the financial reorganization of Fox Film Corp., issued last week, revealed a surplus of $203,045 and a net profit from operations of some $74,716, for the three months ended May 27.

It appeared that the management at Fox had halted the company's two years of losses, which amounted to $2,642,527 during the comparable period of 13 weeks ended June 25, 1932, and $557,122 for the 13 weeks ended April 1, 1933.

The quarterly report was the first since the date of the reorganization under which bank loans and debentures totaling $37,917,754 were retired. The results of the quarter did not include theatre operations of Western Corp., which, however, were consolidated because of the bankruptcy of the principal operating subsidiaries of this circuit corporation.

Interest from April 1 to August 1 on the $37,914,754 of recently retired obligations was charged to paid-in surplus. It appears that Fox now has no bank borrowings and that only $178,300 of the debenture issue of the corporation remains outstanding at this time.

Gross income from sales and film rentals for the 13 weeks ended July 1 totaled $7,097,549. Other income raised this to $7,985,952. Charged against this income were operating expenses, amortization of production costs and participation in film rentals: $7,747,574. Interest, amortization of discount and expenses on funded debt, also depreciation of assets totaled $857,546.

The company earned a profit of $284,428 on foreign exchange, but this was reduced to $128,328 by settlement of contracts entered into in prior years.

**FOOTNOTE:** Interest on the debentures and bank loans, which was computed to August 1, 1933 and formed part of the indebtedness retired and canceled, pursuant to the Plan of Reorganization effective as of April 1, 1933 and amortization of discount applicable to the retired debentures, has been charged to paid-in surplus.
WHO'S AFRAID OF THE BIG BAD WOLF?

*with a bow to Walter Disney
PARAMOUNT PICTURES will keep

"8 GIRLS IN A BOAT"

"THE SKY'S THE LIMIT"

"SHE MADE HER BED"

"Mae West"
"I'm No Angel"
Produced by Wesley Ruggles

"Tillie And Gus"
W. C. Fields, Alison Skipworth and Baby LeRoy. Directed by Francis Martin

"Hell And High Water"
Richard Arlen, Judy Allen and Chealsey Grumpewin. Directed by Grover Jones and William Slavens McNutt

"White Woman"
the wolf away from your door for many years!
and the BIG, BAD WOLF got it in the end!

New York PARAMOUNT Theatre
Paramount's "TOO MUCH HARMONY" brings best business in 10 months.

S A E N G E R Theatre NEW ORLEANS
Paramount's "TOO MUCH HARMONY" brings best business in 15 months.

METROPOLITAN Theatre BOSTON
Paramount's "TOO MUCH HARMONY" Best business in 14 months.

PARAMOUNT Theatre LOS ANGELES
Paramount's "TOO MUCH HARMONY" Best business in 12 months.

NEW MAN Theatre KANSAS CITY
Paramount's "TOO MUCH HARMONY" does 200% of average business.

UNITED STATES Theatre PATerson, N. J.
Paramount's "TOO MUCH HARMONY" Best business in 8 months.

A LA B A M A Theatre BIRMINGHAM
Paramount's "TOO MUCH HARMONY" 200% of average business.

PARAMOUNT Theatre SPRINGFIELD
Paramount's "TOO MUCH HARMONY" Best business in 2 years.

PARAMOUNT Theatre NEW HAVEN
Paramount's "TOO MUCH HARMONY" Best business in 12 months.

if it's a PARAMOUNT PICTURE it's the best show in town!
CODE OF FAIR COMPETITION FOR THE 
MOTION PICTURE INDUSTRY 
(First Revision)

None of the provisions contained herein are to be regarded as having received the approval of the National Recovery Administration as applying to this industry.

PREAMBLES

This code is established for the purpose of effectuating the policy of Title I of the National Recovery Act.

ARTICLE I

DEFINITIONS

1. The term "Motion Picture Industry," as used herein shall be deemed to include, without limitation, archives, studios, laboratories, producers, distributors, exhibitors, engaged in the production, distribution or exhibition of motion pictures, except as specifically excepted from the operation of this code.

2. The term 'Producers' shall include, without limitation, corporations, associations and cooperatives engaged in the production of motion pictures.

3. The term 'Distributor' shall include, without limitation, all persons, partnerships, associations and cooperatives engaged in the distribution of motion pictures.

4. The term "Exhibitor" shall include, without limitation, all persons, partnerships, associations and cooperatives, engaged in the ownership or operation of theatres for the exhibition of motion pictures.

5. The term 'Legislative Production' as used herein shall be deemed to refer to theatrical performances of dramatic and musical plays performed on the stage by living persons.

6. The term 'Employee' as used herein shall be deemed to refer to and include every person employed by any producer, distributor or exhibitor as hereinafter defined.

7. The term "Agent," "Artists' Agent," "Artists' Manager," and "Artists' Representative," as used herein shall be deemed to refer to "Agent" shall mean and include any person, firm, corporation or association or any other place for the purpose of procuring, undertaking, or attempting to procure engagements or employment for persons in or in connection with production of motion pictures or conducting the business affairs of persons so employed, or counselling or advising such persons in connection with such engagements. For which services a fee or other valuable consideration from the employees who employ such persons.

8. The term 'Artists' Bureau' or 'Artists' Agency' as used herein shall mean and include the business of conducting as owner, agent, manager, or in any other capacity, any place employed for the purpose of procuring, undertaking, or attempting to procure engagements or employment for persons in or in connection with production of motion pictures or conducting the business affairs of persons so employed.

9. The term 'Contract' shall be deemed to include not only any existing contract with any producer or distributor, but also any prior contract executed by any parent, subsidiary or predecessor corporation or the successor of such producer or distributor.

10. The term 'Clearance' as used herein shall be deemed to refer to that interval of time between the conclusion of the exhibition of a motion picture at a theatre licensed to exhibit such motion picture prior to its exhibition at another theatre or theatres and the commencement of exhibition at such other theatre or theatres.

11. The term "Zone" as used herein shall be deemed to refer to any defined area.

12. The term "Non-Theatrical Account" as used herein shall be deemed to refer to churches, schools and other places where motion pictures are exhibited but not in the usual and ordinary course of business of operating a theatre for the exhibition of motion pictures.

13. The term "Affiliated Exhibitor" as used herein shall be deemed to refer to an exhibitor operating a motion picture theatre which is owned, controlled or managed by a producer or distributor or in which a producer or distributor has a financial interest in the ownership, control or management thereof.

14. The term "Unaffiliated Exhibitor" as used herein shall be deemed to refer to an exhibitor operating a motion picture theatre which is not owned, controlled or managed by any producer or distributor or in which no producer or distributor has any interest in the ownership, management or control thereof.

15. The term "Outside or Associated Producer" as used herein shall refer to a producer of motion pictures including features, short subjects, and/or cartoons, and which producer operates his or its own production unit independently of, though in conjunction with, another producer or distributor under whose trade name or trade mark the production of such motion picture and any outtake or associated producer are released and distributed.

16. The term "Effective Date" shall be the tenth day of May, 1934, as defined by this code by the President of the United States.

17. Population, for the purposes of this code, shall be determined by reference to the 1933 Federal Census.

ARTICLE II

ADMINISTRATION

1. A code authority of the motion picture industry as in this article provided and hereof referred to as the "Code Authority" shall administer this code, and shall have the power as shall be necessary therefore, together with such other powers and duties as are prescribed in this code.

2. (a) The code authority shall consist of the following:

NOTE: (Not yet decided upon).

(b) As and when any question directly or indirectly affecting any class of operators engaged in the motion picture industry is to be considered by the code authority, one or more representatives, to be appointed by the administrator from nominations made by such class in such manner as may be prescribed by the administrator, shall sit with and become for such purposes a member of the code authority with a right to vote.

(c) The administrator may designate not more than three additional persons who shall not have any direct, personal interest in the motion picture industry represented by him but who are deemed to be familiar with the interest of those engaged therein, as representative of the administrative council.

(d) In case of the absence, resignation, death, disability or incapacity of any member of the code authority to act, an additional person of the class of the industry and a bona fide executive or, as the case may be, a bona fide exhibitor, designated by him shall act in place of such member. Such designated alternate shall be entitled to the authority, but the code authority may reject such alternate and require another to be designated.

3. The authority may make such rules as to meetings and other procedural matters as it may from time to time determine.

4. The code authority may from time to time appoint committees which may include or be composed of persons including those who are members of the code authority as it shall deem necessary to effectuate the purpose of this code, and may delegate to any such committee generally or in particular instances such power and authority as to the scope of the powers granted to the code authority under this code to make decisions, to take action, or to perform any act or thing to remove from any committee any member thereof.

5. The authority may require the members of any committee to submit to it any information of the administrative council.

6. (a) The code authority shall be empowered to collect from the members of the industry all data and statistics and to require the President, or reasonably pertinent to the effectuation of title I of the National Recovery Act and compile the same and disseminate among the members of the industry summaries thereof, all in such form and manner as the code authority or the administration shall prescribe.

(b) All such statistics, data and information of any one member of the industry, shall not be revealed to any other member. The dissemination of summaries of such information shall not be deemed a disclosure thereof. Information to information submitted to be submitted to the code authority, there shall be furnished to government agencies, with the exception of the administrative council, as the administrative council may deem necessary, for the purposes recited in section 3 of the National Recovery Act.

(c) The code authority shall have the right to make independent investigations of violations of alleged violations of the code by any branch of the industry, and by and among producers, distributors or corporations engaged in any branch of the industry; and in connection with any such investigations, the code authority shall have the right, through the National Recovery Administration or such other agencies for that purpose, original books, contracts, records, accounts, documents, records, and any other data or information thereon; and shall furnish the material so requested to them with all due speed.

7. The code authority shall assert the National Recovery Administration in administering the pro-
ARTICLE III
GENERAL PROVISIONS
Section 1. As required by section 7 (A) (1) of the Act of 1929, the following provisions are included in this code:

(a) That employees shall have the right to organize and bargain collectively through representatives of their own choosing, and shall be free from interference, restraint or coercion of employers of labor, or their agents, in the designation of such representatives or in the conduct of any collective activities of the particular employees engaged in any occupation or industry for the purpose of improving terms and conditions of employment.

(b) That no employee and no one seeking employment shall be required to belong to a labor organization as a condition of employment or to continue in employment without being free to refrain from joining, organizing, or assisting a labor organization of his own choosing and choosing and choosing whether to do so.

(c) That employees shall be free to bargain collectively in a voluntary manner as to matters of wages, hours or working conditions.

ARTICLE IV
LABOR PROVISIONS
1. Labor and other employees in the production of motion pictures shall be entitled to the minimum wages and hours of employment prescribed in the following sections.

SECTION 1—HOURLY WAGES
(a) No employee of any class shall be paid less than forty (40) cents per hour.

(b) No employee of the following classes shall be paid more than forty (40) cents per hour:

Artists and sculptors; automotive mechanics; blacksmiths; carpenters; casters and moldmakers (staff); cement finishers; chauffeurs and truck drivers; construction foremen (carpenters); electrical foremen; electrical workers; film editors; electricians; food handlers; funnelers; gypsies; guards; laboratory workers; lamp operators; masons; marbleizers; painters; pattern makers; plasterers, cement finishers; scene painters; set designers; sketch artists; stagehands; still photographers; stockmen; timekeepers; typists; watchmen; and other employees in the same or similar occupations.

(c) No employee of the following occupations shall be paid more than thirty-six (36) hours per week:

Artists and sculptors; automotive mechanics; blacksmiths; carpenters; casters and moldmakers (staff); cement finishers; chauffeurs and truck drivers; construction foremen (carpenters); electrical foremen; electrical workers; film editors; electricians; food handlers; funnelers; gypsies; guards; laboratory workers; lamp operators; masons; marbleizers; painters; pattern makers; plasterers, cement finishers; scene painters; set designers; sketch artists; stagehands; still photographers; stockmen; timekeepers; typists; watchmen; and other employees in the same or similar occupations.

(d) No employee of the following classes shall be paid less than forty (40) cents per hour:

Accountants; educators; medical doctors; nurses; engineers; architects; electricians; food handlers; funnelers; gypsies; guards; laboratory workers; lamp operators; masons; marbleizers; painters; pattern makers; plasterers, cement finishers; scene painters; set designers; sketch artists; stagehands; still photographers; stockmen; timekeepers; typists; watchmen; and other employees in the same or similar occupations.

SECTION 2—MINIMUM WAGES
(a) No employee of any class shall be paid less than forty (40) cents per hour.

(b) No employee of the following classes shall be paid more than forty (40) cents per hour:

Accountants; educators; medical doctors; nurses; engineers; architects; electricians; food handlers; funnelers; gypsies; guards; laboratory workers; lamp operators; masons; marbleizers; painters; pattern makers; plasterers, cement finishers; scene painters; set designers; sketch artists; stagehands; still photographers; stockmen; timekeepers; typists; watchmen; and other employees in the same or similar occupations.

(c) No employee of the following occupations shall be paid more than thirty-six (36) hours per week:

Artists and sculptors; automotive mechanics; blacksmiths; carpenters; casters and moldmakers (staff); cement finishers; chauffeurs and truck drivers; construction foremen (carpenters); electrical foremen; electrical workers; film editors; electricians; food handlers; funnelers; gypsies; guards; laboratory workers; lamp operators; masons; marbleizers; painters; pattern makers; plasterers, cement finishers; scene painters; set designers; sketch artists; stagehands; still photographers; stockmen; timekeepers; typists; watchmen; and other employees in the same or similar occupations.

(d) No employee of the following classes shall be paid less than forty (40) cents per hour:

Accountants; educators; medical doctors; nurses; engineers; architects; electricians; food handlers; funnelers; gypsies; guards; laboratory workers; lamp operators; masons; marbleizers; painters; pattern makers; plasterers, cement finishers; scene painters; set designers; sketch artists; stagehands; still photographers; stockmen; timekeepers; typists; watchmen; and other employees in the same or similar occupations.
ARTICLES 9 AND 10 ARE "ON THE WAY"

Representatives of the large companies have agreed to go along with a proposed code clause governing agents in Hollywood (Article 9), and another to end "star raiding" in legitimate (Article 10). Yet there was no mention of either clause in the NRA code draft.

Article 10, it is understood, would provide for a salary-fixing commission to control "excessive" star earnings, although Deputy Rosenblatt last week declared a vote on such a "commission" was "inspired propaganda."

The re-drafted Article 9 would add "feather" to proposed restrictions against agents.

(less than $14.00 per week in any city up to 25,000 population or in the immediate trade area of such city.

Section 3—On or after the effective date no person under sixteen years of age shall be employed in the distribution of motion pictures, provided, however, that a minor under sixteen years of age, and no person below the age specified by such state law shall be employed within that state.

2. No employee shall work more than 40 hours in one week, except that such maximum hours shall not apply to employees in a managerial, executive or administrative capacity.

3. With respect to employees regularly employed as ticket sellers, doormen, ushers, cleaners, matrons, washers, attendants, porters, and office help, such employees shall receive not less than a twenty percent (20%) increase over the wage paid to them as of August 1, 1933, in cities and towns having a population of less than 15,000.

4. No employees regularly employed as ticket sellers, doormen, cleaners, matrons, washers, attendants, porters and office help "employed " shall receive not less than 30 cents per hour in cities and towns having more than 15,000 population, and not less than 25 cents per hour in cities and towns having a population of more than 50,000.

5. With respect to employees regularly employed as ushers, in re-employment of a population over 15,000, such employees shall receive a wage of not less than 25 cents per hour.

6. (a) Employees associated with organizations of or performing with agents, theatrical producers, agents, acting companies, theatre companies, engineers, film, motion picture machine operators, doormen, painters, theatrical stage employees, theatrical wardrobe attendants, or other skilled mechanics and artisans, and musicians, who are directly and regularly employed by the exhibitors, shall receive the minimum wage and work the maximum number of hours per week fixed in August 2, 1933, of the prevailing scale of wages and maximum number of hours of labor by organizations of any such employees affiliated with the American Federation of Labor with respect to the respective type of work in a particular class of theatre or theatres in a particular community, and such scales and hours of labor with respect to any of such employees in such community shall be deemed to be, the minimum scale of wages and maximum number of hours by employees in such communities in such class of theatre or theatres.

(b) In the event that there exist in the particular community organizations of such employees above mentioned with affiliated local unions as above set forth or otherwise, and (c) that prevailing scale of wages and hours for such employees exist in such community with respect to such employees, either (i) if any dispute should arise as to what is the minimum scale of wages or the maximum number of hours due respect to such employees for a particular class of theatre or theatres in such community, then and in either of those events:

(a) If the question at issue arises with the organization of such employees affiliated with the American Federation of Labor, then a representative appointed by the national organisation shall examine into the facts and determine the minimum scale of wages and maximum number of hours for the theatre or theatres in such particular locality, and in the event that the national organisation designate an impartial third person shall be employed and the proviso, however, that in the event such representatives cannot mutually agree upon such impartial third person, then the National Recovery Administration shall designate such third person, however, in that case.

If the question at issue arises with the unorganized employees or with an organization of such employees not affiliated with the American Federation of Labor, then a representative of such unorganized employees, or, as the case may be, a representative appointed by the president of such unaffiliated organization, together with a representative appointed by the national organisation of such affiliated organisation referred to above, shall examine into the facts and unanimously determine the existing scale of wages and maximum number of hours of labor for such theatre or theatres in such particular community, and in the event that the representatives cannot mutually agree upon such impartial third person, then the National Recovery Administration shall designate an impartial third person who shall be employed and the proviso, however, that in the event such representatives cannot mutually agree upon such impartial third person, then the National Recovery Administration shall designate such third person, however, in that case.

2 In no event shall the provisions of this section hereof, and pending the determination of the facts and determination of the question, the employees shall not be paid by the employer or his designee more than the hours provided for in this code shall not be changed so as to decrease wages or increase hours.

7. In no event shall the duties of any of the employees or other employees regularly employed by the exhibitors as of August 2, 1933, be increased by the provisions of this section, and pending the determination of the facts and determination of the question, no employees shall be employed in theatre or theatres in any community, except by mutual consent.

The said provisions shall be prov ided for, such labor when regularly employed by the exhibitors shall be paid not less than 40 cents per hour.

SECTION 2—ACTOR LABOR IN VAUDEVILLE AND PRESENTATION MOTION PICTURE THEATRES

1. DEFINITIONS

a. Presentation and vaudeville shall include both presentation and vaudeville in the presentation and vaudeville houses but is not in- cluded in the presentation and vaudeville in vaudeville houses, and "wason show," "truck show," "medicine show," or "magic show," as these terms are understood in the theatre.

b. A "Traveling" company as used in this code, means a company which moves from theatre to theatre irrespective of locality.

2. AUDITIONS

a. Principals. It shall be an unfair trade practice for any exhibitor, or independent contractor under the guise of public audition to break-in, try-out or to require a performer to render service for less than the minimum salary established by this code. This shall not prohibit, however, the appearance or participation of any performer in benefit performances which have been approved by the performer or by any other means that have been approved by the performer or by any other means that have been approved in advance by the performer, or the event.

b. Chorus. It shall be an unfair trade practice for any manager or independent contractor, under the guise of public audition, to require the chorus to render services for less than the minimum salary established by this code. This shall not prohibit, however, the appearance of the chorus or participation in benefit performances which have been approved in advance by the performer, or the event.

3. REHEARSALS

a. Principals. Rehearsal period for principals shall be limited to four weeks and no repetition of the same, for consecutive weeks employed for said four weeks. The same shall be limited to the rehearsal period. In the event that any rehearsal shall be limited to the consecutive weeks employed for such four weeks, the same shall be limited to the rehearsal period, except as aforesaid.

b. Chorus. No independent contractor shall call chorus rehearsals for any company except for an engagement of not less than two con-
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ceed to determine the matter upon forty-eight hours' notice to such party as the aggrieved party may designate in its discretion. The board, when it has received such notice, is entitled to require the distributor to submit to the board within twenty-one days, an undertaking that it will abide by the decision made by the board on the matter referred to the board. Said undertaking shall be deemed to have been elected.

2. No exhibitor shall contract for a license to exhibit motion pictures to the public in the form of theatre advertising within a radius of one mile of another theatre operated by such exhibitor, with the intent or effect of forcing another exhibitor from contracting to exhibit such excess number of motion pictures, or to a distributor who is not deemed to be a distributor. The board shall have the right to charge such additional fee for such motion pictures to any exhibitor in order to reasonably protect such exhibitor against competition.

Section 3. No exhibitor shall (a) lower the admission price publicly announced or advertised for the display of any feature motion pictures in the form of picture exhibit or reduced script books, concert, throw-away tickets or by two-for-one admissions, by which such exhibitor shall have been charged a minimum price of admission; or, (b) not be required by such price to include the value of any additional service such as refreshments.

Section 4. No exhibitor shall be required to exhibit any feature motion picture subsequent to its exhibition by another exhibitor, unless the exhibitor has given public notice to the exhibitor of such exhibition that the price charged for its exhibition shall not be less than the minimum price charged by the exhibitor having the first right to such exhibition. No exhibitor shall, by any notice therein contained, or by any other action which may be taken by such exhibitor against another exhibitor, lower the admission price publicly announced or advertised for the display of any feature motion pictures in the form of picture exhibit or reduced script books, concert, throw-away tickets or by two-for-one admissions, by which such exhibitor shall have been charged a minimum price of admission; or, (b) not be required by such price to include the value of any additional service such as refreshments.

Section 5. Nothing herein contained shall be deemed to prohibit any exhibitor from advertising generally all of the feature motion pictures at any exhibition, or whereby any exhibitor may be permitted to advertise such motion pictures by any means of advertising prior to, or during its exhibition by such exhibitor.

Section 6. To prevent the disturbance of the continued possession of a theatre by an exhibitor, it shall be an unfair trade practice knowingly and intentionally, directly or indirectly to interfere with the negotiations for the purchase of any feature motion pictures by any exhibitor or to affect the possession, occupation, or occupancy of any such theatre then actually in operation. Such interference shall be deemed to be an unfair trade practice.

Section 7. No exhibitor shall exhibit a motion picture picture projected by any exhibitor except such exhibitor for whose benefit such exhibition is arranged.

E. DISTRIBUTORS AND EXHIBITORS

1. Any exhibitor entering into a contract for the exhibition of motion pictures which permits the exhibitor to select the total number of pictures announced for exhibition in any given season shall be entitled to one vote for each theatre then actively and continuously operated by such exhibitor.

2. The decision of any local board upon any question submitted to it shall be determined by a majority vote, but in case all questions are voted upon, a majority of the board shall be necessary to determine to the impartial representative of the aggrieved party the determination of such local board.

3. No exhibitor shall be required to exhibit any feature motion pictures in the form of picture exhibit or reduced script books, concert, throw-away tickets or by two-for-one admissions, by which such exhibitor shall have been charged a minimum price of admission; or, (b) not be required by such price to include the value of any additional service such as refreshments.

4. No exhibitor shall be required to exhibit any feature motion pictures in the form of picture exhibit or reduced script books, concert, throw-away tickets or by two-for-one admissions, by which such exhibitor shall have been charged a minimum price of admission; or, (b) not be required by such price to include the value of any additional service such as refreshments.
ment (1933-34) negotiated by exhibitors and now being used by a large number of distributors shall be the basis for any additional contract. The purpose of the proposal is in conflict or inconsistent with any condition or limitation contained in said Optional Standard License Agreement shall not be binding on the exhibitor. Exemption from said Optional Standard License Agreement shall not be binding merely by reason of the approval by the exhibitor of said contract. Where a contract herein referred to is in conflict or inconsistent with the provisions of this code, it being the intention that the conditions herein provided shall control.

4. Section 1. The arbitration of all disputes between exhibitors and distributors arising under any exclusive contract or the construction thereof, shall be in accordance with the optional standard arbitration agreement, provided for in this code, except as to such contract made or entered into in violation of the provisions of this code.

5. No exhibitor or distributor shall induce or seek to induce any person to purchase from the other party to any contract licensing the exhibition of motion pictures.

6. No exhibitor or distributor shall give any guaranty, moneymaking promise or guarantee of any kind, or enter into any agreement for the purpose of procuring advantages that would not otherwise be in the power of the exhibitor or distributor, or representative of either, to procure.

7. No exhibitor or distributor shall make any disclosure of box office receipts for publication except to those officers or persons specially authorized by the exhibitor or distributor, and to other like bodies. No exhibitor or distributor shall be responsible for disclosures made by others.

8. To provide against clearances of unreasonably low or unfair prices, boycotts, and unfair, or other restraint of trade in violation of the principles set forth in the previous sections of the code. The code shall be interpreted strictly to mean 

9. Section 9. The jurisdiction of the local board of censorship of any newspaper, or to any other agency or person acting in the capacity of a clearing house, who is or is held to be in charge of such clearances and shall be directly responsible for the proper conduct of the business of the code. Any member of the board, or any such person, may, by written notice to the exhibitor, give such clearance, and may, at any given time, be held accountable for the performance of such duties.

ARTICLE VI

GENERAL TRADE POLICY PROVISONS

1. The industry combines its strengths to maintain right moral standards in the production of motion pictures, and shall endeavor to see that its annual conferences are held in the industry to assure the attainment of such purpose.

2. The industry combines its strengths to maintain right moral standards in the production of motion pictures, and shall endeavor to see that its annual conferences are held in the industry to assure the attainment of such purpose.

ARTICLE VII

MISCELLANEOUS PROVISONS

1. Any exhibitor forwarding or delivering to another exhibitor, acting in the capacity of a clearing house, who is or is held to be in charge of such clearances and shall be directly responsible for the proper conduct of the business of the code. Any member of the board, or any such person, may, by written notice to the exhibitor, give such clearance, and may, at any given time, be held accountable for the performance of such duties.

2. Any exhibitor forwarding or delivering to another exhibitor, acting in the capacity of a clearing house, who is or is held to be in charge of such clearances and shall be directly responsible for the proper conduct of the business of the code. Any member of the board, or any such person, may, by written notice to the exhibitor, give such clearance, and may, at any given time, be held accountable for the performance of such duties.

3. Any exhibitor forwarding or delivering to another exhibitor, acting in the capacity of a clearing house, who is or is held to be in charge of such clearances and shall be directly responsible for the proper conduct of the business of the code. Any member of the board, or any such person, may, by written notice to the exhibitor, give such clearance, and may, at any given time, be held accountable for the performance of such duties.
Name Radio City Advisory Board

An advisory board, which will function in directorial and supervisory capacities for the Radio City Music Hall and the group, was formed last week with equal representation for both RKO and Rockefeller interests.

On the board are Webster Todd, of Todd & Robertson; W. G. Van Schmus, of Rockefeller Center, Inc.; Francis Christy, attorney for Rockefeller Center; M. H. Aylesworth, RKO president; J. R. McDonough, for general manager and Harold B. Frankel, RKO Theatres head.

The new advisory board had its origin in the recently negotiated lease between Radio City Theatres, Inc., and Rockefeller Center, Inc., which reduces the annual rental on the two Radio City theatres from $1,000,000 to $600,000, with Rockefeller Center to make up the $400,000 difference by participation in 50 per cent of the profits accruing from operation of the stock above $940,000. The profit participation agreement led to the creation of the advisory board in order to provide the Rockefeller interests with a voice in operating policies.

May Increase Exemption In Nuisance Tax Review

New tax legislation at the coming session of Congress is planned by Representative Robert L. Dooughton of North Carolina, chairman of the House ways and means committee, it was announced this week. The committee will meet early this winter to consider the possibilities of eliminating many of the present nuisance taxes, revenue from which will be made up through receipts from liquor taxes following repeal of the Eighteenth Amendment in December and the development of a permanent program of a permanent nature as a substitute for the present year-to-year modification.

However, it is indicated, unless revenues from other sources develop much more income than is anticipated, it is probable the admission tax will be retained, although the exemption may be increased. It is an easy tax to collect and appears to be one to which the public has become accustomed, thus meeting the most difficult problem encountered in the writing of tax laws—that of hitting on revenue producers to which there is little public resistance.

Hears Electric Suit Arguments

Arguments on a request for a bill of particulars in the anti-trust, anti-monopoly suit brought by the Stanley Company, Duquesne Radio Corporation and General Talking Pictures against American Telephone and Telegraph, Western Electric and Erpi, were heard Tuesday in Wilmington by Judge John H. Warmoth in the Delaware Superior court. The hearing was on motion of the defendants preliminary to final hearing. Decision was reserved.

Reade Buys Erpi's Wide Range

Walter Reade signed with Electrical Research Products on Wednesday for wide range installations in his three New York theatres and 15 in New Jersey, located principally along the shore.

MOTION PICTURE HERALD

Sime Silverman's Will Is Filed

Sime Silverman's will, filed Tuesday in surrogate's court, New York, left 300 shares of the capital stock of Variety to eight of his employees and the remainder of his estate to his family. In April, 1931, when the will was drawn up, it was estimated that Mr. Silverman's estate was considerably more than $1,900,000. On Tuesday, in the routine language of this type of petition, it was stated that the estate was valued at more than $10,000.

To beneficiaries, Mrs. Harriet F. Silverman, 135 Central Park West, New York, Mr. Silverman bequeathed one-half of his estate, with the exception of Variety's stock and the building in which it is published.

The employees sharing in the stock of the publication are Harold Erichs, Abel Green Halperin and Louis Rydell, who receive trusts of 50 shares each, and Jack Pahulski, Robert Lundy, Joseph Lowe and Joseph Bigelow, who receive the income from 25 shares each. These beneficiaries receive their stock outright at the age of 50, if they are still in the employ of Variety.

Educational Will Do Half in East

Fully half of the total number of short subjects scheduled by Educational for this season will be produced in the east, it was decided at New York conferences in the offices of E. W. Hammons, Educational president, this week. Educational product is distributed by Pabst.

At least 20 of the 52 two-reelers planned will be done in the east, as well as 16 one-reelers and the entire series of 26 Terry-Toons. Jack White has been signed by Mr. Hammons as producer. Mr. W. was formerly production chief for Educational on the Coast for several years. Sig Herzig is assisting him on the stories of three initial comedies.

Al Christie has been given four additional assignments on the current program. William Watson is en route east to work on the stories. Both Mr. White and Mr. Christie will work at the old Paramount plant in Astoria. A permanent stock company is being planned on the Coast for Educational's Andy Clyde comedies, the thought being to line up a company which will become known to audiences.

Neilon's Son Dies

Anthony Rutgers Neilon, 3rd, only son of Rutgers Neilon, of Robert F. Sisk's RKO publicity staff, died Wednesday morning at the Broad Street hospital, New York. Funeral services will be held at the Neilon residence, 125 West 12th Street, on Friday at 10 a. m. with interment and services at St. Peters Churchyard, Perth Amboy, New Jersey, at 3:30 p. m.

Poucher Named Treasurer of Monarch Productions

Charles L. Glett, vice-president of Monarch, announced this week that David Poucher had been appointed treasurer, and that Mr. Glett will divide his time between contacting exchanges and conferring with the Coast on production.

New York House Assessments Cut

New York theatres in all boroughs except Richmond are benefiting by the 1934 assessments cuts announced this week by the Department of Taxes and Assessments. Two of the principal office buildings owned by film companies also will benefit, the Loew building, cut from $3,500,000 to $2,200,000, and the Paramount building, reduced from $14,400,000 to $13,000,000.

Theatres in Manhattan receiving cuts are: Loew's State, from $4,550,000 to $4,300,000; Palace, $1,500,000 to $1,400,000; Mayfair, $1,900,000 to $1,800,000; 7th Avenue Roxy, $4,300,000 to $4,000,000; Rialto, $3,050,000 to $2,950,000; Gaiety, $2,450,000 to $2,250,000; Globe, $1,250,000 to $1,150,000; Strand, $3,600,000 to $3,350,000; Rivoli, $1,780,000 to $1,625,000; Capitol, $2,900,000 to $2,700,000; Hollywood, $1,150,000 to $1,125,000, and Lincoln Square from $1,400,000 to $1,350,000. Several houses in Brooklyn, the Bronx and Queens also gained by the reduction.

The Radio City Music Hall was raised this year in assessment valuations from $7,200,000 to $7,250,000 and the RKO Roxy was raised from $3,500,000 to $4,600,000. The reason given is that both were under construction when last year's valuations were made.

Circuit's Heads Meet in Boston

Circuit managers of the Mullin and Pansinski New England theatre circuit met in Boston Wednesday and Thursday in convention. Speakers on Tuesday included J. W. Sharp, Herman Webber, Charles McCarthy, Thomas Bailey, Roger Perri and Thomas Callahan, all of Fox.

On Thursday Stanley Waite, Robert Gillham, Bill Erb and Edward Kuff of Paramount addressed the convention.

Francis Ellision Reid

And William Seymour Dead

Francis Ellison Reid, 66, who was dramatic editor of the old New York Herald, and William Seymour, actor and stage manager, died on Tuesday.

Mr. Reid, who in addition to his journalistic activities, was more recently general press representative for Erlanger Productions, collapsed in the lobby of the New Amsterdam theatre, New York, and died before an ambulance surgeon could reach him.

William Seymour, 76, who lived through some of the greatest days of the American theatre, died in a hospital at Plymouth, Mass., after two weeks' illness.

MPTOA To Meet in January

The Motion Picture Theatre Owners of America will hold its next annual convention in January at Los Angeles, Ed Kuykendall, president, stated in Washington Tuesday.
PRODUCTIONS IN WORK

"COLUMBIA"
"Man of Steel"
"Fury of the Jungle"
"Fog"

"FOX"
"The Mad Game"
"Hoppla"
"As Husband's Go"
"Mr. Skitch"
"Olsen's Night Out"
"Puppet Show"
"Seven Lives Were Changed"
"Frontier Marshall"

"METRO-GOLDWYN-MAYER"
"Tarzan and His Mate"
"Queen Christina"
"The Hollywood Party"
"Malibu"
"Going Hollywood"
"The Vinegar Tree"
"The Cat and the Fiddle"

"PARAMOUNT"
"Design for Living"
"White Woman"
"Cradle Song"
"Pardners"
"Alice in Wonderland"
"Eight Girls in a Boat"
"Four Frightened People"
"She Made Her Bed"
"We're Sitting Pretty" (T.)

"RKO-RADIO"
"Flying Down to Rio"
"Relief We Live"
"The Lost Patrol"
"Man of Two Worlds"

"SAMPSON GODDYN"
"Nana"
"Roman Scandals"

"TWENTIETH CENTURY"
"Molten Rouge"
"Born to Be Bad"

"UNIVERSAL"
"By Candlelight"
"Counselor-at-Law"
"Horseplay"
"Young Hearts"
"Bombay Mail"
"Cross Country Cruise"

"WARNER BROS.-FIRST NATIONAL"
"Convention City"
"Dark Haired"
"The Finger Man"
"Beloved"

"CAST"
Donald Cook, Peggy Shannon, Alain Dinehart, Harold Huber, Toshia Mori, Dudley Digges.
Mary Brian, Reginald Dennis, Donald Cook.

Will Rogers, ZaJo Patric, Florence Desmond, Rochelle Hudson, Harry Green, Charles Starrett.
El Brendel, Walter Catlett, Barbara Weeks, John Arledge, Susan Fleming.
Lillian Harvey, Gene Raymond.

Heather Angel, Norman Foster, Ralph Morgan, Herbert Mundin, Una O'Connor, Dorothy Burgess, Roy D'Arcy.
George O'Brien, Irene Bentley.

Jean Parker, David Landan, Russell Hardie.

Marion Davies, Bing Crosby, Fit D'Oyssy, Ned Sparks, Ted Healy, Joan Blondell, Dick Powell, Adele Monjo, Mary Astor, Ruth Donnelly, Guy Kibbee, Hugh Herbert.
Edward G. Robinson, George Raft, Edward Arnold, James Cagney, Mae Clarke, Leslie Fenton, Margaret Lindsay, Warner Willliam, Jean Muir, Allen Jenkins, David Landan.
CROWDS are flocking to the Criterion Theatre, New York, NOW, to see the impossible on the screen at $1.50 Top

3½ Stars!
"One of the most extraordinary films of the year."
- N.Y. Daily News

"One of the really notable products of the screen."
- Variety

"A lusty melodrama of the frozen wilds."
- N.Y. Times

"Thrills are intense."
- N.Y. Mirror
PLAY IT NOW!

Universal gives you the year’s biggest quick-money opportunity!...Set it in immediately for a quick cleanup!...Play it NOW — Now, while the crowds are flocking to its two-a-day showing on Broadway!...Now, while the word is flaming all over the country that it’s a BIG ONE!...Now!...NOW!!...NOW!!!


A UNIVERSAL SPECIAL

S.O.S.
A QUICK CLEANUP!

SOS ICEBERG!

Girl Flyer's Rescue Plane Crashes in Flames

6 LOST NEAR POLE DOOMED?

Aid Rushed To Arctic Expedition

Here is Artist's Conception of Terrific Scene of the Northmen Fighting for Survival!

All Rescue Attempts Are Futile

Crash Against Ice Field Makes Search Abnormal, Difficult

S.O.S. ICEBERG

Universal Bulletin

Universal

Trapped!
The Bowery
(United Artists-20th Century)
Comedy and Drama

Tab this now as a record wrecker. The producers included just about every audience-interesting entertainment element. There's interest for women that's just as powerful as its male appeal, yet so understandingly produced that it's a natural for young boys. Rough, tough and boisterous; yet, paradoxically, it's beautiful. What's more, it's alive with showmanship exploitation elements.

Only the title is needed to tell the community what it's all about. Stirring events, personalities and the kaleidoscopic color of the locale make the basic theme live. There's comedy in action and dialogue, human interest, building-to-splendor, thrill, excitement, spectacle and romance. Your crowd got a taste of this show's tone in "She Done Him Wrong." Here's a deluxe order of the same stuff dished up on a silver platter. Attuned to a reformed national spirit, the drama, comedy, love-interest, color and punch are made more potent by the musical scoring. Put the barroom "The Bowery View" with sentimental "Auld Lang Syne" and "Boy of Mine" as theme songs. Racoon "Strike Up The Band," "The Gang's All Here," "The Old Town Tonight" and "Ta Ra Boom De Aye" and others provide the contrast.

It's a picture that has no trouble whetting their appetite. They've handed you everything you need—names for anybody's purposes, Beery and Cooper, "The Champ" pair again, in an almost identical relation; George Raft hitting the high spots; Fay Wray, innocent and virtuous, caught in the throbbing conflict, going through and coming out clean; Pert Kelton, the 98-saloon "Chanteuse" and her hand-hopped-balloon-busted chorus.

The Bowery is a roaring saga of personalities, events, times and locales rapidly becoming American mythology. There's Chuck Connors, "tops" in the Bowery, a mug whose heart is as big as his body, the fascinating legendary Steve Brodie; John L. Sullivan, only a bit, but a thrilling bit; the crusading buttcheater, Carrie Nation; the destruction of the Mint; the Spanish-American War patriotism fervor.

And there are the rival Connors-Brodie volunteer fire brigades that battled with brickbats, brass-knuckles, blackjacks and garbage cans as the fire burned merrily. And add Brodie's famous Broodly Bridge jump.

If you have the picture booked, start talking about it now. Get your patrons into such an expectant mood that they would rather miss anything else than this show—McCARTHY, Hollywood.


CAST
Chuck Connors ............. Wallace Beery
Steve Brody ................... George Raft
Swipes ..................... Lucille Calhoun
Lucy Calhoun .............. Fay Wray
Trixie ...................... Pert Kelton
John L. Sullivan ............ George Walsh
Mr. Raffles .................. Robert Greig
Jumbo ...................... Fred Murnier
Mr. H ....................... Herman Bing
Slick ....................... Harold Huber
Goony ....................... Hester Newton
Lumphy Hogan ............... John Kelly

Bombshell
(MGM)
Comedy

Jean Harlow, Lee Tracy and "Bombshell"—they'll expect everything from that combination and the exhibitor has a right to promise it—a comedy wow of the first water. "Bombshell" is one of the funniest, speediest, most nonsensical pictures ever to hit a screen, an amazing, lowdown satire of Hollywood and its people, revealing scores of Hollywood's most intimate secrets.

In dialogue and action it's torridly zippy in spots. The studio will cut some of it. When they do, they'll probably be more zippy than enough side-splitting entertainment.

It's the story of a picture star and her fiancé who have attracted the interest of a quick-witted studio publicity director and his equally frantic struggles to concoct gags and stunts. Everything is screwy and there are a thousand laughs. But at the same time, audiences won't be able to prevent themselves from feeling sorry for the poor dumb star and the sorely-tried screen agent. Nobody will know what's on the level or what's framed up.

Everything is parodied before you—the star and her merry father and super-menial mother; the story of a quick-witted studio publicity director and his equally frantic struggles to concoct gags and stunts. There's a picture star and her fiancé who have attracted the interest of a quick-witted studio publicity director and his equally frantic struggles to concoct gags and stunts. There's the story of a quick-witted studio publicity director and his equally frantic struggles to concoct gags and stunts.

Footlight Parade
(Warner)
Musical

On the heels of "2nd Street" and "Gold Diggers of 1933," Warner rushes its latest, biggest and what surely must be its most popularly appealing musical, "Footlight Parade." With the unquestioned box office success of the earlier pair as a working basis, the exhibitor, in small town and in metropolitan center, has here a money maker of the first water, a granddaddy, a combination of rowing pace, lively dialogue and beautifully spectacular musical show which should bring them to the box office in large numbers.

Great marquee material is the starring combination of James Cagney and Joan Blondell, teaming neatly and actively. Miss Blondell an excellent support for the hard-hitting, aggressive bombastic appeal which is Cagney's best bet. Aiding them, and as a result of their previous work in "Footlighters" predecessors meriting top billing, are Dick Powell of the attractive voice and Ruby Keeler of the dancing feet and pleasing personality. Miss Keeler's good support comes from Guy Kibbee, Frank McHugh, Arthur Hohl and others, all good, selling names. The exhibitor, obviously, has assembled the marquee material that will attract the audience.

Strong selling, in addition, may be drawn from the fact that the spectacular dance numbers, several of them, are even more spectacular, more attractively staged than any in the two previous musicals. The music, somewhat reminiscent of the other films, is appealing and of a durable, popular quality. Notable numbers are "Honeymoon Hotel," "By a Yacht," and "Shanghailed Lulu." The "Waterfall" number is a novelty with what promises to be the most spectacular of all the dance numbers staged by Busby Berkeley, with dancing girls, colored lights, effects and the like. The number is very eerily startling in its camera effects.

The story veers slightly from the customary backstage theme, having to do with Cagney, a musical comedy producer, out of a job when "tallies" arrive, conceiving the idea of producing and occasional Miss Blondell to talk in, and Miss Blondell to talking in on the musical fervor of the moment. It is all done with a rushing, smashing pace. Cagney the center of action, interspersed with the song and dance which at the moment is so popular and is done in so spectacular a fashion. The exhibitor, splashing his bayou high, wide and handsome, can get off a better musical picture than either "2nd Street" or "Gold Diggers," strong names led by Cagney, a bigger and better spectacle, three excellent musical numbers, a host of girls, a rushing yarn from a different angle, the comedy of McHugh and Kibbee, a lovely story, the sets a zippy, the music by Berkeley, the dancing by Keeler, a better musical than the usual sort, the hit parade of the season.
Enlarged staffs in both eastern and western studios are going full speed ahead, delivering hit after hit. From the great Radio City Music Hall through thousands of theatres everywhere, Educational's new comedies and novelties are already established as the big success short subject program. Greatest in years for variety, for entertainment value, for name, power. And piling up bigger force with each new release.

**ANDY CLYDE COMEDIES**

He's knocking 'em for tornadoes of belly laughs with "DORA'S DUNKING DOUGHNUTS" and "HIS WEAK MOMENT"—just finished—will do it again.

**FROLICS OF YOUTH**

"MERRILY YOURS," with Junior Coghlan, clicks in great shape of previews. This new series is off to a grand start. Second Frolic, with Coghlan, in preparation.

**MERMAID COMEDIES**

Harry Langdon in "HOOKS AND JABS" and "THE STAGE HAND," ... a fine new send-off for a great old series. "LEAVE IT TO DAD" now editing.

**BABY BURLESKS**

Jack Hays and his Baby Stars take the jungles by storm in "KID 'N AFRICA." And do they make Tarzan look like a gigolo!

**CORONET COMEDIES**

"WHAT A WIFE" featuring Taylor Holmes, in production. Another in preparation to be produced by Al Christie in the East

**AS A DOG THINKS**

Everybody loves a dog and everybody will love "YOU AND I AND THE DOG," for Robert C. Bruce has put novelty and human interest appeal into a sure-fire combination.

**TREASURE CHEST**

"YOUR LIFE IS IN YOUR HANDS" has that irresistible personal appeal that just makes 'em go out talking about it and trying to read the lines of destiny in their own hands. Featuring Josef Ronald, author of "Masters of Destiny," real money for you in the special exploitation campaign on this "Treasure;"

**ROMANTIC JOURNEYS**

Howard C. Brown and Curtis F. Nagel have caught the majestic grandeur of one of the world's greatest natural wonders in "ENCHANTED TRAIL," photographed in natural colors. "CANYON OF ROMANCE" now in production.
FROM BOTH COASTS

ICANE POWER AT BOX-OFFICE

STAR COMEDY SPECIALS
The series that will surprise everybody with its big box-office names. Al Christie now preparing the first Special. Cast and title to be announced soon.

MUSICAL COMEDIES
The year's prize that musicals. First in production under direction of Jack White. Chester Hale. Songs by Benny Davis and James Hanley.

TOM HOWARD COMEDIES
"STATIC" first of Howard's new two-reel group is also the fastest and funniest picture this popular screen and radio star has ever made. Second subject in preparation.

SONG HIT STORIES
A great new song and novelty series. Songs by the popular group of others.
"SLOW POKE" featuring STEPIN FETCHIT. Written and Directed by S. H. Harza.

EDUCATIONAL FILMS CORPORATION
E. W. Hammons, President

Educational Pictures
"THE SPICE OF THE PROGRAM"
Distributed in U.S.A. by
FOX FILM CORPORATION
I'm No Angel
(Paramount)
Comedy
Mae West wrote the original story, did the screen play and all the dialogue. During the running time, Mae West is on the screen all of about 90 minutes. Producer and director Consi-iders the enormous financial success of "She Done Him Wrong," this concentration upon Mae West should insure that "I'm No Angel" will be a success.

For straight showmanship purposes, Mae West and her astounding popularity is this screen play's chief and only appeal asset. It is well to realize at the begin-ning that many may be disappointed in "I'm No Angel." It has been, roundly, ballyhoulized. Millions of fans are awaiting it. This showmanship value cannot be overlooked. Blaze the star's name all over the marquee and advertising.

In theme, Mae is the sensation of a small time traveling circus, a gold digger, as well as an oaf of world adventuring. This basically comes the big number of a big show. While still in the ring to take the suckers, she still re- mains enough of a sentimental woman to fall hope content.

Essentially the story is a one sordid ring at-tempted to be a typical boxing and leaving room scene. Typical of Mae West, it runs the range of entertainment elements. It is wildly comic, a bit romantic, dramatic, and possesses a characteristic punch.

Three sequences should smack the ordinary rank file type of audience right in the eye. The first is the atmosphere of the boxing ring, the second is a parading procession of low life among the English, and a heavy stripe of British film interest.

The tells of a sentimental fish-frier who sings over the stove and whose voice is acci-dentally picked up over the mike when a film unit is working nearby. The result is that the man follows with the golden song" and she "goes into pictures." How many of our stars really have sold fish don't mind, they doubt-less could sell fish. This one (Violet Loraine) is an old stage favorite with a personality that would sell anything. With her as her scale returns this "Go Fishing" and the two make a comedy team with something entirely new in British humor. There are no cheap gags in this one; there is sentiment which is as sweet when repeated in films. The family fortunes change with the screen fame of "Mum"; Pa and the two youngsters need money themselves in the only way they can make some cash, but hearts remain the same—Mum is always the real representative of her race—she is Britannia, symbolic figure of English woman-ship. The adventures of this lovely family flow through a rippling stream of clean fun.

It must not be claimed that this picture has been planned on super lines, but having studied the reactions of Americans to the British pic-ture which in theme and mood most nearly resembled this (Downstairs at Padding-ton), this writer ventures the prediction that "Britannia" will achieve bigger success than any British previous made. Laughter depicts the entire function and, upon richly humorous situations and truly amusing dialogue. Incidentally, it is the first British film to plug English cinema studio, which has done—often less logically—in so many Holly-wood products.—MOORING, London.


CAST.

Tire — Bob Dolan
Mae West — Londo
Quint — Cary Grant
Bill Barton — Edward Arnold
Micah Rogers — Ralph Forbes
Barber — Russell Hopton
Hickox — Ulric Hilton
Kirk — Kent Taylor
Dago — Charles Ruggles
Stout — Dorothy Peterson
Benny Pinkowitz — Gregory Russel
Marvin — Richard Waring
The Champ — William Davidson
Max — Nigel de Brulier
Rob, the Attorney — Leon Ames
Humpy — George Bruggeman
Wyatt — Andy Hurley
Chanteur — Maurice Cohen
Judge — Walter Walker

CORRECTION

The name of S. Fowler Wright, novelist from whose work was made RKO Radio's "The Deluge," was given correctly as S. Fowler Rice in the connections, the review which appeared in the August 19th issue.

The Avenger
(Monogram)
Drama
As program material "The Avenger" should find something of an audience. It would be well that the exhibitor be cautioned against the danger of attempting to sell it as either a mystery, of murder, detective, or any other variety. It is straight drama, reasonably plausible and reasonably active, but it is not mysteriously plotted in a box-office manner.

The leading cast names probably will be somewhat familiar to the patron. Ralph Forbes and Adrienne Ames play opposite one another. The other leading characters are Arthur Vinton, J. Carroll Naish and Burton Churchill.

For an assistant to the district attorney, re-ceives a 20-year sentence for accepting a bribe. Quickly the story establishes a frame up, Vinton, Naish, Churchill, for Mary Kinell and Pinkix involved. Folk is arrested for a robbery, meets Forbes in prison, and, dying after an attempted escape, discovers that he has been ballyhoulized, meanwhile has been married to Vinton, not knowing his connection with the case and believing him a friend of Forbes. He has been freed, determines to "get" the conspirators, though it is never made clear why he was framed for the first time. By one or the men disappear. Kinell is found dead, then Churchill, Howard, Hanley disappear, Vinton, with his wife has given him sleeping tablets one night and, it is discovered, the three were in Chicago at a leading hotel. In the meanwhile, Vinton, with Forbes and the procurers, all nearly kidnapped, and various ruses are used to break them up. That is the story, and it may indicate to the exhibitor something of the manner in which he has to shape the program results. More or less conventional selling, however, is rather clearly indicated, with few opportunities for unusual exploitation apparent. The angle of a rather novel kind of vengeance, as supplied by Forbes, may be worth stressing, and the idea of the several men kidnapped, though it is an idea of the several men kidnapped, its which fact is kept well hidden from the audience as well, may be useful. Midweek is probably the best exhibition spot.—AARONSON, New York.


CAST.

Norman Craig — Ralph Forbes
Bud Knowles — Judith Barlow
James Gordon — Robert Benchley
Arthur Vinton — Edward Arnold
Sally — Charlotte Merriam
Hanley — James Finlayson
Forster — J. Carroll Naish
Churchill — Burton Congdon
Murry Kinnell — George Taft
McCall — Thomas Jackson
Vinton — Paul Fix
Duran — James Donahue
Fowler — Dana Andrews
Ames — Adrienne Ames
Booth Butler — Robert Draper

Brief Moment
(Columbia)
Drama
A drama rather more of the marital variety, and concentrating on the time-honored conflict between boy and cabaret girl-theme, "Brief Moment" has its moments, but in the main it is not more than the usual entertainment made to work in action and punch. Sold without making too many promises, the exhibitor may find the picture a reasonably good spot, but cannot expect too much of the film.

The cast is good, and the leading names make for presentable marquee material. Carole Lon-
Three Little Pigs (United Artists)

Directed by David Goodrich, an imaginative fantasy in color, The Three Little Pigs has been much anticipated. The three pigs are paper mache animals, which give rise to unusual mirth and endeavor. The pigs are true to their nature, and their unique approach to building their homes is both whimsical and delightful. The audience is treated to a story that is both educational and entertaining, with moral lessons teaching the importance of hard work and the consequences of laziness.

Butterfly
(Audio Productions)

A butterfly is a subject of great interest to children and adults alike. The life cycle of a butterfly is fascinating and serves as a great educational tool. Audio Productions has created a musical piece about the butterfly, including its life cycle, from egg to adult butterfly. The piece is engaging and educational, making it an excellent choice for classroom use or for families looking to teach children about nature and the life cycle.

Strange As It Seems (Universal)

Interesting

Strange As It Seems is a riveting mystery that keeps viewers on the edge of their seats. The story follows a detective who must solve a series of interrelated crimes. The film is well-crafted and the acting is exceptional, making for a truly engaging and captivating experience. Strange As It Seems is a must-see for fans of the mystery genre.

Abroad in Old Kentucky (RKO Radio)

Entertaining

Abroad in Old Kentucky is a delightful travelogue that explores the beauty and culture of the American South. The film features stunning landscapes and historical sites, providing a glimpse into the rich history and traditions of this region. The acting is excellent, and the script is well-written, making for an enjoyable and enlightening viewing experience.

Top of the World (Vitaphone)

Interesting

Top of the World is a beautifully shot film that captures the essence of the natural world. The film features breathtaking views of natural landscapes and animals, and the music is haunting and evocative. Top of the World is a true masterpiece of cinema and a must-see for nature lovers and film enthusiasts alike.

Tarzan the Fearless (Principals)

Action

Tarzan the Fearless is a thrilling adventure film that follows the iconic character Tarzan as he faces new challenges and battles new enemies. The film is well-paced and the action sequences are exciting, making it a must-see for fans of the action and adventure genres. Tarzan the Fearless is a true classic that continues to captivate audiences to this day.
IN THE $100,000 AT RADIO CITY...WITH "MORNING GLORY" AND "ONE MAN'S JOURNEY"

SINCLAIR LEWIS' GREATEST NOVEL

with

IRENE DUNNE
WALTER HUSTON
CONRAD NAGEL
BRUCE CABOT
EDNA MAY OLIVER

A PANDERO S. BERMAN PRODUCTION
DIRECTED BY JOHN CROMWELL
MERIAN C. COOPER, EXECUTIVE PRODUCER
A WEEK CLASS

ANN VICKERS

[Image of people waiting in line]
The total of theatre receipts for the calendar week ended September 30, 1933, from 115 houses in 19 major cities of the country was reported at $1,218,010, an increase of $35,959 over the total for the previous calendar week, ended September 23, when 110 theatres in 19 cities recorded an aggregate gross of $1,182,051.

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BAIT
FOR 20 MILLION PEOPLE!
Can you imagine this? The other day an exhibitor said to one of our salesmen, “I’m afraid to play those Culbertson pictures . . . they may teach my customers to play Bridge and keep ‘em away from my theatre” . . . how’s that for an excuse to pick your own pocket?

There are only twenty million bridge players in the country and that’s about one-third of the adult population of every man’s town, and a lot of ‘em are staying away from the theatre right now!

When you go fishin’ you’ve got to have bait, don’t you?

You buy star pictures because you know they’ve a following . . . you buy popular novel pictures because they’ve been read and people want to see what the characters look like! In other ads we’ve told you a lot of interesting and surprising things about this fellow Ely Culbertson . . . bridge wizard and showman. Showed you where and why he gets more fan mail than a Hollywood queen . . . told you about his 4,000 teachers and their 600,000 pupils . . . showed you why he commands the front page of every newspaper, why one of his books sells more copies than the ten “best seller” authors.

—It’s because twenty million people are interested in him, what he says, what he does that they’ll lay their dough on the line to see him. Those are the folks that right now are dealing out the cards . . . the ones you want to pull into your theatre . . . and Mister. Ely Culbertson and his “My Bridge Experiences” are the bait! Bring those people in six times and you’ll be just six times better off than you are right now . . . and, besides, you’ve got a pretty good chance of convincing them that yours is a right nice opera house and that the movies after all are a nice change from staying home every night.

Well, we’ve told our story . . . RKO-Radio has the pictures ready . . . six of ‘em, honeys! Funny, thrilling and darned good entertainment for everyone. When you book ‘em, give ‘em the works . . . advertise ‘em as you would your biggest feature. There’s a real showman’s campaign book ready, filled with ads, publicity, stunts . . . we’ve posters, lobby displays, novelties galore to lure ‘em in. This ain’t no side-show—it’s a circus!

Yes, sir, they’re playing bridge right now! “If you can’t lick ‘em . . . join ‘em.”
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<td>&quot;Empire Jones&quot; (U. A.)</td>
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<td>RKO Music Hall</td>
<td>5,945</td>
<td>&quot;My Weakness&quot; (Fox)</td>
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<td>RKO Roxy</td>
<td>3,700</td>
<td>&quot;Lady for a Day&quot; (Col.)</td>
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<tr>
<td><strong>Theatres</strong></td>
<td><strong>Picture</strong></td>
<td><strong>Gross</strong></td>
<td><strong>Picture</strong></td>
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<tr>
<td><strong>High and Low Gross</strong></td>
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</table>
JEAN HARLOW'S "BOMBHELL"—that's the title of her new M-G-M triumph—and according to Coast Previews, its explosion will wreck your favorite record.

NATIONAL SCREEN SERVICE

...worth more because it sells more

She's got that certain something

...eyes... voice... and a skin you love to touch... she's got what it takes... and so have National Scene Trailers... they've got that certain something that actually sells the show... realism... punch... that comes only from samplevues straight from the picture itself... selling your show... dragging them back... creating a desire to come and see more... yes sir... they've got that certain something that makes exhibitors say...
<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
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<tbody>
<tr>
<td><strong>New York (Continued)</strong></td>
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<tr>
<td>Roxy</td>
<td>6,200</td>
<td>&quot;Shanghai Madness&quot; (Fox)</td>
<td>22,050</td>
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<td></td>
<td>3,000</td>
<td>&quot;I Loved a Woman&quot; (F. N.), (F. N.)</td>
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<td></td>
<td>4,000</td>
<td>&quot;F. P. 1&quot; (Fox)</td>
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<td>1,800</td>
<td>&quot;Bureau of Missing Persons&quot; (F. N.), (F. N.)</td>
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<td>Oklahoma City</td>
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<tr>
<td>Capitol</td>
<td>1,200</td>
<td>&quot;Turn Back the Clock&quot; (MG M)</td>
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<td></td>
<td>1,700</td>
<td>&quot;Torch Singer&quot; (Para), (Para)</td>
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<td></td>
<td>1,500</td>
<td>&quot;Ladies Must Love&quot; (U)</td>
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<td></td>
<td>1,100</td>
<td>&quot;The Man Who Dared&quot; (Fox)</td>
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<td>Victoria</td>
<td>800</td>
<td>&quot;To the Last Man&quot; (Para), (Para)</td>
<td>600</td>
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<td></td>
<td></td>
<td>&quot;The Mayor of Hell&quot; (W. B.), (U)</td>
<td>600</td>
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<tr>
<td>Omaha</td>
<td>3,000</td>
<td>&quot;I Loved a Woman&quot; (F. N.) and. (Col)</td>
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<td></td>
<td>2,900</td>
<td>&quot;Doctor Bull&quot; (Fox) and.</td>
<td>9,750</td>
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<td>Paramount</td>
<td>2,500</td>
<td>&quot;The Power and the Glory&quot; (Fox)</td>
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<td>World</td>
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<td>&quot;Broadway to Hollywood&quot; (MG M)</td>
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<tr>
<td>Philadelphia</td>
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<td>&quot;Bitter Sweet&quot; (U. A.)</td>
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<td>Aldine</td>
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<td>&quot;The Masquerader&quot; (U. A.)</td>
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<td>Aredia</td>
<td>600</td>
<td>&quot;Her Bodyguard&quot; (Para)</td>
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<td>Boyd</td>
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<td>&quot;I Loved a Woman&quot; (F. N.)</td>
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<td>Earle</td>
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<td>&quot;I Have Loved&quot; (Chesterfield)</td>
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<td>Fox</td>
<td>1,000</td>
<td>&quot;Paddy, the Next Best Thing&quot;</td>
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<td>Karlton</td>
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<td>&quot;Morning Glory&quot; (Fox)</td>
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<td>Kim's</td>
<td>2,000</td>
<td>&quot;Pardners Next Best Thing&quot;, (Fox)</td>
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<td>Stanley</td>
<td>2,700</td>
<td>&quot;Torch Singer&quot; (Para), (Para)</td>
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<td>Stanton</td>
<td>1,200</td>
<td>&quot;Broadway to Hollywood&quot; (MG M)</td>
<td>8,000</td>
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<td>Broadway, Ore.</td>
<td>1,912</td>
<td>&quot;Penthouse&quot; (MG M)</td>
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<td>Liberty</td>
<td>1,800</td>
<td>&quot;Moonlight and Pretzels&quot; (U. A.)</td>
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<td>Music Box</td>
<td>3,000</td>
<td>&quot;Pirates&quot; (Fox)</td>
<td>2,800</td>
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<td>Oriental</td>
<td>2,040</td>
<td>&quot;Morning Glory&quot; (Radio)</td>
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<td>United Artists</td>
<td>945</td>
<td>&quot;I Loved a Woman&quot; (F. N.)</td>
<td>5,500</td>
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<td>San Francisco</td>
<td>2,900</td>
<td>&quot;Mayor of Hell&quot; (W. B.)</td>
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<td>Embassy</td>
<td>1,300</td>
<td>&quot;Gold Diggers of 1933&quot; (W. B.)</td>
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<td>Fox</td>
<td>4,600</td>
<td>&quot;Tugboat Annie&quot; (MG M)</td>
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<td>Golden Gate</td>
<td>2,680</td>
<td>&quot;Wives Beware&quot; (Regent)</td>
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<td>Orpheum</td>
<td>3,000</td>
<td>&quot;Headline Shooter&quot; (Radio)</td>
<td>14,500</td>
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<td>Paramount</td>
<td>2,670</td>
<td>&quot;I Loved a Woman&quot; (F. N.)</td>
<td>9,100</td>
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<td>St. Francis</td>
<td>1,455</td>
<td>&quot;Midnight Club&quot; (Fox) and. (F. N.)</td>
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<td>United Artists</td>
<td>1,200</td>
<td>&quot;This Day and Age&quot; (Para), (Para)</td>
<td>3,500</td>
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<td>Warfield</td>
<td>2,700</td>
<td>&quot;Penthouse&quot; (MG M)</td>
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<td>Seattle</td>
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<td>Blue Mouse</td>
<td>1,900</td>
<td>&quot;I Loved a Woman&quot; (F. N.), (F. N.)</td>
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<td>2,725</td>
<td>&quot;Rafter Romance&quot; (Radio)</td>
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<td>&quot;I Loved a Woman&quot; (F. N.)</td>
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<td>&quot;Doctor Bull&quot; (Fox)</td>
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<td>Liberty</td>
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<td>&quot;A Study in Scarlet&quot; (World Wide) and. (Skyway) (Monogram)</td>
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<td>Music Box</td>
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<td>&quot;Voltaire&quot; (W. B.), (W. B.)</td>
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<td>Roxy</td>
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<td>&quot;Tarran the Fearless&quot; (Principal)</td>
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<td></td>
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<td>&quot;Brief Moment&quot; (Col)</td>
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Dr. A. A. Brill, Psychiatrist, and Dr. F. Astor, Child Psychologist, Declare Motion Pictures Good Influence on Youth

Dr. Brill and Dr. Astor deny the claims made by Mr. Forman—almost entirely published in his recently published book, "Our Movie Made Children"—that motion pictures have a harmful mental influence on children. As eminent phycho-analytical experts this week took up defense of the industry and specifically answered charges made by Mr. Forman, Dr. A. A. Brill, famous psychiatrist, and Dr. Frank Astor, child psychologist, concurred in the opinion that motion pictures are, on the contrary, a good influence on the young folk.

It all started some months ago when the book was brought to the public's attention, but things came to a head last Thursday when, at a round table discussion of "Our Movie Made Children" at the Exhibition of Woman's Arts and Industries at the Astor Hotel, New York, some got up and declared that a 17-year-old girl, a delinquent, had said the book taught her how to kiss and how to appear in the presence of her beau.

"It seems to me that such an education is easily gleaned from reading five novels or moving in nice society," said Dr. Brill later. "A girl of 17 does not necessarily need the movies to acquire such an education."

Said Dr. Astor, the child psychologist: "Billy Blank sees a picture and is caught stealing. Science will have great difficulty in unalarming all the factors of such behavior. He may be emotionally disturbed because his father is a drunkard or because he is failing in school. The causes he gives for his own behavior have little value. The picture was not to be blamed."

Other subjects of the conference included, chiefly, an appeal for funds to carry on the work of the Motion Picture Research Council, whose activities thus far have been financed by the Payne Fund. Mr. Forman, who presided at the forum, is closely allied with the work of the Research Council.

The visit of Mrs. Franklin D. Roosevelt at the Exposition on the night which was to have been devoted to the film forum, rather put a crimp in the activities.

Calls Statements Unproven

When the clubwomen finally did get down to their discussion little time was left, but enough was said, apparently, to stir the ire of the two psycho-analysts.

"Psychologically speaking, there is nothing in Mr. Forman's book that offers anything new about movies or children," Dr. Brill said in a statement this week. "Most of the statements are vague and unproven. To be sure, it is not possible to say whether the original material upon which the author based this volume offers anything of real value, but judging the book, as such, I feel that the author's conception of the emotional needs of young people leaves much to be desired.

"Our well-meaning 'would-be' reformers forget that the impression of the occasional crim-
Twenty years ago on an October evening at the annual convention of Members of Dancing sat in annual conclave and ruled that the "turkey trot" and the "grizzly bear" were "absolutely vulgar." They agreed that the tango and "hitchy-koo" were all right, if danced with decorum.

There has been much soft light and music since then, and all the world has progressed a lot, but the dancing masters would hardly accept as a progressive step the dance which Mac West will introduce in Paramount's "I'm No Angel," and which "Diamond Lil" calls the "midway" describing it thusly: "Not a dance of the hands and feet," Mae said, "but of the midway. I throw discretion to the winds, my hips to the north, east, south and west.

"We" admitted Miss West, "I wrote the story of 'I'm No Angel' myself. It's all about a girl who lost her reputation but never missed it"

Stan's advertising the wording of a "live baby" have been pulled frequently. However, the "live baby" always turned out to be a big pig. The Empire, at Placevacille, Cal., made a similar offer last week, but in this case the automobile company went right out and nabbed an old baby girl. The parents were said to be without means to property care for the infant.

Dave (Mr. Aimee McPherson) Hutton has had a lot to say of late to New York reporters, about one thing or another. We are waiting to hear him tell them about his recent appearance on the stage of Jenson-Von Herberg's Roxy, at Seattle, where an "enthusiastic" audience greeted him with numerous eggs of ancient vintage. One Harold Pickrem was arrested and released on $25 bail. Mr. Pickrem inferred that it was worth every nickel.

Mae West—Joan of the American farmer.

That is how the "done-him-wrong" actress is flouting in history, in legend, in prophecy. Arthur Cole, office manager of Paramount's exchange in Kansas City.

"There seems to be a new style in feminine lures," reasons Mr. Cole. "Her popularity promises to bring curves back, and there's only one way to get 'em—calories. When you go off the standard and put on the feed bag, obviously the problem of farm surpluses will be solved." Anyway, Miss Mae's curves have certainly solved many of the problems of Paramount's press agents.

Maestro Abe Lyman waited impatiently for two months to lead his orchestra in Zanuck's "Broadway Thru a Keyhole." He had a swell swallow-tail suit made for the occasion, experimented with makeup and hair glue, and even practiced speaking three-syllable words. Then, the day before shooting began, he went down to Malibu and sat in the sun. As a result Abe was in bed wrapped in cotton and oils when his numbers were photographed. He had to take special close-up papers so he could get in the picture.

Bruno Lessing went a-visualing at Hollywood way and immediately became impressed with the large number of sects, creeds, clans, societies, groups and "aggregations of mysterious nuts" which he found in and around Los Angeles. Says Bruno; "If a new prophet were to bob up in Abyssinia and preach that salvation depended on dental floss, I'm sure that, within the year, there would be a Carrot Society and an Anti-Carrot Society in Los Angeles."

ALTHOUGH no dates describe the time of the setting of Paramount's "Song of Songs," it appears from all indications that the story has to do with the days before electric refrigeration. And the Miss Dietrich enters the bedroom on her wedding night the wine bucket is just choke-full of the nice and neatest ice cubes the life of which are wound on one of present day home refrigeration.

The title had an early beginning. First came the "Book of Psalms," followed by "The Proverbs." In "Proverbs," wisdom is religion and folly is irreligion. "Ecclesiastes" was third. "The Song of Solomon," next in the group, and commonly classed the poetical book, is ascribed to Solomon, an ascription now discarded by many. Called in the Hebrew, "Shir Hashirim," the "Book of Songs," the best of them all, the transcription gives to Paramount ad writers a new field to explore for adjectives for advertising copy for this film.

McIntyre Oddities: One word description of Ethel Barrymore—acidly . . . Simple: As sincere as two tomatoes, shows up all the Palace. . . . Jimmy Cagney does not drink, smoke or permit gate crashing at his Hollywood home. . . . Winne Sheehan is the only stogie smoker among the cinema nabobs. . . . W. R. Hearst studies his many newspapers by smoothing them out on the floor. . . . The "new deal" seems to include a shuffle of movie stars. Old-timers better be pecking at hole cards. . . . Claudette Colbert has the come-hither eyes in the world.

An infant must not remain exposed to the light in studios more than 30 seconds at a time, nor work more than 20 consecutive days, or longer than two hours a day. A rigid physical examination must be passed before any child under six months can make his picture debut, and the studio now signs a liability agreement which remains in force for six months, thereby assuming responsibility for any eye injury which may develop within the half-year. This liability includes payments of all medical attention required and additional funds in payment of consequential damages in the event of permanent injury. And no technique can be used to invalidate this California state law.

Florence Douglas, seventeen, dived into a 12-foot octopus to stage a wrestling match to a periscope underwater camera invented by her father Leon Douglas. Miss Douglas . . . thought that the only way to interest those Hollywood in his device was to show them the Sports Spectacular, like a "death" struggle between the devilfish and his daughter. It took to 20 bound strenth of several men stationed about the pool to unloosen the tentacles from the arms and legs of the youngster.

Twenty years ago, the now defunct New York Herald printed this item: "Mary Pickford, one of David Belasco's discoveries, who left moving picture work to play the leading role in 'The Good Little Devil, is seriously ill." Miss Pickford called the story a journalistic hoax, and evidently went back into pictures.

Ever onward (From the official guidebook of the Century of Progress Exposition):
LEONARD, E. C:
Both to display and sell a combination tooth brush, gum massager, desk pad, and bird house in Hall of Progress.
Ruling May Affect 30 Million in Rent Claims on Publix

Possible rent claims against Publix Enterprises, Inc., totaling more than $30,000, received what may be a severe setback last week through a ruling handed down by Reference Judge Charles Richardson. He amended claim for $620,000 which the owners of three Missouri theatres asked permission to file early in September. The three Missouri theatres involved were the Paramount, Joplin; the Paramount, Springfield, and the Electric at Kansas City, formerly operated by Publix-Dubinsky. The claim was based on future rents for the period the lease, which aggregated approximately $2,000,000, and the amended claim of $620,000 was filed in accordance with the laws of Missouri.

Rulings Awaited

If a similar ruling on all or a majority of such claims is handed down by the referee it would eliminate one of the Irving Trust Company's main problems to the extent of $8,000,000 in future rent claims already are pending, a ruling by Mr. Davis, who denied the additional claim in the future amounting to $22,000,000 also awaited these decisions.

Publix Enterprises' trustees do not regard the ruling disallowing the Missouri claims as establishing a precedent, but they do feel that it strengthens their position in contesting similar claims in other states.

Mr. Davis, after handing down the ruling, authorized the trustees to form a new corporation to the latter by way of a new corporation in the State of Missouri. The new company will be confirmed upon purchase of the equipment in the State and Paramount for $40,000 by Publix. Mr. Davis approved this purchase by a single objection filed by Georgia Realty Co., lessor of various southern theatres to Publix. The validity of the Georgia corporation's claim will be decided later this week.

Reserves Decision on Zinn Plea

Meanwhile the U. S. circuit court of appeals Monday reserved decision on the motion of Samuel Zinn, attorney for a group of Paramount bondholders, for permission to appeal a decision that a reserve motion to remove the Paramount trustees in bankruptcy and Referee Davis.

Attorneys for the trustees, Mr. Davis and Mr. Zinn, were given until Wednesday to file additional briefs on the motion, and a ruling is expected from the court within a fortnight.

Last June Judge Frances G. Coleman, in U. S. district court, denied Mr. Zinn's motion to remove Charles D. Hilles, Eugene W. League, and Charles E. Richardson as trustees. In the same motion Mr. Zinn had petitioned for the removal of Referee Davis. This also was denied last week, as well as a plea this week, was based on alleged affidavits of the trustees with financial and film interests which, Mr. Zinn declared, were prejudicial to the interest of creditors. He charged Mr. Davis with bias.

S. A. Lynch was in New Orleans last week conferring on the subject of the Saenger theatre setup. It was reported that a deal satisfactory to both Publix and Mr. Richards, the receiver for the Saenger circuit, is being negotiated.

Warner Provides Unusual Paper on "Footlight Parade"

Warner's advertising and publicity department has prepared, for the company's latest musical, "Footlight Parade," a sales material of unusual character. Included in the paper and other selling aids are 24-sheets, six sheets, heralds on heavy stock, suitable for mounting on walls, and special art posters. Various displays, depicting the principals, show girls and outstanding spectacle scenes, are available to the exhibitor for lobby mounting. Publicity includes a newspaper advertisement consisting of 10 chapters, a 30-minute radio sketch, and advance and current publicity campaigns.

Dual Sessions for SMPE Meeting in Chicago Oct. 16-18

When the Society of Motion Picture Engineers holds its Fall Convention at the Edgewater Beach hotel in Chicago, October 16, 17 and 18, three subjects will come up for special consideration and discussion: Wide Range Recording and Reproduction, Theatres Projection Illumination. One entire technical session will be given to each of these three subjects.

Because of the short convention period and in order to present adequately the problems confronting the industry, dual sessions have been scheduled for Tuesday and Wednesday afternoons. In arranging these sessions the Papers Committee has endeavored to divide the sessions so that members may hear the papers in which they are most interested.

One of the most important phases of the convention will be the inauguration of newly elected officers for the coming year. Dr. Alfred N. Goldsmith and L. D. Jones are the nominees for president, O. M. Glunt and A. C. Hardy for vice president. J. H. Kurlander is the only nominee for secretary, E. P. Curtis and T. E. Shea are the slate for vice presidents, and M. C. Batse and W. B. Rayton are the nominees for governors; two of which will be elected.

The semi annual banquet will be held Tuesday, October 17.

Unusual entertainment features include the exhibition of motion pictures of The Century of Progress, taken by H. T. Cowling. Mr. Cowling, a member of the Society, has spent the entire summer in photographing the complete exposition.

Weldon Opens Two Offices

Opening of two more division offices of Weldon Pictures, distributors of "Damaged Lives," has been announced by H. Wayne Evans, general sales manager. Frank T. Gann has been appointed division manager of Atlanta territory and F. G. Wallace at Dallas.

Arnaud Heads Export Company

Pierre Arnaud, formerly president of Arka Pictures Corporation, which was established in 1921, has formed a new organization, Arnaudco, Export, for world distribution of American product.

All Small Theatres of Tampico Razed By Cyclone, Flood

by JAMES LOCKHART

Mexico City Correspondent

The double headed cyclone and consequent flooding of the two rivers which had long served it so well that converted Tampico, Mexico's greatest oil port and largest good time charley town, into a place of desolation, dealt exhibitors an especially heavy blow. All the smaller cinemas of the town were obliterated, while each of the seven larger picture houses suffered damages ranging from complete destruction which will necessitate entire rebuilding to smashed roofs and other parts. Renters also share in this loss as the big blows claimed several thousand feet of film and many sound discs when they wrecked the cinemas, and this in addition to the loss of business.

As far as has been determined in Mexico City, cyclone losses to Tampico exhibitors and distributors, some of the exchanges suffering wrecked offices and warehouses, consisted entirely of property damage. Reports from Tampico are that no exhibitors, distributors or their employees were killed or hurt in the crashes of the cinemas and offices, and it is indicated that there were no casualties among spectators at the cinemas.

This is regarded as a distinct fortunate, as the worst blow came on the afternoons and evening of Sunday, always a big day for Mexican picture houses. It is understood in Mexico City that practically all the Tampico exhibitors propose to rebuild at the earliest opportunity.

Long Is Columbia Story Executive

Ray Long, for 13 years editor of Cosmopolitan Magazine, for five years prior to that editor of the Red Book, has been signed by Harry Cohn, president, as executive editor of Columbia Pictures.

Noted as a keen judge of fiction material, Mr. Long at one time or another worked with, and published the writings of some of the most noted authors of the day. Several of the screen's well known writers worked with the cooperation of Mr. Long, including Louis Stauber, Maurice Watkins, Ade Rogers St. John and Frances Marion. Mr. Long has published "Lady for a Day," "The Office Wife," 20,000 Years in Sing Sing," all of which were adapted for the screen. He will maintain headquarters in Hollywood, where he will gather a staff, and attempt the development of new screen writers.

Eddie Dowling's Mother Dead

Mrs. Bridget Dowling Goucher, mother of Eddie Dowling, died at her home at Lime-rock, R. I., Sunday, in her 75th year. Besides Eddie Dowling, who had been with her the past week, surviving children include William F. Goucher, recently named U. S. marshal for Rhode Island.
The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 193.—(A) What are the practical effects of a ground in the projector lamp circuit? (B) Name reasons why projection lamp circuit should be tested for ground every day. (C) What results if a slow-leakage ground continues indefinitely? (D) Under what condition would it be possible for a slow leakage ground to continue indefinitely if not discovered by test? If a slow leak let one-tenth of an ampere escape from a 60-volt circuit which was used eight hours daily, how much would the loss amount to in watts in 30 days? (E) Tell us what danger results from an ungrounded projector mechanism which is charged with EMF.

Answer to Question No. 186

Bluebook School Question No. 186 was:

(A) How would you protect a circuit at least reasonably well in (B) the case of a slow-leakage accident, you got caught short of fuses, only one fuse of a circuit having blown? Name two methods.

(B) What emergency substitutes are there for fuses? Are they reasonably, safe enough? (C) Tell us how the projectionist may construct a substitute fuse of any desired capacity from material always available. (D) Suppose you were obliged to make an emergency substitute 40-ampere fuse, how would you do it?


I believe L. Hutche and D. Goldberg answer Section A a bit the best. They say: “If the projectionist is careful and has his work well planned and organized, such a thing hardly happen. Not admitting that I would permit such a situation to come about, still if it did (all things cons happen) I would first of all see if a fuse of proper or approximately proper amperage capacity could be taken from some circuit that could, without serious inconvenience, be left temporarily dead. This I would after testing the circuit for ground, use in place of the one blown, at the same time issuing a pronto call for fuses. If no such fuse were available, if the circuit must be used at once, bridge the contacts of the blown fuse with copper of any capacity large enough to carry the current, depending upon one remaining fuse while I made a copper fuse of proper capacity from strands from asbestos-covered cable, such as is used to connect up the projector lamp, using one strand for each seven amperes of current in the circuit.

(D) Four hundred and ninety-one answered this one as follows (with some difference in wording): “Copper wires whose fusing point is known at least approximately. Such emergency fuses are sufficiently safe for strictly temporary use while a stock of fuses are being obtained, provided there is one good fuse in place.”

(C) Approximately the same number answered this one to the effect that temporary fuses of any desired capacity may be made by using a sufficient number of asbestos-cable strands. There was some difference in opinion as to how many amperes each strand should stand for. It ranged from 5 to 8, with the large majority favoring 7 amperes, so that for 21 amperes of current three strands would be sufficient for temporary use.

(D) Rau and Evans answer thus: “A substitute fuse may be made from strands of asbestos-covered wire, one strand of which will fuse at about 10 amperes. It therefore follows that four strands would fuse at 40 amperes, hence to avoid such fusing we would add one strand, making five of them in all, twisted together as to act in parallel, of course.”

Such copper fuses work all right, but they are not to be depended upon except in emergency, for the reasons that they will be slow acting because an appreciable space of time would be required to raise their temperature to the blowing point if there was an increase in current flow. Also, while the low-melting-point fuse metal will always let go quickly and at approximately the same temperature, there would probably be a considerable variation in copper temperature melting point. Possibly I may be wrong in that last, but anyhow that is the way it looks to me.

Arcturus Seeks Injunction

On License Clause with RCA

The Arcturus Radio Tube Company of Newark, N. J., has filed suit in chancery court, Wilmington, Del., against the Radio Corporation of America, seeking to enjoin the company from enforcing a minimum royalty clause in a licensing agreement between the two. Arcturus alleges that in settlement of a 1931 damage suit, RCA paid it a certain sum and granted it a license to use RCA radio tube patents.

The agreement, according to the Arcturus suit, contained a clause providing Arcturus would pay minimum royalties of $50,000. Arcturus contends it was understood this clause was not to be enforced, that it was inserted only to give RCA an excuse to refuse licenses to undesirous companies and individuals. RCA never made any attempt to enforce the provision until last July, it is claimed by Arcturus.

New Premium Product

The Wilcox Company of Athol, Mass., maker of Pyroloid products, distributed as premiums by exhibitors, has just brought out a new dresswear set called Blue Prystaloid, Samuel Waltz, general sales manager, announced.
MILLIONS for RECONDITIONING

Millions it must be, for no less will return to modern attractiveness and effective operating condition the thousands of our theatres which for two long years have been permitted to deteriorate in every department. Great enough their need for reconditioning a year ago, far greater today. Hundreds of theatres require complete rehabilitation—almost none has come through the depression unscarred.

Therefore more than ever motion picture theatre equipment and furnishings are news—subjects vital to the great effort this industry is making to rewin its vast public. To such news are the Buyers Numbers of Better Theatres especially devoted, and the Fall Buyers Number is now in the making for publication October 21st.

Its standard Equipment Index is being brought entirely up to date. And accompanying it will be other pages of the latest information on equipment—in advertising as well as editorial columns.

In announcing previous Buyers Numbers, editorial features have been stressed. But this is a time for thinking about equipment, supplies and furnishings. This is Reconditioning Time. In making your plans let your guide be the

Fall Buyers number of
Better Theatres

ISSUE OF OCTOBER 21 : ADVERTISING FORMS CLOSE OCTOBER 13

EAGLE AND THE HAWK, THE: Fredric March. Jack Oakie, Gary Grant.—Hats off to Paramount. This is one of the best pictures of any season. This is strictly a man's picture. Only one scene in the entire picture where a woman appears and then for only a few minutes. It is a war picture showing the usual airplane scenes. This type of picture will not draw business, but just the same it is a swell picture. Business below average but male audience pleased. Running time, 72 minutes. Played September 21-22—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


GUILTY AS HELL: Edmund Lowe, Victor McLaglen. Good entertainment. Somewhat different than the usual run of murder mysteries. Low exceptio-


JENNIE GERHARDT: Sylvia Sidney, Donald Cook.—Very well acted show, but a little too sad for our people. Running time, 76 minutes. Played Septem-

BINGO: Buck Bradford, Frances Dee.—This picture pleased. It is different and was especially liked by the children. Running time, 74 minutes. Played September 22-23—W. H. Hardman, Victory Theatre, Frankfurt, Kansas. Small town patronage.


MAMA LOVES PAPA: Charles Bogle. Mary Boland.—There is something wrong with their sense of humor if they don't go for this. Good clean comedy, and this Ruggles chap is really funny. Running time, 70 minutes. Played September 6—B. C. Talley, Carolina Theatre, Lumberton, N. C. Town and country patronage.

MAN OF THE FOREST: Randolph Scott—Randolph Scott made new friends in this production. Some of our patrons liked him better than any of the others. Played Septem-

ONE SUNDAY AFTERNOON: Gary Cooper, Fay Wray. Gary Cooper gives a swell performance. He likes this picture pleased the majorly. Good recording and we always get good service from Param- mount. Running time, 72 minutes. Played Septem-

PICK UP: Sylvia Sidney, George Raft.—Here is a little picture that should please any audience. A light romance that is interesting and entertaining. George Raft is last becoming popular with the ladies and he handles his parts splendidly. Sylvia Sidney has never meant anything at the box office, but this was an exception. Played one day to a good busi-

SHE DONE HIM WRONG: Mae West, Cary Grant.—This is a fair picture, but not as sexy as many reports claim. Mae West is gorgeous, but her acting is nothing to rave about. This being our sec-

SONG OF THE EAGLE: Charles Bickford, Mary Brian. Richard Arlen.—This one did not draw at the box office. Very good show and pleased those that came. A story from prohibition out to prohibition. Running time, 70 minutes. Played September 9-10.—W. H. Higgin, Adair Theatre, Adair-

SUNSET PASS: Randolph Scott, Tom Keene. Paramount put out every western star in Hollywood in this one and the western trade came like one man and said "at last we have something to show that is an esc-

THREE CORNERED MOON: Claudette Colbert. Richard Arlen. Mary Boland.—Excellent entertainment, down to earth story, and all players excellent. Very well pleases our patrons. Played six times. Everyone will be back for this picture. Played Septem-

TONGRICH: Claudette Colbert, Ricardo Cor-

UNDER THE Tonto Rim: Stuart Erwin, Yvonne De Carlo.—Only a fair western picture. A little different from the usual western. This one is filled with hunches and should please both young and old. Stuart Erwin as the hero, who, by mistakes, shows up the gang of rustlers and finally wins the hand of the girl he loves. This should go over well, but mention Zane Grey's story in the advertising to help the box office.

BED OF ROSES: Constance Bennett, Joel McCrea.—This is considerably better than the last few pic-


LITTLE ORPHAN ANNIE: Mitzi Green.—This is a swell picture for the children. The older folks do not seem to care much for it. Mitzi Green as Annie is excellent but Burt Lancaster is the picture from her. This drew the largest crowd of kids in the history of our theater. This is rather old, but will do business with the kids. Running


PROFESSIONAL SWEETHEART: Ginger Rogers, Norman Foster—Good cast and they try hard, but a weak rhyming story. One redeeming feature: the director did not inject any dirty, wise, cracks, trying to liven it up as some of them do. A program picture only. Running time, 70 minutes. Played September 29—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

SWEETPENS: Lionel Barrymore—One of Lionel Barrymore's outstanding productions. His character portrayal in this is simply great. A great picture and a great star, but you will have to sell it to get them in. The women just love it, there are several weeps in it. Just fair business. Running time, 80 minutes. Played September 28—Wm. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

DON'T BET ON LOVE: Lew Ayres, Ginger Rogers—Average business in family trade theatre. Don't let 'em swamp you with predictions of great local. Unless the nation shows more patriotism and less big business it will have a giant slump. From now on you will have an exhibition of national character that will revolt decent men. —H. J. Brown, Majestic and Adelaide Theatre, Nampa, Idaho. General patronage.


HER FIRST MATE: Slim Summerville, Zaza Pitts—All the producers are putting out to sea. They have run out of yachts and are now down to tugboats and ferry boats. Not as funny as many Summerville-Pitts pictures, but Okay and good business. There is still room for a rowboat picture, and why not add one more and have it become an idea. We will buy copyright-expired "Three Men in a Boat" and play it for $100,000 and use an Indian in a canoé.—H. J. Brown, Majestic and Adelaide Theatre, Nampa, Idaho. General patronage.


KISS BEFORE THE MIRROR: Nancy Carroll, Paul Lukas—Received many favorable comments on this fine and entertaining acting. You won't go wrong if you step on this one. Running time, 8 minutes. Played August 16—W. J. Carter, Maxine Theatre, Crosswell, Mich. Small town patronage.

KISS BEFORE THE MIRROR: Nancy Carroll, Paul Lukas—Good program picture. Running time, 73 minutes.—P. W. Hall, Grand Strand Theatre, Griswold, Iowa. General patronage.

MOONLIGHT AND PREZELTS: Mary Brian, Leo Carrillo—A dandy musical show with catchy songs well sung. Wish we could get more like it. Nothing suggestive in it. Shows like this may bring back the musicals.—W. J. Carter, Maxine Theatre, Crosswell, Mich. Small town patronage.

MOONLIGHT AND PREZELTS: Mary Brian, Leo Carrillo—Thanks, Universal. Nobody gives more, few give as well. They may not be exhibitor's delight as Universal. Your next season's pictures look good to me. This picture shows what a showman can do with less than $10,000 worth of funds for over a hundred thousand. There is big money in production for real showmen. A. R. O. Xines present.—H. J. Brown, Majestic and Adelaide Theatre, Nampa, Idaho. General patronage.

MOONLIGHT AND PREZELTS: Mary Brian, Leo Carrillo—Probably not as cheerful as some of the musicals in the past. On the other hand it is probably more entertaining in it. Plenty of good songs, chimes and formation numbers, pretty girls, etc., with a good story. An outstanding picture, will please if you can get them on. Boost it and make some money as well as please your patrons. Clean as a bound tooth.—Played September 9—D. E. Fitzmor, Lyric Theatre, Harrison, Ark. Small town patronage.


TEXAS BAD MAN: Tom Mix—Tom is beginning to show his age. Doesn't have the drawing power he used to. Fair picture to a fair crowd. Running time, 6 minutes. Played August 14—W. J. Carter, Maxine Theatre, Crosswell, Mich. Small town patronage.

Warner

BABY FACE: Barbara Stanwyck—This is much better than the title. We think it a fine picture. Played August 15—G. A. Hart, Roxy Theatre, Stratford, Texas. Small town patronage.


MARY STEVENS, M.D.: Kay Francis, Lyle Talb...
A BIG WELCOME TO IT. J. POWELL
Exhibitors, first of all your "welcome back" to W. J. Powell of the Loew's theatre at Wellington, Ohio, who has returned to the fold after three years. And next notice what he says about your department. That's the deal.
Says Powell: "After three years' absence, I am back in the exhibiting game in the same theatre. In getting familiar with the pictures that click 'What the Picture Did for Me' has been of great assistance to me."


ONE TRACK MINDS: Zara Pitts, Thelma Todd—Good. 90-minute show, 100% patronage all year. Too bad they are to split up—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.


SPEAK EASILY: Thelma Todd, Zara Pitts—Good comedy but not their best. This pair is well liked by my patronage. Running time, 17 minutes.—W. L. Biggs, Adair Theatre, Adair, Iowa. Rural patronage.


Paramount


DREAM STUFF: Walter Catlett—This is just another comedy of the slapstick variety. Fair entertainment and got a few laughs from the kids, but far too silly for the adults. Franklin Farnon acts a few scenes, but is not a hero at all. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


I'LL BE GLAD WHEN YOU'RE DEAD: Talkartoon—This is a good one-reeler. The music is furnished by Louis Armstrong and is really good. Armstrong will make the cartoon a success, but the orchestra will give the best business. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


PARAMOUNT ACTS: These are very valuable to get away from the deluge of talk and cartoon and scenic stuff which now is about as much as anyone can take. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PHARMACIST, THE: W. C. Fields—This fellow, W. C. Fields, is immense and this is going to be W. C. Fields' only film this year. (Mr. Fields will probably give up acting someday.) He is funny, doggedly funny. (Henry, Hollywood) imitates nobody. The whole country will talk of him in the next few months.—W. H. Hardman, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.


RHAPSODY IN BLACK AND BLUE: Louis Armstrong—the audience went for this and talked about it leaving the theatre. Something unusual here.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.


SCREEN SOUVENIRS: This was a good idea put on by the Majestic Theatre. All the pictures you could use were here, but now every imitator in pictures is saddled with rather too many stuff.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

SING, SISTERS, SING: Three X Sisters—This is an unusual, rather expensive hit. The well known Radio stars, the Three X Sisters, singing and playing several popular songs. In the hands of the Majestic, the picture is good also. If you like music and comedy combined, then look this picture up. Running time, 17 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

STOOGENOPIA: Stooges and Dudley—Clever screen song. Our patrons like nearly all of these. Nearly all the songs were of interest. Running time, 10 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.


United Artists

BEARS AND BEES: Silly Symphony—This is a very good musical cartoon and will please both young and old. Columbia produced many as good as this one. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MELLERDRAMMER, THE: Mickey Mouse—Way below Disney par. Yet a nickel he had nothing to do with, but the theme is good and quality product. There is no substitute for brains in this game, and Disney's probably making the Silly Symphonies himself. —H. J. Brown, Majestic and Ad- eliade Theatres, Nampa, Idaho. General patronage.

Mickey's Nighttime: Mickey Mouse—This is a very good comedy cartoon featuring the famous Mickey Mouse. However, it is not as good as some others.—W. E. Hardman, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.


YE OLDEN DAYS: Mickey Mouse—A good Mickey Mouse that you can give a prominent spot on your bill. It is a "wow." Running time, 7 minutes.—W. A. Crute, Victoria Theatre, Vancouver, B. C. Neighbor- borough patronage.

Universal


Warner Vitaphone


ALONG CAME RUTH: Elsie Ettie—This is one of their best shorts we have had. Running time, 26 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

AN IDLE ROOMER: Jack Haley—This is a just a fair comedy from Vitaphone. A few laughs, but en- tirely too long in the middle. Running time, 24 minutes or at least for the present time. Here's hoping they can get a better one out.—W. T. Biggs, Adair Theatre, Adair, Iowa. Rural patronage.


BROADWAY BREVITIES: These musicals are nearly all good and are a chance from the regular
BIYONES: Ruth Etting—The recording on this short was awful, otherwise it would have been ok. Running time, 11 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N.C. General patronage.

CRASHING THE GATE: Ruth Etting—I consider this still a fair entertainment. Not up to the standard for Ruth Etting. She sings several songs that set over her head but none of them are good as the others. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N.C. General patronage.


DANGEROUS OCCUPATIONS: Pepper Pot—This is a very interesting and thrilling one-reeler, showing just what the name is, dangerous occupations of the he-goat. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N.C. General patronage.

INKLINGS: Pepper Pot—This is absolutely the worst one-reeler that has ever been shown in our theatre. Our patrons absolutely asked us not to show it again. I cannot understand why Vitaphone should make the exhibitors play such trash as this. They have good shorts with the exception of the Pepper Pot Series and whenever you play one of them you can do very well. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N.C. General patronage.


RAMBLING ROUND RADIO ROW, NO. 1: Pepper Pot—This is a fairly entertaining one-reeler of the Pepper Pot series. Turley in his various roles starts into one reel and none of them have a chance to do anything. A few songs sung and Rudy Rogers makes an appearance in this one. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N.C. General patronage.

SKY SYMPHONY: Stoneagle and Budde—Not up to the standard of Broadway Brevity, but will get by. Stoneagle and Budde are some better when you cannot see them. A few dancing numbers add a bit to the dull running time. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N.C. General patronage.

THAT’S THE SPIRIT: Noble Sissle and Budde—This is a wonderful musical. If you want music, here it is. Sissle plays several popular songs hits of the current season and has several solos. The series is the best one-reel musicals on the market. Hats off to Vitaphone. Running time, 16 minutes.—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

TIP TAP TOE: Hal LeRoy, Mitzi Mayfair—A musical number with some good dancing. Recommended for home use. Running time, 19 minutes.—Wm. A. Crute, Victoria Theatre, Vancouver, B. C.

WAKE UP THE GYPSYS IN ME: Merry Melodies—Good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.


Clancy of the Mounted, Tom Tyler—We played two chapters, one and two, and it seems as if this is the best serial we have run. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Lost Special: Frank Albertson—This is the best serial we have run. It has held attention when we have tried to show it. Running time, two reels—A. H. Hoyt, Hoyt Theatre, Stratford, Texas. Small town patronage.

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Serials Universal

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MOTION PICTURE HERALD

WABASH AVENUE

CHICAGO

This city is in the midst of a gala week—the period of the American Legion convention. And it is a gala week—there’s a continuous round of handshakes and greetings. Industry Legionnaires are here galore from all sections of the country and they are finding plenty of comrades to joke with among this convention created by the presence of the President of the United States and the great Legion convene, and which is expected to last but three days. The political leaders in the future this column cleaves to its task.

Among notable visitors of the week was Emil Ludwig, who comes here from Switzerland on his way to the Coast, where he will exercise technical supervision over the Warner production on Napoleon’s life. Plenty of space in the dailies recorded Mr. Ludwig’s visit—and the clippings are neatly assembled on the desk of Sam Clarke, in charge of exploitation and publicity for Warners in the Midwest territory.

The wife of Jack Osserman, RKO branch manager, is ill in a Des Moines hospital.

New and pretentious quarters are being taken over on the ground floor at 908 S. Wabash avenue by Guercio & Barthel, equipment supply dealers, who recently opened a branch office in Indianapolis.

The exploitation contest conducted by the Ben Judell office on “Fighting With Kit Carson” has taken a unique angle. Ted Morris, manager of the Drexel theatre, has made a map with two neighborhood schools, offering passes to winners over a twelve-week period for the best essay on the life of Kit Carson.

Many folk along the row attended the funeral last Friday of George Levine, for the past eight years country sales manager of the Fox exchange. Levine passed away following a siege of pneumonia.

The Southern theatre, Oak Park, owned by the late Joe Daley, was sold at public auction last week to Wolfe Bros.

Here is something new under the sun, says Henry Elliman, head of the Capitol Film Corporation. The Tarzan serial starring Buster Crabbe has been booked by the radio station WLS and will open at the Roosevelt theatre October 12 as an eight-reeler feature. That is, the initial presentation will be made by WLS in lieu of a tie-in, the balance of the picture to be shown in eight two-reel episodes at the rate of two reels a week.

Ben Bedell, who is well known among film folk here through his connections with the business in past years, committed suicide last week by shooting himself. He has not been active in business for several years.

The sister of Mike Kassel, office manager of RKO, passed away last week.

Jack Fuld, veteran exploiter, has joined the local RKO staff.

Abe Kaisin, BK buyer, who suffered a broken leg in an automobile accident, is sufficiently recovered to discard his crutches and resume work.

Another convalescent is Jack O'Toole of Advance Film Company, who is about again after four weeks' battle with pneumonia.

S. E. Abel is representing RCA in this territory, having established offices in the RKO exchange.

Milton Krueger has joined Master Art Products, covering Illinois for Johnny Medninko.

HOLQUIS
DEAR HERALD:

Somehow every time we come down to this town and go down on Film Row they all declare an open season on us and proceed to jump all over us. Ted Mendenhall of Paramount calls us a pestilence and rings up the board of health. Harry Schunel of MGM asks us what he has ever done that we should be haunting him. Says that he goes to mass every morning at six o'clock and eats pork on Fridays the same as other days.

The Warner Bros.' manager says that every time we come in his office goose pimples break out all over him, and Walter Creel claims that he booked a picture for his theatre on our recommendation and that his audience has been laying for him with a shotgun ever since.

Jess Merritt, clerk at the Royal hotel, says we have worked him for our hotel bill for the last time, so there you are. Some of 'em are Jews and some Gentiles and some just Democrats, and it begins to look like we'd have to change our religion, our politics or our underwear.

Sherm Fitch, manager for KKO at Sioux Falls, South Dakota, is the only friend we have left in this doggone business, and he beat us out of two cases of 3.2 last summer when we weren't looking at him.

Sometimes we think we must have been born under an unlucky star in the dark of the moon, but it's a cinch that we were born when the sign of the zodiac pointed to the feet instead of the head; that's why our feet are so big and why we can't tip over. Some day these Omaha guys are going to appreciate us after it is too late.

C. J. Krome of the Rialto theatre at Stanton says if he doesn't step in a hole he will be able to keep his nose above water.

He says that First National's picture, "Bureau of Missing Persons," was a lifesaver for him and that the whole town is still talking about it.

N. R. Olson of the Royal at Wisner was just going out to a lake to build a duck blind when we called. He stopped long enough to write his check for a renewal of his subscription and now when he gets that blind built everything ought to be all right.

J. P. Laman of the Nebraskan theatre at West Point happened to be in town when we called. Heretofore he has been away. He said he wouldn't have been there this time if he had known we were coming. J. P. has some pups that he is training and he wanted to trade us a pup for a subscription to the Herald but we told him that both Mr. Ramsey and Mr. Shear were long on pups and that our wife had a dog that furnished all the pups that our town could support and so he finally wrote us a check. We wish the Herald would take pups on subscription; we could do a lot of business.

Exhibitor Reports Help Him

Max Wintroub, manager for Majestic Pictures, says that the exhibitors' reports on his pictures in "What the Picture Did For Me" have been a wonderful help selling his product and he cautioned us not to let his subscription expire. We told him that the best way to keep in good standing was to write us a check, which he did.

Rose Wintroub, the blond lady who does the most of the work in the office and furnishes a large percentage of the brains, asked us why we never gave her a break in our Colynn. We told her that our wife was somewhere on the Pacific coast and that if we mentioned these blond ladies too often she would probably place Reno on her itinerary on her way home and that she was strong on this alimony stuff. No sir, no alimony.

Now that the foregoing is out of our system, let's talk about inflation and deflation of the American dollar. This will be a subject that none of us know adumbrating about, so we can therefore all meet on a common level.

Settling America's Issues

Up in our home town of Neligh we have what is known as the "Owls' Club." It's an organization wherein you don't have to pay any dues and you don't have to have any sense to belong to it. We have been a charter member ever since it was organized. Then Club meets every night in the garage of Jess Winn's garage and it's a forum wherein all economic and national questions are definitely settled every evening.

A few evenings ago the question up for discussion was "Inflation of the American dollar." Herb Maybury, a lumber dealer, said that the only thing that could save the country from utter collapse inflation; that what we needed was cheaper money. Jess Winn, the Ford dealer, said if the Government would print two billion dollars and put them in circulation the depression would be over in thirty days. Perry Petersen, ex-county clerk, asked him what the Government would do if the Government printed two billion dollars and Jess said it wouldn't have to be based on anything. The Government would just stamp a bill a dollar and it would be a dollar.

Just when someone turned on the radio and there was a yap somewhere telling the farmers that the farmer's dollar was only worth 62 cents but he didn't say what the merchant's and laboring man's dollar was worth.

Judge Ingram, the county judge, said that he had been halting between two opinions. He wasn't just sure whether we needed inflation or deflation, that there was good argument on both sides of the question.

Shooting Both Barrels

The manager of the Fox office screened for us "My Weakness," a picture very much out of the ordinary. When Fox made this one they shot both barrels and hit the bull's eye. We'd rate it high class entertainment.

Last night we saw "When Ladies Meet," another good one from MGM. "Leo" has a right to roar about this one. It has Robert Montgomery, Ann Harding and Myrna Loy. Myrna had written a book in which she tried to prove that a woman could love a married man and they could both be happy, but when they tried it out in actual life her theory went haywire. It is the best dialogue we have heard in many a day. Ann Harding was exceedingly delightful, and this goes for Myrna and Montgomery also.

It is a 100 per cent woman's picture, but it will rate 50 per cent for the balance of a small town audience. It's high class drama, if that's what you want.

COLONEL J. C. JENKINS,
The HERALD'S Vagabond Columnist
THAT NEW LEISURE

Speaking before the Allied of New Jersey convention in Atlantic City, we discussed a topic that merits the most serious consideration of every exhibitor and manager, to wit:

"What are you doing to capitalize on the new leisure made possible to millions of wage earners now working a lesser number of hours under the provisions of the NRA?"

Even as these lines are being written, manufacturers of sport and recreational equipment, the stamp collecting industry, brewers, and a host of other worldwide enterprises are pouring a golden stream of dollars into advertising and publicity of all kinds to educate workers in the spending of the new found time and increased wages for the purchase of these products.

And what is the motion picture theatre doing in the bitter struggle for this new business? In the face of the competitive nationwide advertising barrage, exhibitors and managers must fight harder than ever not only to increase patronage but to maintain present attendance levels against these outside onslaughts.

Therefore, the theatre itself, as well as the attraction, should be sold to the public; the virtues of the motion picture as necessary entertainment must be plugged as strongly as the featured stars. A few smart managers are already doing so by hooking in their theatres to the new deal with institutional copy, as witness Earle Holden's ad, published in the Round Table section a few weeks back.

Good enough, as far as it goes, but showmen in every community should get together right now to devise ways and means for an adequate motion picture selling campaign matching in power the mighty broadsides of suddenly competitive industries.

A GUILD

In spite of its manifold difficulties, there is something warming about this business of the theatre, and it was brought home to us strongly by a chance meeting in Atlantic City last week. Visiting around, we dropped into Warner's, on the Boardwalk, and, much to our surprise and pleasure, found there Manager Floyd Wesp, a "corpsbruder" whom we had not seen since our Seattle days, some ten years ago.

And while chewing the fat about the good old days, the thought occurred that there was something in belonging to this trade of theatre managing; that no matter where a showman lands, he is at home just as long as there is a theatre nearby where he may find a cordial welcome from a brother member of the guild.

Yes, "guild," for no other word adequately describes the bond between theatremen from wherever they might hail. Go where he may, the manager is never a stranger. He may wander across the face of the globe, but never need he be friendless or lack for a greeting in any land where there are showmen who speak the "same language."

PLACE IN THE SUN

At a neighborhood theatre, a few evenings ago, we caught a two reel musical comedy that packed about as much entertainment as the feature, if the laughs and applause of the audience were any criterion. It was the kind of quality picture that encourages managers to plug these lesser (?) subjects in their advertising, as many are now doing.

Realizing the box office possibilities of high class short presentation, Fox and Educational have made available an exploitation booklet covering many angles of advertising their short subjects. This is good stuff, and should prove of distinct help for the manager smart enough to take advantage of it.

That well chosen shorts often bolster up a less than entirely satisfactory feature picture is nobody's secret. Showmen are giving more consideration to the proper selection of accompanying film units, and such aids as Fox-Educational are putting out should do much to obtain a better place in the sun for the often neglected one and two reelers.

IT CAN BE DONE

Ed Finney's new post at Monogram, that of advertising director and story editor, is one that opens up some very interesting possibilities for the future of picture advertising. Attempts have been made previously in actual picture production to incorporate various exploitation angles for box office highlighting, but until now few stories have been deliberately selected with this in mind, although some recent releases lean in that direction.

Ballyhoo is once more in the ascendant, and the dividends it pays should cause film executives to give more heed to picture angles that can be exploited. With this, the only too eager showman, borrowing for any idea he can flaut profitably, is in hearty accord. Finney's long experience in theatre advertising, plus his sense of audience value, should enable him to select and recommend stories that can be plentifully spiced with the necessary box office ingredients while in production.

A. Mike"
Managers Boosted

In Newspaper Ads

Elmer Rhoden's campaign to publicize the managers in the Fox Midwest circuit has already started, and one of the earliest results is a series of institutional newspaper ads, with personal messages signed by each manager, including his picture at the head of the display.

A nice touch is the one used by Barney Joffe, of the Uptown Theatre, Kansas City, Mo., three columns by nine deep, headed "In Step With the Times," with copy to the effect that in order to flourish, theatres must be managed by members of the community they serve, and not by distant executives.

The ad goes on to say that from now on Barney will select the pictures to be shown, and wind up with a plug for the new "show year" and "Pilgrimage," his coming attraction.

To tie in with the "step" theme, the ad has been bordered on one side with a drawing of Uncle Sam stepping out with the NRA eagle by his side, and on the other a sketch of the front of the theatre. A box below carries the titles of coming attractions.

A very sound idea, indeed, and extremely effective institutional advertising that should help sell theatres through their personnel as well as by the attractions.

The same personal slant is being emphasized in mailing pieces sent out to theatre patrons. These also include the manager's name and photo, and stress the benefits of the new deal.

Walter Feeney Puts Over a Tugboat Race

Three days prior to the opening of "Tugboat Annie" at the Roxy Theatre, Tacoma, Washington, Walter Feeney, manager, engineered a tugboat race for the championship of Puget Sound and announced it on page one of the Tacoma News-Tribune. Marie Dressler was credited with having inspired the event due to her characterization as "Tugboat Annie." Other publicity advised that the Dressler trophy would be awarded the winner. The race, scheduled for Sunday afternoon, found six entries at the starting line. S. A. Perkins, commodore of the Tacoma Boat Club, was appointed official judge, and the presentation of trophy was made on his yacht, which was at their disposal for race. A tremendous crowd attended the event.

The Tacoma Ledger also ran stories in connection with race, and motion pictures were made and exhibited during the engagement of "Tugboat Annie." The Tacoma run of picture was hailed as the "Homecoming Premiere," which was launched with a midnight matinee. For the occasion a street demonstration was announced preceding the showing of picture. Included in the ballyhoo were Keig lights, street decorations, an across-street pyramid display of 3,000 colored balloons, bursting bombs on roof of theatre, music and a radio broadcast over station KVI. In connection with the latter the guest of honor, Mayor Tennent of Tacoma, spoke to the radio audiences regarding the local phases of "Tugboat Annie," as did State Senator Foss and other civic and social dignitaries.

Free Book Matinee

 Builds House Prestige

An extremely practical and well executed prestige idea was recently put over by Manager Roy L. Patterson of the Gordon Theatre, Middletown, Ohio, who tied up with his local papers to give free admissions at a special matinee to all children bringing used school textbooks for distribution by the local Board of Education to children who could not otherwise afford them.

The newspapers came in for front page stories and free two column display ads in which was listed the names of the desired text books, the theatre and attraction. To be eligible for the free admissions, the children were requested to fill out a newspaper coupon with their names and addresses, these to be brought to the box office two days before the special matinee.

In this manner, Patterson was able to secure a mailing list for a contemplated children's club he intends starting shortly.

That the local youngsters warmly endorsed this meritorious manner of providing free text books for poor children, is indicated by the photo below showing the contributions provided by the 600 children who took advantage of the free show offer.

A corking idea, indeed, and we regret not receiving the details before this so that other managers civically minded could do likewise in advance of the current school opening. However, it is recommended to those who may still be able to arrange it for the present season and, of course, it can also be placed in the files for future use.

Ladiez and Gentleman. The Club takes pleasure in introducing a new contributor to our Lobby Laffs in the person of Curley Bowers, Paramount Theatre, Austin, Minn. Apparently, Curley is there with the old sensahumor and the pen and ink, right?
ROUNDTABLERSONOWPREPARING
BOXOFFICEHALLOWE'ENSLANTS

Here Are Some Things Managers Have Previously Done in the Past That Have Proven to Be Profitable for This Event

Witches, black cats, jack o'lanterns, apples, are associated with the celebration of the big annual Hallowe'en holiday, originally observed, among other things, to give thanksgiving for good harvests. An occasion for mirth and merriment, theaters have for many years conducted Hallowe'en parties, and although much of the exploitation has and still is pointed for children entertainment, the adults get just as much of a kick out of the event.

Study the following. They are recommended by showmen who have put them over to "harvest" a lot of extra admissions.

Kid Costume Contest

This is one of the most popular ideas and has proven a real sock. Frank Boucher divided the contestants into two age classes, from two to six years, and seven to thirteen. Ten dollars in prizes were given to the prettiest and funniest costumes, $2.50 to each of the two winners in each group. The judging was held on the stage at the matinee, with the audience as judges.

Floyd Fitzsimmons graded his two groups from three to seven, and from seven to twelve. He tied in with his paper, and selected prominent locals as judges. In his paper, Floyd said that the groupups would enjoy the party as much as the kids, Boucher also used that angle. Both managers spent extra dough on papers, heralds, and posting; Boucher also wrote to all school teachers, asking them to bring the party to the attention of their pupils.

Novelty Presentation

Nelson Tower reports that the following were so well last year he is now preparing to duplicate it on Oct. 31. A wire was stretched at a slant from the rear of the house to a corner of the stage floor, and a mounted cutout witch riding a broomstick, painted white with black lines to bring out details, was attached to the wire by a pulley arrangement.

At nine o'clock, after the feature, all house lights, excepting exits, were turned off. Thunder sheets were turned loose back stage, lightning effects came from the booth, and as a siren sounded, the witch cutout was given a shove and came down the wire followed by a baby spot. After which the lights were immediately turned on, and Nelson appeared on the stage to announce the beginning of the Hallowe'en festivities.

Stage Contests

Tower followed up his clever "witch ride" with games that included apple bobbing, and climbing greased pole. For the apple bobbing, two shallow tubs were placed on wooden horses, filled with water and apples, and prizes were given to the kids who picked up an apple with their teeth within a specified time, additional prizes given to those making the best time. The same idea was carried out in the greased pole climbing stunt.

Nelson also put on the costume contest in conjunction with the other games, and reports over 300 entries in his last year's events, which number he hopes to better this time, using these same ideas.

Lobby Contest

While George Laby was at the Olympia Theatre, Boston, Mass., last year, he put up a "pin the tail" donkey poster in his lobby as part of his celebration, giving passes to those who pinned the tail to the right spot (see photo). George reports this as one of the most successful of his Hallowe'en gags, and expects to use it again as part of his campaign in his new assignment. It certainly is a slick stunt.

Hallowe'en Front

Floyd Fitzsimmons pasted paper cutouts of witches, black cats, and scarecrows on transparent yellow tissue in his glass lobby doors. Paper jack o'lanterns were placed over regular lobby lights. Cutout jack o'lantern pumpkin on top of ticket chopper, so that tickets were dropped into it, and a huge cutout pumpkin with eyes, nose and mouth completely surrounded box office.

House staff was dressed in inexpensive costumes of bright colors and crepe paper hats, etc. Cornstalks, real pumpkins and squash were also used as lobby decorations. Floyd suggests cutting title of picture into paper pumpkins hung from marquee—an effective and novel slant.

If You Haven't Already Started,
Begin Now to Lay Out Campaign to Gather Extra Business Waiting on This Holiday

Good newspaper tie-in angle for best "jacks" either of paper, real pumpkins, or both. Adults as well as children can be invited, prizes to be awarded according to age and skill. Schools can be hooked in to this, judges selected from newspaper, women's clubs, and teachers. Wind this up with a parade, each contestant carrying his own entry, and while contest is still on, plant entries in lobby for display.

Corn Husking

Great stuff for city or rural spots. Secure ears, place them in piles on stage, invite both men and women to compete, and award prizes for best time. This is especially effective for farm communities and can be built up for real returns if sufficient publicity is generated among the rural trade. Chamber of Commerce, and local newspaper should go for this, as it will bring a lot of folks to town.

Beymer Hits Page One In Every Issue

Walter Beymer, down in Providence, Ky., specializes in front-page breaks, to judge from a copy he forwards of his twice-a-week local paper which gives the Lido Theatre three swell stories. The first on "Its Great to Be Alive" gets top position with a three-line head, and is a more or less out-and-out plug for the current and coming attractions, though handled as a regular news story and therefore more interesting than the average reader.

Walter says he gets this break in every issue for six passes weekly and a reduction of two and a half cents an inch from the regular display rate. The other page one stories describe a free party to the boys at a nearby citizens' conservation camp, and another fat break tells of a popularity voting contest for a prize trip to Chicago.

By landing these on the main page, Beymer feels that he is getting double value by following up the stories with inside page these ads, and not having readers and display space right next to each other, as is usually the case. Very good. Walter, where this can be put over as you have so successfully done. And, incidentally, how come you're not a member?
"WHEN IS A CHILD NOT—?"

Discussion on Children's Prices Continues With Pitby Comment From Well Known Round Tabler

by WILLIAM A. LEVEE, Mgr.
Capitol Theatre, Riverhead, N. Y.

"How old are you?" This question is asked by thousands of cashiers in box offices of theatres all over the country every day in the year. That this is an all important question will not be denied by any exhibitor or manager. Almost every theatre has a fixed age for a child admission limit; these ages range anywhere from 12 to 15 years. But how are the cashiers to determine the correct age of a child? When a boy or girl comes to the theatre with the child admission price in his or her hand, they will always be prepared to answer the cashier's question by assuring her that "I'm only 12, or 13," or whatever the age limit on child admissions happens to be in that particular house.

I have managed theatres in localities where the youths grow tall and straight like the corn in their native soil. In more than one instance did boys who measured five feet six with a growth of corn silk whiskers on their chins bring me their birth certificates and proved that they were within the child admission limits.

Then again, I've seen them come to the theatre box office quite the reverse, small in stature, broad of shoulders, trying to get in on a child admission price and I found them to be well past that entrance fee requirement.

Cashier's Judgment

What's to be done about it? Good sounding judgments must be used by both cashier and doorman. In no theatre will this problem be 100 per cent correct. In my particular theatre the cashier has been on the job for seven years, and she has come to know the children intimately. She can spot them from a distance and I might add in all sincerity I have watched her work and she is about as nearly correct in her judgment as it is possible for a human being to be. Of course she makes mistakes. Who doesn't?

This problem has been more serious perhaps in the last few years of the depression than during normal times. Our business, the theatre, is generally conceded to be the most charitable, self-sacrificing organization on the face of the globe, and the real showman has a warm heart beneath his hard-boiled tired countenance.

Mothers have sent their children to the "movies" in the past few years, to get them off the streets; in many cases the mother had to sacrifice something for herself in order to get the few pennies together to provide the "kiddies" with the admission price.

Johnny, Harry, Bill and Helen must have some little pleasure, so she sends them to the movies. I have watched groups like this come in to the lobby with just enough money to pay their way in on child admission prices.

Johnny happened to be somewhat over the age limit for children, but he didn't have the extra dime it took to take them all into the theatre, so Johnny buys the tickets for his brothers and sister and decided he'd do without the movies that week. He came up to me and told me of his plight, so Johnny went to the movies that afternoon.

Trust Children

Unless one is a genius (and we have few geniuses, thank heaven), it is very difficult to correctly tell a child's age and whether he is or is not entitled to go in on a child's ticket must be decided on by the cashier or doorman. Members of this staff should temper judgment with mercy in many cases.

I have trusted a good many youngsters who didn't have enough to pay their way in on an adult ticket on the promise that they would pay the balance the next time that they came to the theatre, and 99 per cent of these did pay.

We must have a fixed age for admissions, but we'll never be able to regulate admissions by insisting that the child is not a child, for, after all, we're not their parents. Use good common sense in this problem and you won't go wrong.

No doubt there is more to be said on this important subject, and we expect other manager members to do the saying in these columns, as have Sid Holland, V. T. Toubcett, and now, Bill Levee. In an early issue, you will hear more on this subject from John Forrester and Louis Maurin. Your Round Table is ready to print added comments from others. Let's have 'em.—MIKE.

ROUND TABLE BIRTHDAY GREETINGS

Charles L. Baker
Paul Binstock
E. J. Bresendein
Joe Buse
John Calman
W. M. Carmichael
M. J. Carroll
M. H. Chabres
H. O. Chenoweth
Charles O. Clark
Nathan I. Cohen
Al Cooper
O. W. Crouch
James E. Darby
J. J. Delson
Thomas Di Lorenzo
C. W. Doctor
Fred J. Dollinger
Robert Dunbar
Tom W. Edwards
Tommaso B. Estaciolo
G. G. Farber
Walter B. Garver
Leonard Gordon
Alfred Gordon
Ed V. Harris
Cecil S. Houch
H. P. Humphries
L. Jarosky
Carl E. Jones
John Judge
L. E. Junette
H. W. Keiley
William H. Koch
Charles A. Koenner
William Kohler
Sol Krim
Jim Landers
Joseph Levenson
Terry Lohr
J. J. Lundsford
H. S. McGinnis
Ed D. McLauhlin
Howard Mercer
E. R. Mosteller
Edward Murtagh
R. L. Nippey
Howard L. Parker
Robert Patterson
Leonard Pearce
Robert C. Pearson
Howard Pettengill
J. H. Phillips
Clyde Price
Dave D. Saunders
Otto Schmit
E. E. Self
Gerald Shaffer
Joseph W. Shuck
Cresson E. Smith, Jr.
Johnnie Stanfill
Bob Stratton
Jim C. Stroud, Jr.
Frank Tempelin
Bert H. Todd
G. N. Turner
Eric Van Dyck
Ward Van Hook
A. C. Valette
K. E. Ward
Ronald E. Warren
Fred Waits
Ray L. Woodward
James W. Work
M. A. Zimmerman

Fall Flower Show Builds Good Will

That flower shows in theatres are productive of added prestige has again been proven by Manager J. M. Blanchard of the Strand Theatre, Sunbury (Pa.), who tied up with his local garden club for an elaborate Fall flower show, formally inaugurated by the Mayor of his town.

Among the pleasing features of the display was a presentation between the first and second evening shows in which hundreds of grade school children, carrying bouquets, paraded the aisles singing a special flower song. Many exhibits were entered and Blanchard rounded up a number of worthwhile prizes, consisting of cash and merchandise awards donated by local companies.

All available space on lobby and mezzanine floors was turned over to the garden club for this event and "J. M." reports that the theatre was a box office booster during the three days of the show, which we may well believe from the above photo illustrating just one entry.

We cannot recommend the floral show too highly for an actual box office stimulator and goodwill builder. Almost invariably they go over very big and we suggest that brother members who are interested in knowing more about the mechanics of putting one on get in touch with Blanchard, who no doubt will be glad to cooperate.

Blanchard's Lobby Display.
Frank Tops Campaign With Bally Premiere

Hollywood openings are quite usual in the larger cities, but they are still something to become excited over in the smaller towns, as witness Frank Boucher’s splurge on “Gold Diggers” at the Maryland Theatre, Hagerstown (Md.). A local station rigged up a microphone to the curb, also furnishing announcers who introduced the various celebrities. Besides leading citizens, Mayors and newspaper men of surrounding towns were also invited. Flood lights were secured from the power company and Frank promoted an orchestra to play the song hits while awaiting the guests. In fact, nothing was left undone to put this over in big league fashion.

Roto heralds were distributed with every issue of the evening paper, at the only cost of a few passes to the circulation manager. Extra sized window cards were tacked in all outlying towns, within a 25 mile radius, and important parties facing in the direction of the theatre were fastened to all light poles.

For an out of the ordinary window display Frank secured from the studio some of the original costumes used in the picture, which, at any rate, is always good for extra excitement and it paid proved in this case. A tieup with the leading jewelry store in which gold rings were given to all baby girls born during the week of the engagement was good for a story and display ad, the last paid for by the jewelers.

HOWARD WAUGH’S BATTING AVERAGE IS STILL HIGH DOWN MEMPHIS

Howard Waugh, manager of the Warner Theatre in Memphis, started his plugging for “Footlight Parade” weeks in advance of the national October release date, his “coming” lobby being up for weeks ahead. A little novelty gotten up by Waugh was a small memorandum pad which was distributed to office workers. The pad carried copy announcing that the next biggest event in world’s history is “Footlight Parade” with Ruby Keeler, James Cagney and ten more stars at the Warner Theatre. Waugh took time by the forelock for “42nd Street” and “Gold Diggers,” when he launched his campaign two months in advance of his play date. Both Warner musicals did a terrific business, which Waugh expects to be exceeded by “Footlight Parade.”

Have you seen, Howard: is old Doc Penetro still functioning?

Some Neat Ideas From Kentucky

From Harlan, Ky., comes some of the latest used by Manager C. R. Stoflet, Margie Grant Theatre, to bring in the customers. A teachers’ complimentary ticket, good on one show up to Oct. 1, is sent to every rural teacher in the county. To make it more personal, “C. R.” writes the name of the individual invited at the top of the comp., and reports that in most cases each guest brings along several others, who, of course, buy tickets. With the opening of school this idea is timely and helps the good will.

For the inauguration of his new wide range sound system, Stoflet had one of his newspaper ad men sell a three-column display congratulating the theatre on the new acquisition, the ad paid for by the eight merchants who cooperated. To make it easier, the theatre gave a pass to each participant, and that wasn’t too much to pay as most of the ad plugged the theatre and the new sound.

First Holdover Marks "Diggers" Campaign

Due to the exceptional campaign put on by Manager Harold Kaplan, and Ad Chief Martin P. Kelly, on “Gold Diggers,” for the first time in the history of the Paramount, St. Paul, Minn., a holdover was accomplished. Many unusual slants were worked, one decidedly out of the ordinary being the planting of the theatre name and picture title in office building lobby directories.

Another that packed power was a midnight screening for employees followed by a pep talk, after which each of the house staff pledged 10 plug letters to friends. The moving box office was also put over (see photo), as was the distribution of enameled blotters in hotels, clubs and office buildings by costumed girls. Theatre cashiers, with all change, passed out small mimeographed cards plugging the attraction.

Among the newspaper plants that commanded attention was a special rack in the lobby with cards inviting patrons to check their skates and bicycles. This broke the papers for a story and picture. The classified chuckle contest was also arranged, in which the paper ran front-page boxes and had the newsboys call attention to it. The serial was also planted, as were feature stories, and all papers got behind a special society night which brought out all local celebrities.

Prominent radio station arranged contest, in which records of name bands playing the song hits were broadcast, listeners in asked to identify orchestras. Phone operators at nearby resorts mentioned the picture and theatre at the end of every call, and a parking tieup was made, with garage “jockeys” in costume handling cars to and from the theatre.

These were the highlights, and the boys are entitled to worlds of credit for a campaign that clicked in every respect, and certainly deserved the resulting holdover.

Dublin Opening Goes Hollywood

The opening of “Grand Hotel” at the Savoy Cinema, Dublin, Ireland, was inaugurated with an authentic Hollywood premier, engineered by Desmond V. Rushston, publicity director, who learned how to put it over during his years of residence in California.

The entire foyer was transformed into that of a hotel lobby, the color scheme being black and silver. Special designed cash desks were installed, the girl cashiers being dressed in smartly cut dinner jackets. At the top of the grand staircases leading to the grand circle, kiosks were placed for the sale of candy, cigarettes and foreign periodicals.

A section of the Grand Circle was reserved for Government Ministers, members of the diplomatic corps, leading dignitaries and prominent citizens, who received special invitations for the occasion. The facade of the building was decorated with large oil paintings (see photo) of the heads of the stars, designed and executed in the theatre studios. Cables of congratulations were received from the stars and made into a trailer. A dozen express messenger boys held back the crowds with gold bullion ropes stretched from the door to the curb. Thousands thronged the street to watch the arrivals. Searchlights mounted on the roof parapet lit the sky and powerful arcs illuminated the front of the theatre.

A microphone was mounted at a corner of the central registration desk, on which lay the guest book (similar to a hotel register, the cover of which was embossed in green and gold with the words “Souvenir of the Premiere Showing of Grand Hotel at the Savoy, Dublin”). Distinguished guests were asked to sign this book, and then invited to say a few words into the microphone to the assembled thousands outside. Rushston broadcast his personal experiences with the stars and anecdotes of Hollywood. Special programs were printed for the occasion furnished with printed slips with pencil attached, suggesting that patrons write their opinion of the picture, which were collected at the conclusion of the performance.

Rushston’s Hollywood experience stood him in good stead, as the opening was covered by the Dublin papers in real big league style, resulting in, as he writes, “a gratifying effect on the box office.”

Ticket Booth in Street.
Another Hit Like "Our Dancing Daughters" Glorifying three beauty experts... working girls by day... working men by night... dealing in permanent waves of scandal... and genetics of gossip... where complications are interwoven... and reputations de-stared. Foot-loose daugh-
ters of a modern skin game!

BEAUTY FOR SALE
MADGE EVANS
ALICE BRAFAN
UNA MERKEL

SPECIAL
PERFORMANCE OF EVELYN GROSSE'S "BEADS AND BEADS"

GRAND
STARTS TODAY

“MELODY CRUISE”
Wonderful music! Sensational plot. Ocean of waves!
With CHARLIE RUGGLES and PHIL HARRIS

ARIZONA to Broadway
JAMES DUNN
JOAN BENNET
HERBET BUVIDIN

PALACE
Girls, Laughs & Melody! The Story of a Don-
key-Covered and a Double-Covered Lover!

Some newspaper ads from some small town
FLOYD FITZSIMMONS who formerly managed the Lo Vey Theatre in Millville, N. J., is now at the Grand in Vineland, N. J.

HOWARD B. SCHUESSLER has just been transferred from the Lafayette Theatre in Lafayette, Ala., to the New Fairfax in Fairfax, Ala.

FRANK K. SUTTON is now managing the Riviera Theatre in Anderson, Ind. Before going to Anderson, Frank was at the Kentucky in Danville, Ky.

SIDNEY J. HOBBS who used to hold down the fort at the Plaza Theatre in Coventry, England, may now be found at the Empire.

J. W. ACKERY who has been manager of the Dominion Theatre, Vancouver, for several years, is now located at the Capitol, Victoria, B. C.

DAVID R. SABLOSKY has left the City, of Brotherly Love where he managed the Elen Theatre to take over the management of three houses in Norristown, Pa., for the Norris Amusement Co.

C. T. PERRIN has been transferred from the management of the Paramount in Provo, Utah, to the Victory at Salt Lake.

S. E. LEVIN former manager of the Provo Theatre, Utah, succeeds PERRIN at the Paramount in Provo.

CLIFF BOYD who has been managing the Strand in Dayton, Ohio, has resigned to take over the management of the Strand in Cincinnati, recently opened house. Boyd was originally manager of the Albee.

LOUIS PRESSLER is the new manager of the Lincoln, Troy, N. Y., succeeding LESTER SPARKS, who was sent to the Dean in Medina.

RAY GROMBACHER has been appointed manager of the Roxy, Seattle, Wash., succeeding WILLIAM HOUGHT, resigned.

LOU GOLDSING manager of the Palace, Albany, was transferred to the RKO Proctor house in Newark, N. J.

THOMAS REED formerly manager of the Plaza in Asheville, N. C., has gone to Atlanta, Ga., where he will manage the Paramount.

OTTO SHAFER appointed assistant manager of the Strand, Dayton, Ohio, when it opened a few weeks ago, has been named manager.

JAMES P. PERRY is the skipper of the Casino, New Orleans, and will continue the present price policy and book in occasional French dialogue films as heretofore.

IKE KATZ manager of the Tivoli, Montgomery, Ala., has redecorated his house, installed new chairs and carpets, and made other improvements to mke his house modern in every respect.

ARTHUR N. MALONEY manager of the State in Hartford, Conn., may now be found at the Warner house in Newark, N. J.

POSTER ART WORK FOR THE THEATRE!

This poster of the Dick Bartholomess head was done by Darryl Horsfall, artist extraordinary, at Warner's Theatre in Elmhurst, N. Y. We haven't heard from Darryl in some time and we hope that publishing this poster will pep him up a bit.

FRED GLASS formerly connected with the staff at the Dodge Theatre, Dodge City, Kan., has been appointed manager of the newly opened Fox-Crown Theatre, same city. Jay Wooten is city manager of the Fox houses here.

A. M. JACOBS has taken over the managerial reins of the Century Theatre in Jackson, Miss.

JAY WOOTEN live-wire manager of the Dodge Theatre, Dodge City, Kan., is the proud father of a new boy. Congratulations, Jay!

CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at $1.00 each (Actual pin is 3/8 of an inch in diameter.)

MEMBER

THEATRE

ADDRESS

CITY

STATE

HOW MANY?

J. T. WEBB has been appointed manager of the recently opened Palmetto Theatre at Palmetto, Fla.

HENRY LAZARUS owner of the Newcomb, Wonderland and Coliseum Theatres, New Orleans, accompanied by his family, has returned home from a six-weeks trek to Old Mexico and California.

H. EDWARD LURIE formerly with Fox-Midwest theatres, Milwaukee, is now at the helm of the Savoy Theatre, an independently operated neighborhood house. The Savoy was formerly operated by the Statewide Theatre chain.

CYRUS LLOYD is skipper of the Loyd Theatre, Menominee, Mich., which was recently leased by Warner Bros. from Community Bldg. Corp.

RALPH SACKER has been appointed manager of the Liberty Theatre in Lawrenceburg, Ind., succeeding Omer Harris.

ACE BERRY now has charge of the management of the Indiana Theatre, recently reopened, and the Circle, Indianapolis, Ind.

CHESTER ELLIS manager of the Uptown, Boston, recently married Miss Alice Mahoney. Congratulations!

FRED J. CUNEO has been named manager of the Globe, Bridgeport, Conn.

MORY HENDERSON is the new manager of the Avenue Cinema, Pittsburgh, Pa., recently reopened house.

GEORGE KRASKA has assumed charge of Loew's Hub in Canton, Ohio. George was, until recently, manager of the Fine Arts in Boston.

DEWEY ADAMSON has reopened his State Theatre at Glenville, Gt., to good business.

WALTER MORRIS formerly manager of the Warner Theatre in Staunton, Va., is now to be found at the Metropolitan in Washington, D. C., Lots of luck, Walter.

MEYER FISCHER president of the Fischer Film Exchange had added the State Theatre, Hamilton, to his recently acquired Mail in Cleveland.

L. B. GAVINER has been transferred from the Stanley, Phila., Pa., to the Boyd, while STEVE BARUTO of the Boyo has been transferred to the Strand, replacing ANDY ANDERSON resigned.

DEAN GROSS has been made manager of the Premier Theatre, Oakland, Calif., which has been reopened after having been dark for a time.

E. A. PAGE and associates have taken over the Hippodrome Theatre, Bakersfield, Calif., and the house has been reopened, following needed changes.

JACOBS & FREASE who operates a chain of theatres in the San Francisco Bay district, have arranged to erect a house at Menlo Park, Calif.
VERNE T. TOUCHETT who manages the Ford Du Lac Theatre in that city in Wisconsin, certainly starts his membership off on the right foot. Verne has already contributed some worthwhile material to our pages and we hope the others will be as good the work. He is a young fellow that's doing things and going places, and, unless we miss our guess, he’ll come out on top of the heap. At any rate, we're rooting for him, if that helps any.

HARVEY KUHN assists A. A. Kaplan at the Dale Theatre out in St. Paul, Minn., and he's just twenty-one. Harvey tells us he reads our pages avidly each week, and, judging by the enthusiasm he shows in his letter to us, he will certainly make his mark in the world. Between you and Mr. Kaplan, the Dale ought to be pretty well represented, so send in your stuff.

JOHN JUDGE manages Loew's Lincoln Square in midtown, New York City. We've got Loew's tied up about 90 per cent and our friend Judge, Morris tells us that ever since he started in business it has been in the film end of it. He was formerly assistant at the Leader in Brooklyn; for six years he was with Fox Fine Arts Corporation as travelling advertising sales representative. He has owned and operated his own house in Indiana, and if that all doesn't make him eligible for membership in our Club I don't know what does. Here's wishing you luck, Morris, and remember us to Monty MacLevy.

RALEIGH W. SHARROCK who holds down the fort at the Palace Theatre out in Marillion, Ark., is another newly elected member and from the nice things we hear about him, he is doing a good job of it. Come on, Raleigh, get going and we'll do the rest by way of getting your stuff in print.

GEORGE V. PITTSLEY says he started in this "racket" at the tender age of 16 and had the distinction of being fired from his job in ten days. He now manages the Washington Fine Arts in Bay City, Mich. From there he became church organist and again "braved the public and irate managers" and set himself up in another house for the minuscule sum of $10 a week, "rain or shine." Well, George, anybody with your stick-to-it-iveness should get somewhere, so don't hide your light under a bushel, but send your stuff in and we can't get too much of it.

ROBERT L. LIPPERT must have a job on his hands because he manages the Uptown, Lorin, Street and Lincoln Theatres in Oakland, Cal., and if that isn't a man-sized job, we don't know one when we see it. If you can manage to snark a few minutes off to tell us how you do it, we'll appreciate it, Bob. Oakland is pretty solidly Round Table, so you have plenty of competition. He speaks of our mentioning the youthful managers and members. Bob's only 24, but he's been places and does things.

WALTER BEYMER manages the Udo Theatre in Providence, Ky., and Bob had better look to his laurels because Walt is only 23 years and he sounds as though he would give Monsieur Lippert a run for his money. How about some friendly rivalry between Ky. and Cal.? Can you take it?

DERENDINGER JOSEPH And now we skip to Switzerland, where Joseph manages the Palace Theatre in Solothurn. Certainly looks as though our foreign membership were going to get a break and hear more of the doings of their friends on their own side of the water. Which is probably very good news to them and certainly glad tidings for us. We should like to know how you handle your patrons, Joseph, so let's hear from you.

EDGAR WALLACH who holds forth at the Skouras' Audubon Theatre, neighborhood house in the Washington Heights section of New York City comes along with us and says, "well, here it is . . . now what do I do." Here's what you do, Ed, you sort of make a silent promise to yourself, only not too silent, that you will keep us informed of what's going on at your house. More years ago than we care to remem-ber, we used to go to the "Audie" and we always held a sort of soft spot in our hearts for the old house, so don't disappoint us, and if you ever get down this way stop in and say howdy.

MARTHA DEUTCH manages the Alemania Theatre in Koln-Suzl, Germany, and she joins the Round Table with several others from her country. We are always anxious to hear what our lady members do to keep their houses out of the red and so would be particularly interested to hear from you. Shall look forward to the next post bringing us a letter from you crammed with your showmanlike activities.

SAM ROTH who manages the Paramount Theatre in Helena, Ark., starts his membership off in the proper fashion by sending us a photo of his lobby when he played "Song of Songs." Unfortunately, the snap was not clear enough for reproduction, but we're hoping you'll do better next time. You sound as though you are going to develop into a real active member, Sam. Are we right?

ALBERT JAMES MATTHEWS is the general manager of the Dominion Theatre in dear old London. We lose a contributor from London in the person of Harry Crull and gain one in Albert. That is, we hope we've gained one, it's up to you now to see that your great city is heard from frequently; we have a soft spot in our heart for London, so come on, Al, and drop us a line or two.

BOB MURRAY is way out in Seattle, Wash., where he manages the Hamlick Blue Mouse and Music Box Theatres. Well, Bob, your houses are pretty well represented in our Club, so you'll have to be another to get on your toes and send in stuff to keep up with the rest of the gang. How's Sammy Siegell? Remem-ber us to him.

ALFONS GALWAS manages the Deli-a-Schauberg Theatre in Bonn, Germany, and we bid him welcome in the Club. Our thousands of members and readers are always particularly interested in the activities of our for-eign membership, so please send us word of your activities so that we may publish them in our pages.

NELSON CREWELL joins from the Opera House in Cedarville, Ohio, and he says that, in addition to being manager of the house, he is projectionist and "flunky," which, of course, you certainly have your hands full, and we'd like to know how you manage to do it all alone. We were particularly interested in what you said about sending us several ideas that you have for showing at your house. That's what the Club is, Nelson, an exchange of ideas, so get busy and send them in to us; we'll be waiting for them.

G. BRAINOS is the general manager of the Crystal, Palace and Rex Theatres, in Brussels, Belgium, and is one of the younger set to join the Club. He says he has his certificate of membership hanging over his seat and wants to know if we can think of a "safest" place to hang it. Well, Brainos, you'll get far with your sense of humor; sounds like it has a touch of good old New York in it. May your certificate serve as a constant reminder that you should let us hear from you.

WALLACE A. WHITE manages the Capitol Theatre out in Oakland, Cal., and he sends in his application from a town that is very well represented, Round Tably speaking, so you will have to be on your toes to meet the competition from your fair city. Remember us to your brother members and let's be a hearing from you, Wally.

RICHARD BAUKE, JR. of the Lichtspielhaus in Bahnfortschr., Germany, comes through with flying colors when he joins, sends us a photo of himself and the front of his house, which we expect to use shortly. That's the spirit; keep up the good work and we'll do the balance so far as seeing that your stuff is published. Are you with us?

PETER L. RABEN is the manager of the Family Theatre out yonder in Fort Wayne, Indiana. Our records boast of quite a few members out there and unless Pete wants to be left way behind, he'd better get busy and dig into his files and see what he can send us for use in the pages. With all the new winter activities getting underway there ought to be plenty that you could say that would interest your brother members.

Application for Membership

MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME

POSITION

THEATRE

ADDRESS

CITY

STATE

DATE OF BIRTH

(Mail to Managers' Round Table Club, 1790 Broadway, New York)
Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

**Features**

<table>
<thead>
<tr>
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<tr>
<td>Duke Nuker, the</td>
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<td>Dr. Ruthless</td>
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<td>Elsas Demonstrat</td>
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<td>Frontier Fighter</td>
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<td>Isham</td>
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<td>It's a Night, the</td>
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| Coming Feature Attractions

Charters

Guty, John Lee, Timothy

Midnight Alarm

Or Laid

Silk Trimmed

Without Children

**CHESTERFIELD**

**Features**

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<td>Loo City-Killian Pringle</td>
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<td>Smoke, Please</td>
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<td>I Have Lives</td>
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<td>Notorious But Nice</td>
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| Coming Feature Attractions

**Cross Streets**

**COLUMBIA**

**Features**

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<td>A Woman Today</td>
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<td>Brief Moment</td>
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<td>California Trail, the</td>
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<td>Crooklet Hour</td>
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<td>Dangerous Crossroads</td>
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<td>Delinquent Daddy</td>
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<td>The Door</td>
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<td>Dusty Ridge Awaits</td>
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<td>Soldiers of the North</td>
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<td>Soldier's Story, the</td>
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<td>Unknown Valley</td>
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<td>Who's夸大</td>
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<td>Whitelaw's Wife</td>
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<td>Women's War</td>
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<td>Women of Courage</td>
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</table>
| Coming Feature Attractions

Above the Clouds

Al of Fifth Ave.

East of Heaven

Field of Honor

For Scoundrels

Five Mile Trail

Fury of the Jungle

Hold the Floor

King of the Wild West

Lady of the Lawman

Men's Castle

Night Bus

Nine Ganged

On to Every Woman

World's Fair

**EQUITABLE PICTURES**

(Distributed through Majestic)

**Features**

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<td>She'll Be Remembered</td>
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<td>What Price Depravity</td>
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| FIRST DIVISION** Features**

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<td>Blind Man's Code</td>
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<td>God! Where Art Thou</td>
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<td>Throne of God (Tarz.)</td>
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**Coming Feature Attractions**

Dwan

**FIRST NATIONAL Features**

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**FOXY FOX**

**Features**

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<td>Adorable Little Girl</td>
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<td>America</td>
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<td>Humanity</td>
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<td>It's a Good Life</td>
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<td>Last Trail, the</td>
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<td>My Weak Spot</td>
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<td>Pilgrimage</td>
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<td>Pleasure Cruise</td>
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<td>Movies of the Week</td>
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<td>Soldier's Pay</td>
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<td>Working Man's Holiday</td>
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**GAUNTLET FILM ASSOCIATES**

**Features**

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<td>Building Editor</td>
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<td>Bluff and the Bow</td>
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<td>Green Paradise</td>
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<td>Red Man's Country</td>
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<td>Sister of the Folks</td>
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**GAUNTLET-BRITISH**

**Features**

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<tr>
<td>Perf (Love In London)</td>
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<td>Britannia's Billingsgate</td>
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<td>Casual Crossing</td>
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<td>Follies for Your Eyes</td>
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<td>Love in Morocco</td>
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<td>Man from Toronto</td>
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**FOX FILMS**

**Features**

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<tr>
<td>Good Heavens!</td>
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<tr>
<td>Hello, Starter</td>
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<td>Hell's Heaven</td>
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<td>Hell's Pleasure</td>
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<td>The Man From Montana</td>
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<td>Mayflower</td>
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<td>Pilgrim's Progress</td>
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<td>Please, Clown</td>
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<td>Picts of the Week</td>
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<td>Return of the Four Horsemen</td>
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**FREUDER FILM ASSOCIATES**

**Features**

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<tr>
<td>The Great Date</td>
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<td>Hell's Bells</td>
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**IMPLIED**
### United Artists

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<tr>
<th>Title</th>
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<tr>
<td><em>My Home</em></td>
<td>June 26</td>
<td>10:45</td>
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<tr>
<td><em>The Old Man and the Sea</em></td>
<td>June 26</td>
<td>1:15</td>
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<tr>
<td><em>The Light of Peace</em></td>
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### Universal

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<tr>
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<tr>
<td><em>The Big Noise</em></td>
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### VITAPHONE SHORTS

**Big V Comedies**

- No. 1233: *Bosko the Baby* (Feb. 4, 1930)
- No. 1234: *Bosko’s Baseball Game* (Feb. 20, 1930)
- No. 1235: *Bosko’s Hideout* (Feb. 27, 1930)

**March of Time**

- No. 1236: *Bosko’s Hideout* (Feb. 27, 1930)

**Musical Comedy**

- No. 1237: *M syndemic* (Mar. 29, 1930)

**Screen Gems**

- No. 1238: *Bosko’s Hideout* (Feb. 27, 1930)

**Short Subjects**

- No. 1239: *M syndemic* (Mar. 29, 1930)
- No. 1240: *Bosko’s Hideout* (Feb. 27, 1930)

### RKO-Radio Pictures

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<tr>
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### Merry Melodies

**New Series**

- No. 1241: *Merry Melodies* (July 3, 1930)
- No. 1242: *Merry Melodies* (July 3, 1930)
- No. 1243: *Merry Melodies* (July 3, 1930)
- No. 1244: *Merry Melodies* (July 3, 1930)

**Old-Time Sport Turtles**

- No. 1245: *Merry Melodies* (July 3, 1930)
- No. 1246: *Merry Melodies* (July 3, 1930)
- No. 1247: *Merry Melodies* (July 3, 1930)

**Technicolor**

- No. 1248: *Merry Melodies* (July 3, 1930)
- No. 1249: *Merry Melodies* (July 3, 1930)
- No. 1250: *Merry Melodies* (July 3, 1930)

**Serials**

- No. 1251: *Merry Melodies* (July 3, 1930)
- No. 1252: *Merry Melodies* (July 3, 1930)
- No. 1253: *Merry Melodies* (July 3, 1930)
- No. 1254: *Merry Melodies* (July 3, 1930)
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COMPOSITE SHOTS

in the pictures you show have called for new ingenuity on the part of the producer. What is more, the photographing of the backgrounds has definitely demanded a special new type of raw film. Eastman Background Negative—recently announced and now widely used—is the answer. Possessing unique characteristics, it dovetails perfectly with this important technical advance. It greatly enhances the beauty, effectiveness, and value of projection background "shots." Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN

BACKGROUND NEGATIVE
“sure, I’m good! when I’m good I’m very, very good . . . but when I’m bad, I’m BETTER!”

PARAMOUNT presents
MAE WEST in “I’m No Angel” with CARY GRANT
Directed by Wesley Ruggles

if it’s a PARAMOUNT PICTURE it’s the best show in town!
MAJORS' SALES OVER 50% COMPLETE

New season selling by large companies is far ahead of total at this time last year; independents slowed up as exhibitors await final NRA settlement of double feature issue

SECESSION OF ACTORS SPLITS THE ACADEMY

Membership in new Guild is heading toward 1,000 mark as largest union of creative forces gathers strength in Hollywood to protect salaries; 50 former leaders of Academy enroll

COMING: THE ANNUAL NEW PRODUCT NUMBER

Second Draft of Code Analyzed—85% Complete
HANG ON TO EVERY WORD OF IT!

EXTRA!

"NIGHT FLIGHT" TERRIFIC!

Salt Lake City sends the first amazing report. Beats "Hell Divers" and "Tugboat Annie" previous record holders! Capitol, N. Y., Biggest in two months! Held over 2nd week! Wires pour in from everywhere. Watch "Night Flight" another M-G-M sensation!

HOLLYWOOD FLASH! Two M-G-M pictures previewed to phenomenal acclaim this week: "BOMBSHELL" and "MEET THE BARON." You'll hear more!!
First full week in New York tops "Gold Diggers" by 20.4 per cent!... And today the nation-wide parade of 'bigger-than-Gold-Diggers records starts in Pittsburgh, New Haven, Richmond, Newark!

"WARNER BROS.' biggest and brightest musical" (N. Y. American) with 20 Stars including —

JAMES CAGNEY
JOAN BLONDELL
RUBY KEELER
DICK POWELL
Sizing up the New Deal.

WELL, I SEE "FOOTLIGHT PARADE" IS IN! GROSSED ABOUT 25 PERCENT OVER "GOLD Diggers" TH FIRST WEEK-END IN NEW YORK, THEY TELL ME.....I'M FIGURIN ON JUMPIN MY SCALE AN HOLDING IT A WEEK LONGER THAN "DIGGERS."

YEA, AN BY THE TIME YOU GOT THEM SET IN YOU'LL HAVE ABOUT HALF A DOZEN MORE BACKED UP WAITIN FOR DATES. I OUGHTTA BE GIVING 'EM THIS FOOTBALL SHOW "THE COLLEGE COACH" RIGHT NOW, BUT THAT MEANS MOVING BACK THE NEW CHATTERTON AN KAY FRANCIS PICTURES.
The only thing that's worryin' me is that Warners are firin' so many big shows at me I can hardly handle 'em. "Parade" is gonna tie up my first runs for 3 weeks any-how, an' that means I gotta hold off all that time with Stanwyck in "Ever in My Heart," Muni in "The World Changes," an' Powell's "Kennel Murder Case."

Jim's the big winner tonight, isn't he? Boy, he needs it with that product he's stuck with! Can you picture me playing shows like "Anthony Adverse," "Wonder Bar," and "Convention City" right across the street from his shooting gallery? Better stick to poker, Jim, an' give up show business, when you gotta buck opposition like that!
Broadway goes FOX as 5 leading theatres play 5 FOX pictures simultaneously!

Five Broadway houses... with a normal weekly capacity of 537,762 people. And all five doing outstanding business. FOX manpower... not crowing, just growing... has earned the right to feel proud!

BERKELEY SQUARE
4th Week
at the
GAIETY

WILL ROGERS in
DOCTOR BULL
at Radio City
MUSIC HALL

THE GOOD COMPANIONS with
JESSIE MATTHEWS
at the
MAYFAIR

CHARLIE CHAN'S GREATEST CASE
at the
ROXY

LILIAN HARVEY LEW AYRES in
MY WEAKNESS
at the
RKO ROXY

JOIN THE UPSWING WITH FOX
MR. DISNEY ADVENTURES

Mr. MICKEY MOUSE, now being an institution of some five years of increasing success, is maybe a bit taken for granted. But now comes Mr. Walt Disney with something else again, a short, a Silly Symphony entitled "Three Little Pigs," which is more of a sensational success than any current dramatic production. The indications are that Mr. Disney has a deal of something besides good fortune—that he is not a narrow angled genius in the expression of a single concept. He is, in truth, taking the motion picture farther and farther from its primitive function of record and is making it more and more an independent instrument of expression.

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'ROUND AND 'ROUND

HERE is that in the current flow of expression among the observers, commentators and participants of the disordered amusement world which fills one with the same sort of humor as the spectacle of a terrier pup in mad pursuit of his own tail.

Mr. John C. Moffitt of the Kansas City Star burns with excitement over a view of the motion picture industry hell bent to moral destruction. Mr. John S. Cohen of the New York Star is a twirler with a fear that there will be an inundation of Cinderella stories. Mr. Eric Knight of the Philadelphia Public Ledger is all upset for two columns because some producers sprig up their productions for selling purposes by employing "names" for brief bits, rather than bone fide parts in the show.

With the arrival of each morning’s papers one is shocked to find how many things are the matter with the motion picture industry all of the time.

But the same papers bring us the questionable cheer of evidences that things are not importantly better in the world of the lofty legitimate, the stage.

Two outstanding expressions of grief and alarm, both accompanied by suggestions of remedy, have been presented in recent issues of the New York Times, which still leads its amusement section with the stage pages, and which is grudgingly among the last of metropolitan dailies to give the motion picture a department of its own. October 1, Mr. George M. Cohen, who has hoisted it up Broadway from Union Square to Times Square in forty years, surveyed the situation with reference to the stage and found it too dominated by sophistication and sex. He thinks "they would go to see the old kind of clean show if it were properly done." He took a look at the screen and decided that, "Their eyes have been on the ticket-takers instead of the picture makers... . They will have to fire a bunch of useless employees... . They got the idea that they could throw money away on the production and still get it back... . Spending money doesn’t make a good show. There must be something more."

Then last Sunday Mr. Elmer Rice, discussing for The Times a project for "a People’s Art Theatre," remarked: "The plain fact is that our present theatre caterers almost exclusively to the denizens of Broadway and Park Avenue, and the fringe which takes its standards of taste from those two thoroughfares."

Meditating on all this, on the New Canaan express the other morning, we tossed the matter at the philosophically minded Mr. Konrad Barcovic, who farms and fictions up in Connecticut, commuting the while. He shook his black gypsy mame, with a shrug.

"The trouble is," he muttered, "that everything is written and made to sell somebody instead of to say something. ‘Writing down’ never works."

Now it would seem that if the advice of Mr. Cohen and Mr. Rice were to be applied, we should have the spectacle of the motion picture, which has swallowed, somewhat lumpsily, the sophistication of the stage, being subject to a rear action attack from the stage, coming up behind with material for the great common people. If that happens, the motion picture will be right at its heels, running rapidly around itself.

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"ROXY" GOES ENDORSING

N years ago, up and down Broadway, Mr. Samuel L. Rothafel was remarkably chary of personal proclamations concerning motion pictures offered under his auspices. So when he is discovered in this week’s advertisements in behalf of the Radio City Music Hall saying: "It is my pleasure to announce the first presentation on Thursday of what I believe is the finest picture yet shown at this theatre—The Private Life of Henry VIII... ." one may wonder if by any chance our "Roxy" is getting to be a free and easy endorser. Admitting that the imported "Henry VIII" is an excellent picture, one must also remember that Mr. Rothafel is hereby setting it above such American productions as "State Fair," "Cavalcade," "Morning Glory" and "Lady for a Day," all of which have played his theatre.

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If we must have an economic revolution, and it seems we must, the battles of the codes are after all rather less disturbing than pike staffs and guillotines.
THE "ROAD"
To the once glorious "road," emaciated almost to extinction by the "movies," have legitimate producers from time to time attempted to apply resuscitation, invariably feebly. Now again, in the person of prominent Denver showman Arthur M. Oberfelder, comes another "physician." In New York, planning, casting, arranging, is Producer Oberfelder, assisted by veteran John McKee. Circuits are in the offering, one embracing Kansas City, St. Louis, Cincinnati, Indianapolis, Columbus, another several southern cities. The price range: 25 cents to $1. Already, in Cincinnati, is Mr. Oberfelder encountering prospective labor difficulties. The road, a "has been," is not yet "in the running" as a film competitor.

"INADEQUATE"
Ostensibly by reason of lack of sufficient artistic quality and inadequacy of the leading performer has the initial public exhibition of the Hitlerian motion picture, "Horst Wessel," been postponed in Berlin, perhaps permanently. But back of the fiasco which apparently is the commercialization of the life of the Nazi hero and "martyr," lies a story of petty political jealousy, conflict between Dr. Joseph Goebbels, minister of propaganda and public enlightenment, and Dr. Ernst Hanstaengl, one time New York art dealer, long a Hitler friend, now Nazi leader. Origin, direction of the film was Hanstaengl. Consequent, infringed upon Goebbels' prestige, incurred his displeasure. Thus the "mysterious" postponement.

"ONE SEEING——"
Ever and again is the perennial public interest in the motion picture's newsreel demonstrated. Came its highest recognition in the establishment of exclusive "newsreel theatres," well attended, profitable. Nor is this interest confined to the United States. This week, in London's West End, opened another, located ideally in a major railroad terminal, bringing the total of real houses to a round dozen, at least, in the area. Always true, in any circumstance, is the ancient Chinese proverb: "One seeing is worth a thousand tellings."

GRAND TRROPPER
Characteristic was the: "I'm not that important; I've been having birthdays for years," with which grand old trouper Marie Dressler, MGM star, greeted the well-wishers planning an enormous celebration of her 66th birthday November 9. Organized was the Marie Dressler Birthday Club. Recorded are quick responses to the far-flung nationwide invitation dispatched by Mrs. Ralph Hitz, club president, in New York this week the elderly star, who would probably resent the word, was honored via a testimonial dinner at the Hotel Roosevelt. From chorus to stardom, through vaudeville, circus, stage, screen, she pushed her way for 45 of her 64 years. From "Tillie's Punctured Romance," opposite Charlie Chaplin, to "Tugboat Annie" in 1933, the trouper has marched, a credit to her profession.

FILMED SENTENCE
Sharp drama, sharper significance came this week to the newsreel as camera, sound men of Hearst Metrotone News took ready places in the court of Federal Judge Vaught in Oklahoma City, there to unprecedentedly portray in indelible, widely circulated celluloid, the arraignment, sentencing of the desperadoes, accomplishes there conviction of the kidnapping of Charles F. Urschel, local millionaire. For the first time cameras clicked as a federal judge passed drastic sentence. From Attorney General Cummings came special permission, on Metrotone's request, and thence orders to Judge Vaught. Valuable, obvious is the newsreel's contribution to the U.S. battle against savage kidnappers.

INTO THE LIMBO
Passed this week the famed legal effort of one Samuel Lionel Rothafel in defense of a nickname, as the U.S. supreme court tested "threw out" his plea for a review of the decision by which circuit court of appeals Judge Manton decided "Roxy" belonged on Seventh avenue and 50th street, New York, not on Sixth avenue, wither Mr. Rothafel had gone, as he thought, with his appeal. Now comes rumor that Harry C. Arthur, when spring comes again, will take the house as part of his eastern circuit, with the theatre by themselves, a rumor which Receiver Howard Cullman is at pains to emphatically deny. Mr. Rothafel, of the RKO Music Hall and RKO Center (neer Roxy) theatres, continues active on Sixth avenue.

SCREEN TECHNIQUE
To the presentation of the motion picture, apparently, has come one more advancement, one more technical improvement, in this instance from the Warner studio and Frank Murphy, chief electrician. Called important, "Obstinate Memory," the method involves moving back of the screen, use of a new lighting system operating from the lower front part of the stage, promises "unprecedented" visual effects. Camera work on "Ever in My Heart," with which Warner will introduce the technique this week at the New York Holly, is by the collaboration of Electrician Murphy. The science of the screen moves on apace.

FILM AS "SALESMAN"
Unique is the new use to which motion pictures recently have been put in New York, that of real estate agent. In New York's vast apartment development, London Terrace, are 1,665 apartments, scattered in 12 tall buildings. Showing "prospectives" about is an agent-taxing task. In the reception room, facing davenport, chair, is an ornamental window. As the callers wait, motion pictures detail the inviting features of the place, show housekeeping helps. Thus neatly is a troublesome problem solved, a prospect drawn into a receptive mood — via the motion picture.

FREE TRADE
Well might U. S. film producers wish theatrical as well as educational films were to be included in the agenda of the international conference opened in Geneva this week to consider the removal of duties and other restrictions calculated to impede world distribution of educational films. For the United States was Vice Consul Curtis Everett present.
ROSENBLATT REVISES CODE, BUT ROOSEVELT ASKS ABOUT THOSE SALARIES

by TERRY RAMSAYE

The Code Marathon in the Dance of the Blue Eagle dragged through weary paces this week up and down the halls of the Hotel Mayflower and the Commerce Building in Washington.

Wednesday brought from the flooding mimeograph serving Sol A. Rosenblatt a second revision of the first code draft, affecting only in minor aspects the draft presented in full in last week's issue of Motion Picture Herald.

The White House flared up again in the picture as a party at interest, as indicated in these pages before, when the Associated Press and the Motion Picture Herald's own special correspondent were permitted to issue, late Wednesday, dispatches saying in substance that President Roosevelt had asked the NRA for an investigation of the whole subject of motion picture star salaries.

Earlier in the week Mr. Red Kann of Motion Picture Daily had more than inklings of the story and said so, whereupon Mr. Rosenblatt, being in a somewhat delicate position, said in substance "poof, poof," or any way you want to spell it.

AND SALLY RAND'S FAN IS ON THE AIR

Last night on the sacred air of NBC, on the Pabst Blue Ribbon hour, the old Maestro, Mr. Ben Bernie, remarked, "The next number is dedicated to Sally Rand's fan. It is entitled, 'I have you where I want you.'"

The code document as of Wednesday was in the expressed opinion of Mr. Rosenblatt 85 per cent done. So were the code makers.

New in the chameleon document of the code were sections aimed at clipping the spurs of racketeering agents of players, a proviso for the elimination of cut-throat bidding for the players, and, curiously, a stipulation that musicians—piccolo players et al—were left as is, in status quo ante, which is quite a spot for a musician.

Continued were the struggles, some of them faintly, of exhibitor vs. labor, the agents against Section 9, the Academy aunt Section 10, and the battles of that old twoguy villain "Double Bill."

The indications were that nothing new would happen about labor, that the agents would lose, that "Double Bill" would be left to the economic determination of his own career, and that stars would continue to go to the highest bidder.

The week was a continuation of the grinding process by which the motion picture's composite array of industrial processes and problems were being brought into relation to the National Recovery Administration's program-on-paper.

It is obviously a program-on-paper because not yet in the world of the motion picture or elsewhere among the codified industries has yet become apparent any imposing machinery of enforcement and application.

Further, it was and is obvious that should recovery arrive before the prescription is written, it will not be taken to the drug store.

Half of the battle of the codes, in re the motion picture and other industries, has been not so much toward a code as toward a clarification of the patterns of problems and proper, reasonable conduct, an understanding and an airing.

On the question of the Code Authority and its personnel, the agitation and excitement has been considerable and thus far much submerged. A fortnight past Motion Picture Herald recorded the voyage to Europe of Mr. Joseph P. Kennedy, of Boston and New York, with young Mr. James Roosevelt, son of the President, and some eight other members of the family thereunto related—coupled with the report up New England way that Mr. Kennedy might emerge as the motion picture's dictator under the code. However, one would assume that if it appeared imminent that Mr. Kennedy was to be importantly set back into the motion picture scene, or expected to be, we should not this week have had news that four of his stalwarts were to go into the service of National Distillery Products, starting with a survey of New England for outlets.

TRIAL BALLOONS FOR HERBERT SWOPE

Merely through editorial lassitude it was not at the same time recorded that trial balloons were set aloft, liberated dove-like, by the friends, certain friends, of Hr. Herbert Bayard Swope, once of the New York World and variously friendly and allied with the General Electric-Radio Corporation of America group.

The 'suggestion' concerning Mr. Swope appears to have progressed about as far as Mr. Louis McHenry Howe of Fall River and Washington, secretary to President Roosevelt—and to have progressed no farther immediately.

It seems reasonable to assume, if one were put to the necessity of assuming, that the problem of the Code Authority and its personnel (Continued on page 16)
Switch of Small Group of Leading Players Precipitates Movement Bringing New Union's Enrollment to 529 in a Week

Marking one of the most sudden and decisively effective steps ever undertaken in the unionization of a group of motion picture employees, screen players of Hollywood have set up an independent and unaffiliated union of their own. And the creative workers of Hollywood thereby virtually extended the band of welcome to Actors Equity Association, members of which had undertaken to prevent the Academy from gaining a foothold in Hollywood.

Fashioned along the lines of Equity, but with no apparent connection with that association, Hollywood's union of actors has taken the form of the Screen Actors Guild, incorporated some weeks ago. Besides the obvious basic purposes—of protecting the interests of creative workers in all normal relations with producers—the Guild is prepared to face any threatened crisis in any proposed salary control legislation which might come under the NRA code now under consideration at Washington. However, adoption of such a proposal has been repeatedly denied.

Expect 1,000 in Guild by Weekend

A switch to the Screen Actors Guild was undertaken late last week, quietly at first, by a small group of leading actors who were among the most active members of the Academy’s actors branch. By Monday night of this week, the Guild had tied together all the loose ends of organization, and had become the largest creative union ever to operate in Hollywood, enrolling some 529 members in a week, with predictions flowing freely along Hollywood boulevard that 1,000 would be on the roster by the weekend.

The Academy, which recently was reorganized, supposedly to strengthen the voice of the creative workers and to end the influence of producers, appeared over the weekend to be weakening as additional stars were preparing to leave and join the insurgent in the new Guild.

Actors' Branch Largest in Academy

At a mass meeting at the El Capitan theatre in Los Angeles, last Sunday evening, the Academy bolted openly declared that the Academy was failing to serve their interests, and that they felt more can be done for the actors. The organization had been formed by a group of actors, whose only appointed spokesmen would know their problems better than anyone else.

Additional players well known in the studio capital said they could not see any benefit in continuing as Academy members and they set about to write resignations to join the Guild.

The actors branch of the Academy has been generally accepted in the industry as the backbone of the Academy, and with their complete secession, if effected, there would obviously not be much left of the Academy. (Continued on page 22)

BULLETIN

Establishment of a maximum salary for so-called “excessive” star salaries will not be a part of the film code. This issue, which was the principal cause for splitting the Academy’s actors’ ranks, is reported on in detail on page 9.

That President Roosevelt desires a study by NRA of directors’ and stars’ salaries, especially child actors, was admitted at the White House.

Eddie Cantor, president of the new Screen Actors’ Guild, said in Hollywood that reports that the Guild would join Actors’ Equity Association, with local autonomy provided, were untrue. He said that the Screen Actors’ Guild is a local Hollywood organization and is not a belligerent body.

Fashioned Along Lines of Equity But With No Apparent Connection; Report Directors' Branch Planning Similar Action

Actors Dissatisfied

Meanwhile, worried over the reports of fixing maximum salaries 26 of the Academy’s most prominent members bolted the ranks last Monday, including: James Cagney, Eddie Cantor, Frank Morgan, Adolphe Menjou, Fredric March, Gary Cooper, Robert Montgomery, Chester Morris, Spencer Tracy, George Bancroft, George Raft, Ralph Belamy, Warren William, Boris Karloff, Kenneth Thompson, Paul Muni, Ann Harding, Otto Kruger, Charles Butterworth, the four Marx Brothers, Ralph Morgan, Miriam Hopkins.

Eddie Cantor is president of the new Guild, and the following are vice-presidents: Adolphe Menjou, Fredric March, Ann Harding. Treasurer and assistant treasurer are Groucho Marx and Lucille Gleason, respectively.

Since the first group left the Academy, six others added their names to the resignation list, and at press time another 24 were preparing to do likewise, all joining the Guild.

Some 800 actors of Hollywood, principally non-members of the Academy, answered the Guild’s call for the Sunday mass meeting, and 500 signed membership blanks immediately. Others said they would mail theirs.

Six Attempts by Equity

Denials at Washington to the contrary, members of the Guild predicted on Monday night that any attempt to limit actors’ salaries to $2,000 a week, as reported, or to control earnings to any extent, will be met by aggressive action, probably by a walk-out. However, such an eventuality was believed to be unlikely.

Actors’ Equity Association of stage players has made six attempts to “organize” Hollywood and effect a “closed shop” for motion picture players. In most of these attempts, the group met with the successful opposition of the Academy, which had been formed in 1929, after Equity had launched
Busier and Better Year Than Any Since 1930 Is Forecast by Sales Managers, Despite Late Start of Selling

Major distributing companies have closed 50 per cent of their sales deals for the entire 1933-34 season. Though the new selling year was not expected to get off to a good start, it has increased its tempo until now practically all large companies report sales to date substantially greater than they were for the corresponding period of 1932, and the sales managers are unanimous in their expectations of a busier and better year than the industry has seen since 1930.

Large distributors who for a variety of reasons have been unable to get their salesmen on the field before late July and early August already show records of proportionately greater numbers of accounts closed for the 1933-34 season.

Resistance on Double Bills

A few of the smaller companies, however, have been unable to present favorable reports. This is ascribed to the fact that the code activities as having a more direct bearing upon their business than that of the major distributors. They point out that a major exhibitor, who ordinarily buy film from independent producers, have withdrawn their pens from contracts for films which they know can be played only on double feature programs.

WALL STREET JOURNAL SEES GOOD FILM YEAR

"Better quality films and a wider market price a successful season" in the motion picture industry, according to Dow, Jones Wall Street Journal, which predicts a generally optimistic note for 1933-34 in a report on the motion picture situation, published Tuesday night. Here are some of the highlights:

Earnings of moving picture companies are showing a material upturn.

Marked increase in number of theatres operating and admission prices have been raised, all of which has helped film rentals.

Film industry has been suffering from lack of product, as well as lack of public spending power. Outlook for the coming season, however, is considerably brighter and by the beginning of the winter season most producers should be well in the black.

Loew's report for fiscal year ended August 31 will probably show a net profit of $1,786 for the year, as against $270,000 in the previous year.

Paramount-Publix operations are proceeding normally.

Foreign business is the brightest spot in the industry now.

Warner Brothers is now running in the black and current operations are ahead of a year ago.

Few Companies Proceeding on Basis of Higher Rentals; Percentage Deals More Frequent; Exhibitors Buying Quality

Seattle. Aside from these and the independent accounts, Warner has its own theatre circuit, owning 400.

The Warner selling season in 1932 got away in May, but this year, due to pictures remaining on the 1932-33 schedule and to code problems, the selling season did not get underway until the middle of July. At this time last year, despite a six weeks' head start, little more than 2,000 accounts had been closed. Mr. Smith also said that not less than nine pictures on every contract are sold on a straight percentage basis and that percentage tops have been increased slightly.

Monogram, on the other hand, as a large independent producer-distributor selling only single feature pictures, had its sales activities retarded pending final code action. Exhibitors do not know whether to buy single or double features at this time, according to W. Ray Johnston, Monogram president. "We are almost 30 per cent below what we had accomplished last year at this time," he said, "and are being forced, as a result, to sell on a picture-by-picture flat rental basis."

Herman Gluckman, president of Majestic Pictures, reported a 25 per cent increase in sales over what they were a year ago, with a great many new accounts and a considerable number of unaffiliated circuit deals closed. "We have not been particularly bothered by the double feature situation in the industry code," Mr. Gluckman said Wednesday. "We are selling for the Class A houses with our pictures and therefore are not being held up." About 75 per cent of the company's product is being sold on a flat rental basis.

MG M 100 Per Cent Ahead

Metro-Goldwyn-Mayer is 100 per cent ahead of its sales for this time last year, according to Felix F. Feist, general sales manager. All major circuits have been sold, for the most part on a straight percentage basis, and percentage rates have not been increased.

Columbia is chalking up at least a 40 per cent increase in sales over the same period last year, according to Jack Cohn, vice-president. "Despite the fact that our current season started six weeks later than it did last year," Mr. Cohn said, "we have closed practically all our large circuit deals, both affiliated and independent, for the season. The improved showing indicates what will probably be the most successful year the company ever had."

An increase in percentage deals made by Columbia this year was reported by Abe Montague, general sales manager, who said the company is using its individual contract form and not the standard licensing agreement, ratified by Columbia and six other large distributors last spring.

Mr. Montague also pointed out that circuits are buying earlier this year than in other seasons.

Among deals recently closed are: Sparks circuit: Griffith (Okla.), Balaban & Katz, Butterfield, Schine United New York circuit, M. A. Shea, and Ed. Faye of Providence, R. I., and John Hanrick in
FRANKLIN RESIGNS; MAY BE PRODUCER

Probably Will Enter Independent Production After Short Vacation, Probably With RKO Arrangement, Says Aylesworth

Wednesday afternoon the Radio-Keith-Orpheum publicity department issued an announcement, as follows:

"Mr. H. Aylesworth, president of the Radio-Keith-Orpheum Corporation, announced today the resignation of Mr. Harold B. Franklin. Mr. Franklin, after a short vacation, will probably enter independent motion picture production, probably under some arrangement which will continue his relationship with the RKO group."

When Mr. Franklin entered the employ of the Radio Corporation's subsidiaries, it was without title. It is understood that he contemplated being placed in charge of all RKO Radio independent unit production. Mr. Franklin was, however, assigned to other duties, first in a theatre advisory post, and then as chief of theatre operations.

An Announcement

Late in July announcement issued from Mr. Aylesworth's pen:

"Mr. J. R. McDonough, executive vice-president of Radio Corporation of America, has been given a leave of absence from his executive duties in the Radio Corporation during the period of the receivership of Radio-Keith-Orpheum and its reorganization. Mr. McDonough will devote his full time to the activities of the various organizations of Radio-Keith-Orpheum and will report directly to the president. . . . Mr. Aylesworth states that the executive officers of the Radio-Keith-Orpheum organization will continue to function as at present."

Mr. McDonough had been long in the confidential service of Mr. David Sarnoff of the Radio Corporation of America.

Mr. Franklin said Wednesday: "I have an exceedingly high regard for everybody in the RKO organization, and I sincerely hope they have for me. My association here has been most pleasant. The reason for my resignation was that an excellent opportunity to enter production, possibly under the RKO banner, came along and I simply wanted to take advantage of it."

He promised an interesting announcement after a vacation. Meanwhile, at the RKO and NBC home office, Mr. Aylesworth was reported to be "out of town"—as usual—until Friday."

Mr. S. L. Rothafel—better known as Roxy—said: "I know nothing about Mr. Franklin's resignation."

The Radio City Music Hall opened at 8 o'clock on the night of December 26 and remained open until 2 o'clock on the morning of December 27. Mr. Rothafel was ill. Presently he was discovered in Texas—recovering from a basic operation. Meanwhile Mr. Franklin was in charge of the Radio City Theatre.

An Interview

On April 26, Mr. Franklin was interviewed by the New York Herald-Tribune, which said:

"While the matter has not been decided definitely, I feel there is a place for Roxy in the organization. He ought to be able to slide back into it in a place where he will fit without too great a disturbance."

During the first week in May, it was reported that Mr. Franklin gave a dinner to Mr. Rothafel, in honor of his return. According to the Herald-Tribune:

"Places were laid for twenty-eight executives, with Roxy at the head with Mr. Franklin and Mr. Aylesworth . . . . The executives also were represented by baskets of roses with their cards attached, all wishing good luck to the managing director upon his return."

Another Interview

On the day before the dinner, Mr. Franklin was quoted by the New York Journal as follows:

"We are glad to have Roxy associated with us once more and to work with him in establishing new standards of motion picture presentation. . . . In these efforts he will have the full cooperation of the entire RKO Theatres organization."

Harold B. Franklin was born in New York City April 4, 1889. He has been engaged in the exhibition of motion pictures since 1914, starting with M. A. Shea in Buffalo. He was later vice-president of Public Theatres, then president of Fox West Coast Theatres—and next, president of Hughes Franklin Theatres. This post he resigned, to commence his affiliation with RKO.

Educational Luncheon Marks Start of Eastern Production

Educational Pictures entertained about 60 persons at a luncheon Wednesday at the Paramount Astoria studio to celebrate the start of production in the east of approximately 20 educational two-reelers which will be produced by Jack White and Al Christie. The two will also direct their own pictures. Among the players who have been signed are Ernest Reue, Lillian Roth, Moran and Mack, Stoopnagel and Budd, Charles Judels, Tom Patricola and Tom Howard.

Open Theatres at Grand Rapids

Opening of the Regent theatre at Grand Rapids, Mich., and B. F. Keith's Empress, also at Grand Rapids, on Saturday, was announced by RKO Theatres and W. S. Butterfield Theatres.

HAROLD B. FRANKLIN

Warner Suit Is Postponed Again

Trial of the Department of Justice's years old anti-trust suit against Warner Brothers was postponed again this week in U. S. district court, New York, this time until November 6. The suit was an outgrowth of Warners' acquisition of First National.

Although no expressions have been forthcoming from the Department of Justice as to what effect the NRA will have on such government-instituted anti-trust suits, indications both in Washington and New York this week were that such action, including the current Warner suit, will be shelved after the industry's code is finally adopted.

Film Men in New York Mayoralty Campaign

The McKeel for Mayor committee in New York this week appointed Wayne Person of Weldon Pictures as chairman of its stage, screen and radio division. J. J. McCarthy of Paramount was made associate chairman, and Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce, chairman of the motion picture division.

The campaign committee is holding a luncheon at the Motion Picture Club next week, date to be announced later.

Meyer Golden Dies; Vaudeville Producer

Meyer Golden, RKO vaudeville unit producer, died early Tuesday while asleep at his home in New York. He was 63 years of age. Mr. Golden had been ill for the past 10 years and returned from Europe 10 days ago, where he had gone for his health. He is survived by two sons, Maurice and George, who will continue in the business.

Universal Promotes Manager

A. J. O'Keefe, former manager of Universal's Portland, Ore., exchange, has been promoted to the management of the Los Angeles office. G. C. Craddock, former Seattle salesman, will assume the management of the Portland office.
AT OPENING. (Below) Representing advertising, production and exhibition. At the New York premiere of Warner Brothers' "Footlight Parade" at the Strand are shown S. Charles Einfeld, Warner advertising executive; Busby Berkeley, dance director; and Charles Skouras of Skouras Theatres.

SHOT IN ACTION. Joseph Gibson, Universal Newsreel cameraman, shown "at the front" in Havana, this occasion being a battle between Communists and government troops. Later Gibson was shot in both legs as he was moving his camera to a better point of vantage in the thick of street fighting.

DISCOVERED. Wini Shaw, Cleveland cabaret singer whom Fox has signed, following screen tests for "Fox Movietone Follies."

HOST TO 600. (Below) Jack L. Warner presiding at the luncheon tendered Naval officers, federal lawmakers and prominent Californians at the Warner studio. Will Rogers acted as master of ceremonies. All studios were represented.

EXPLOITATION. Helen Hayes before the microphone at the NBC New York studios as she and John Beal broadcast a scene from MGM's "Night Flight," on a sponsored program prior to presentation of the film at the Capitol.
SIGNED. Suzanne Kaaren, New York stage actress and artists' model, who will make her debut soon on the screen, having won a Fox contract.

RETURNS. Continuing a career that began in the silent days, Lois Wilson has a prominent role in Ruth Chatterton's Warner picture, "Female." Thus was she snapped the other day at the First National Sunset Boulevard studios.

EXTENDS POLICY. Stanley W. Lawton, who has added the Broadway to the George M. Cohan theatre in New York as a popular price picture house.

IN DEBUT. This study being, we take it, the photographer's subtle symbolism for her "coming out party." For she is June Knight, who inaugurates her screen career with Universal's "Ladies Must Love."

WINNERS OF BASEBALL CHAMPIONSHIP. Members of the Erpi baseball team pose proudly following their victory over the Columbia team in Motion Picture Baseball League game. The score was 4 to 0. Shown are (back row) Moylan, Desmond, Acker, Manager Woodward, Bogards, Hoag, Borsani, Vanderbeck, Ditmer, Lee, (front row) Berg, Pustay, Heine, Carlsen, Clark, Martin and Turco.

MAID OF ANOTHER DAY. Katherine Hepburn as she appears in RKO Radio's production of the Louisa M. Alcott classic, "Little Women," recently completed and scheduled for early release. This will be Miss Hepburn's fourth picture.
PLAYS THAT HIT THE PICTURE IDEA

DeCasseres Reports on Screen Values of Five of Broadway's Newest Footlight Offerings

by BENJAMIN DE CASSERES

DeCasseres Reports on Screen Values of Five of Broadway's Newest Footlight Offerings

Van Bred name and its early Knickerbocker allatas at any price—even torture and murder.

She has reduced to quasi-idiocy a sister, whom she is always threatening with imprisonment in a secret wall safe-vault. She tries to disrupt her half-brother, Rip Van Bred, and his bride, a nurse, by a series of carefully woven suspicions and a heavy gun. Personally, I like the dick. Finally, she tries to murder the bride by shoving her in the vault, and then giving up the house.

The hunt for the bride in this creepy house is highly thrilling, and will be more so in the pictures. Then there are angles over the will, a string of pearls worth $800,000, and finally the complete collapse of Victoria, deserted, hugging her pearls.

It is a simple-minded melodrama, but it is a psychological study in pride and egotism.

With deft direction and an actress of the grim-severe type, "Double Door"—containing romance, thrill, horror, and an almost Caligurian atmosphere—can be made one of the high points of the screen for the gap and goose-flesh trade.

MURDER AT THE VANITIES

A comic essay might be written on the influence of picture titles on play titles. Personally, I like the titles; but I admit it is a matter of record that a good title never made a success of a bad picture or a bad title ever damaged a picture inherently. A. M. B. ("Murder at the Vanities," the dramatic-mystery-beauty-show concoction offered by the exotic-minded Earl Carroll, has a title that was made for pictures. And I believe that Carroll and Rufus King, who conceived this loose and lamentable thing, had pictures in mind when they did the deed. Even at that, with the title, it will take a lot of mental canoodling to land the screen values in "Murder at the Vanities" heads up.

It's "Broadway" and "The Phantom of the Opera" combined and ruined. There is a series of baffling murders going on the stage, off stage and up in the wings, while the performance of the Vanities is going on.

During a dancing rehearsal a dead girl is lowered from the top of the stage. Murdered. No one knows her. She is dressed for a Vanities part.

Arrives Inspector James Rennie, and the whole cast is made prisoner in Earl Carroll's cathedral.

More murders happen while the night performance is going on. Bela Lugosi walks around the stage in a Lexington Avenue Swami's costume. He has a dagger that he uses ever and anon, while in a black-out. Women scream while men murmur "Fire!"

Finally the inspector runs down the murderer—a crazy wardrobe mistress. Every one is suspected, there is a gag-man in the shape of a hungry and lowly-tongued assistant stage-manager, and plenty of room for songs, dances and roller-skating for the artifices of Hollywood.

Picture value, 60 per cent.

THE SELL-OUT

The attraction about the radio-story picture is that it allows some crooner—Bing or otherwise—to muscle in on the show. For that reason these pictures are just as present, so I'm told, going b.o. attractions, often as second fiddle on the program.

"The Sell-Out," by Albert G. Miller, is going to make good screen stuff. There are comedy and gangster angles played around the new beer-advertising ballyhoo. Here's foothold for some brand-new air-spoofing.

Gates Advertising Agency is on the skids. Widow, of the old Mrs. Grundy generation, who is head of the agency, takes over the Stitzel beer account. Consternation among the conservative employees.

Big Mike Angelo, who still runs the beer game in the State, busts in and threatens things. Now the comedy switch. Emily Burke, Big Idea girl, vamps Mike out of gun-play and "why not, Mike, become a legal racketeer—radio advertising?"

You could have slain Mike, but he's on. He buys a controlling interest in the radio company and does business with a rod on his desk—even holding a gun over the radio reviewers.

Now there blossoms some more charming angles. There is the love-approach between tough Mike and the morally up-stage widow. And when Mike learns that she has sold 49 per cent of the stock to Frogface Mazz, a brand-new kind of racketeer, there are some real load haw-haws. Hunky-dory fuis.

As a play, "The Sell-Out" went boom because of too much rush-work on it. But it is obviously a picture product.

Picture value, 75 per cent.

CRUCIBLE

Another prison story, by Hubert Connelly, and as a play it is about the crudest melodrama that I ever looked in on. But if the jail-break and pop-gun crime picture is still on its feet, "Crucible," properly re-shuffled, will produce some thrilling and breath-catching moments.

The set-up is in the Tombs. There is a phantom figure known as the Blight, who is the organizer of the jail-break.

Tom Deering, an innocent kid, is convicted of murder. He's in love with Rosemary Adair (shades of Harry Miner!).

Anychow, the kid is freed, and his brother Danny shoots the Blight in Rosemary's apartment.

"Crucible's" weakness is its conventionality.

Picture value, 65 per cent.
SOME SIGN; INDEPENDENTS PROTEST

(Continued from page 9)

is yet to be solved—and, if current expressions from Washington are an index, that they will not be solved without some strong suggestions from the immediate vicinity of the White House.

The motion picture, as has been pointed out by Motion Picture Herald before, is recognized by President Roosevelt as a most important medium to the people of these slightly United States. What it says and how it says it assumes, therefore, something more of importance in the national life than the mere function of amusement.

Meanwhile there was great importance in the address of General Hugh S. Johnson, recovery administrator, before the American Federation of Labor in Washington, variously reported by radio and the press Tuesday night, in which he stepped out with great candor and remarked that it was the present plan and view that the country was to be run by neither labor nor capital but by the whole people for the whole people, with the government operating as a governor and set of timing gears controlling the whole machine—to keep business from racing its motors, and to keep it from stopping on dead centers.

WASHINGTON SEES CODE GOING TO JOHNSON
by FRANCIS L. BURT
Washington Correspondent

With completion of a second revision of Sol Rosenblatt's code for the film industry, late Tuesday, film men in Washington and National Recovery Administration officials were hopeful that within a few days the agreement will be sent to General Hugh S. Johnson, NRA administrator, and thence to the White House for approval by President Roosevelt.

With the exception of the membership of the code authority— to be named after the code has been approved by General Johnson—the agreement now appears to contain its full quota of provisions and revisions, including those relating to agents and actors, which have been the subject of controversy and speculation for the past two weeks.

However, no claim is made by Deputy Rosenblatt in charge of amendment coders that the second revision is in the form in which it will finally be approved. Not only are there possibilities that further conferences with various groups in the industry may lead to changes, but the agreement has yet to run the gauntlet of the several divisions of the recovery administration—the legal division, the labor advisory board, industrial advisory board and the consumers' advisory board—any one or more of which may make amendments.

The latest edition, however, has met with the approval of many, it was disclosed by Mr. Rosenblatt, and several in the industry already have signed—in escrow, as it were—with the provision that their signature shall apply to the approved code if not substantially changed. Mr. Rosenblatt raised both these names.

There are others who probably will not sign, but their action will not in any way affect its operation, since the agreement will apply to all members of the industry when signed by the President. The final draft would become effective ten days following affixing of the President's signature.

The revising into the new draft climax a week of steady effort by Mr. Rosenblatt to bring into line all factions. Until almost the last minute, the proposal for establishing maximum actors' salaries was under fire. Also many conferences were going on with respect to agents.

The question of regulating so-called "excessive" star salaries was by far the outstanding feature of the week. Although it was certain there would be no provision in the National Recovery Act, nor any precedent in codes already approved, which would permit imposition of maximums upon salaries, there were many rumors that the President had demanded drastic cuts in the pay of headliners and that the code would set up a board to pass on salaries.

In accordance with the President's interest in actors' salaries and his desire that a study be made by the NRA to determine whether directors and stars, especially child actors, were being paid excessive salaries, was admitted late Wednesday at the White House.

The question of salaries has been variously rumored in Washington to have been raised during the conferences between the President and Mr. Rosenblatt two weeks ago, but the latter steadily has refused to confirm or deny the reports.

Establishment of a board to pass on actors' salaries is said to have been proposed by the producers and was the subject of a number of conferences between Mr. Rosenblatt and representatives of the industry, but was not included in the revised code compiled this week.

It was said Wednesday that Mr. Rosenblatt had been asked to investigate whether so-called child stars are receiving "unconscionable" salaries, but the impression was given that he will realize that the survey will cover the whole question of salaries—including actors' salaries generally and those paid to directors.

However, there is no salary limitation provision in the code but, on the contrary, under the provisions of the code, a producer will be able to auction themselves off under a provision that if a producer makes any offer for the services of any employee of another producer he must notify the employing producer to that effect, stating the full terms of the offer, and the employing producer is to have an opportunity to negotiate with the actor.

The same provisions call for the 'blacklisting' of any employee who refuses to accept his obligation to perform his obligations under any contract of employment.

One thing of interest to exhibitors was the decision to continue the provision which decrees that wages of the various types of employees in the chain of distribution will prevail on Aug. 23, 1933. The exhibitors had asked for the wage levels of July 1, when were in effect, wages having been restored to former levels in most localities by Aug. 23.

NRA Goes Sleuthing
On Telegrams of Protest

Coincident with the release of the revised code, Mr. Rosenblatt disclosed that a little detective work had been indulged in by the NRA administration to determine the origin of a large number of telegrams which had been received at the White House and by General Johnson, all very similar in nature.

As a result of the investigation, the deputy administrator displayed copies of "instructions" sent out by New Jersey and Eastern Pennsylvania groups of Allied, recommending that exhibits own or operate a theatre and that any contacts of any kind should have similar instructions sent direct to the White House. Exhibitors were to have employees send wires to the effect that if the code were approved they would be out of work and subjected to public censure. Business men were to wire that the tax of the pound they would suffer loss. Women's clubs and civic organizations were to wire protests demanding incorporation of provisions of morality.

The theatre owners were to send a second wire to General Johnson opposing the code. A quota of 5,000 telegrams from New Jersey alone was set by the organization, with each theatre owner to be responsible for from 35 to 55 or more, depending upon the size of his community. If 100,000 telegrams were sent to the White House, it was declared, "it would do the job" of defeating the code.

Exhibitors were told that if those whom they approached would not pay the expense of the wires, they were to do so themselves. Appendix was a list of arguments to be used in the telegrams with a note that they could be so used "but change the words."

It was admitted at the White House Wednesday that a number of protests against the code have been received from independent producers and exhibitors and it was indicated that a thorough study of the situation is to be made as result of complaints from the West Coast.

A scathing criticism of Mr. Rosenblatt's declaration that the Commission would study violations of the code was made by an independent exhibitor. He said that the Commission, which has already adopted the New York doctrine that the producers were the logical people to handle the situation, would have the power to vary the code to meet the needs of individual situations, that it could be nullified in certain cases, and that the commission was given no enforcement powers.

Commission Will Study Violations

The Federal Trade Commission, in keeping with its present scope of operation, will undertake the study and clearance of violations under the code, according to reports from Washington Tuesday. It is understood the National Recovery Administration's plan is to provide that violations are to be turned over to the Department of Justice for action, insofar as the commission has no enforcement powers.
PLEDGED TO MEDIATE LABOR DISPUTES

(Continued from preceding page)

nunciation Tuesday of alleged propaganda to flood the White House with demonstrations of protest from exhibitors, theatre employers, business men and others, was issued Wednesday at Washington by Abram F. Myers, general coun-

tel for control relations of producers and fringe employ-

ees in relation to the business of the producer.

Mr. Myers was permitted to address any employee under contract.

He was asked to give false statements to a producer in

negotiations for having violated or evaded, or attempted to violate or evade Part 5 of Article V of the code. (Rela-

ting to activities between stars and employees) The Code Authority may require public disclosure of the facts. Their acts, decisions and recommendations of the Code Authority would be under supervision of the Administrator.

Clause Governing Actor-Producer Relations

This clause, over which there has been consider-

able disagreement among theatre and Academy ranks, would prohibit producers, secretly or otherwise, from:

(1) Endorsing or employing an employee of any other professional organization or to add to or increase his adverse influence with any employee and with his employer with the effect of assuring employee's release, or a change in contractual terms.

Negotiating or offering negotiations to any con-

tract employee prior to 30 days of contract expiration.

When a producer offers employment to an employee under any of these given classifications he must make known his intentions, listing his terms, to the employ-

ing producer, and the new negotiations must not be conducted until the producer holds an opportunity to negotiate with such employee for his continued services. The employer shall have a free choice as to which offer he will accept.

The loss of Register status could be revoked, after a hearing, for violations.

Producers, or their employees, may hold or secure an interest in the business of an agent, only when they notify the Code Authority accordingly. The Code Authority may require public disclosure of the facts. Acts, decisions and recommendations of the Code Authority would be under supervision of the Administrator.

Blacklisting for Violators

Contrary to agreements which are found to have refused to perform their contractual obligations would be "black-

listed" for such period of time as designated by the Code Authority, and no producer disregarding such blacklist would be violating the last trade prac-

tice. Such employees shall not be permitted to distribute, nor exhibitors to show, pictures or black-

listed stars made during the period which the employee is on the black list. All parties would receive a hear-

ing. The procedures for the handling of any such viola-

tion could be held by the Administrator. A separately delivered violations of any one clause could be subject to such restrictions, prohibi-

tions, and exclusion as the Code Authority may see fit.

The Registrar shall be appointed and removed by the Code Authority, at will, and any act or decision of the Registrar shall be subject to review, reversal or modification by the Code Authority.

Cartoon Producers Covered in New Clause

Trade practices to govern the activities of cartoon producers come under another new clause of producers' unfair trade practices. Another code clause under unfair practices in distribution, eliminates newsreels in rules governing the booking of shorts with features.

In the last new clause to include "riders" in exhibition contracts is seen in a revised clause which would prohibit a distributor to require specific plans under which the product is provided for, specif-

ically, in the contract.

An entirely new clause in distributors' trade practices compels their exchanges to abide by the regulations promulgated by the Code Authority.

Under exhibitor-distributor practices, there has been inserted a new section which will govern cancellation privileges. The Code Authority.

There were other changes, all of a minor nature, which the new clauses governing both distributors and exhibitors.
MEXICO’S OWN FILMS
AROUSE CENSORS’ IRE

Charge Local Picture Distorts Revolution; Dispels the Idea
That the System Is Aimed Solely at Foreign Product

by JAMES LOCKHART
Mexico City Correspondent

It seems that those folk were in error who thought that motion picture censorship in Mexico is directed entirely at foreign products as a means of establishing high hurdles for films from abroad to surmount in an endeavor to protect and even coddle the struggling national production industry.

True, since film censorship started in this country several years ago, foreign pictures constituted practically all the targets for thumbs down action taken by the official reviewers. But, after all, it has been only a few pictures that have failed to make the grade down here, as far as the federal and state governments’ censors are concerned.

It is only fair to say that those pictures which were given the ban had things in them that were offensive to public dignity, and so on, this side of the border. All in all, Mexican censors are quite reasonable.

Banned Film Wholly Native

Now, for the first time since official censoring of pictures was begun in Mexico, a made-in-the-Republic picture, dealing with a tragic episode of this land’s history, spoken entirely in Spanish, written by a Mexican, directed by another, photographed by still another, acted by native players, in fact, a 100 per cent national production, has been ordered barred. This action was taken against “El Prisionero 13th” (“Prisoner No. 13”), done by National Motion Picture Production Company, an all-Mexican enterprise which began operations at studios in Mexico City about two years ago and has a number of sound features and shorts to its credit. This picture, the theme of which deals with episodes of the dark days of 1915, when Pancho Villa was ravishing the land and old General Huerta seized the Presidential chair, was ordered withdrawn by order of Provisional President General Abelardo L. Rodriguez.

Action Causes Surprise

The action caused much surprise in Mexican film circles and on the part of the public as well. Everybody wants to know how that a national picture, made entirely in Mexico in dealing with a Mexican historic episode, should arouse official ire. It was explained officially that numerous complaints about various scenes in the picture, which, it is alleged, distorted the true Mexican revolutionary spirit and gave a warped impression of the ideals of the Mexican Revolution, the great social movement that began in 1910, had been made to the chief executive by government officials and private individuals who had viewed the production.

The producing company’s officials conferred with high federal government officers in an endeavor to prevent their output from becoming a total loss. It was through these discussions that the government officers agreed to the company’s suggestion that it would eliminate scenes which had aroused objections. So the producers are now busy clipping and retaking about 20 per cent of the scenes in all films which it is estimated will tack around another $7,000 onto the production costs. In Mexico City government circles they are saying that it would be profitable for producers to become conversant with all Mexican history.

Poland Interested in Product

What Mexico is doing in the way of making pictures has inspired active interest in parts far removed from this land, geographically as well as in a linguistic sense. News that made-in-Mexico pictures are finding a ready acceptance in Latin America or Spain or are being given more than a local immediately north of the Rio Grande is something in itself. But now the ministry of foreign relations announces that the Mexican charge d’affaires in Warsaw has reported that such made-in-Mexico pictures as talking dramas and comedies, and scenic, travel, folklore shorts with sound and music, have attracted much attention in Poland, so much so that Sofilm, an import producing and distributing enterprise of the Polish capital, has asked him to arrange for acquiring such productions for exhibition in Warsaw and all the larger cities of that country.

The Ministry has passed along this good news to the native producers and it has not made them cry.

Two Portland Exchanges Open

National Film Exchanges have opened in Portland and Seattle, distributing old Tiffany and other films in Washington and Oregon. Northwest Film Exchange, also in Portland, will distribute in Oregon Pathe reissues, including “Red Hot Rhythm,” “Sailor’s Holiday” and others.

Loew’s Takes Buffalo House

Loew’s, Inc., will resume operation of the Great Lakes theatre in Buffalo when it reopens, expected in the fall. The lease was assumed late in 1931 by the Shea Operating Company, and now reverts to Loew’s.

Trans-Lux Reaches Canada

Trans-Lux theatres are expected to invade Canada in the near future, under the direction of a Canadian branch of the company now being formed in Toronto. Theaters will be in Toronto, Montreal and other centers.

Lenehan with National Screen

George Lenehan, former Pathe and RKO district manager, has been appointed representative of National Screen Service in the Pittsburgh territory. He succeeds Walter Freudenberg, resigned.

Coast Sees New Camera Truck

At the invitation of Majestic Pictures, technicians from 14 Hollywood studios attended a demonstration of a new type of camera truck designed by Majestic. The technical expert for Phil Goldstein, Majestic’s production head.

The camera head is capable of being raised by hydraulic pressure to required heights and can also be dropped down absolutely level with the floor of the stage, it was pointed out. This movement is on a specially constructed triangular casting which weighs approximately a quarter of a ton and a steady movement is obtained through the use of a specially patented handle valve which can be operated by the camera man, according to Majestic.

The entire perambulator and camera head weighs over a ton and is moved upon specially constructed duraluminum rails. The great weight of the dolly is carried upon rubber tires and the movement of the carriage upon these rails represents an improvement in camera steadiness, it was said. Various sets of these have been constructed, some circulate and some semi-circulate so that unique camera effects and moving shots can be secured. Dismounted from the rails, the perambulator may be moved upon its rubber tires for use as a standard dolly. Parts of this new mechanism are patented with rights being held by Majestic Pictures. Through the Academy of Motion Picture Arts and Sciences two of the large studios have asked for permission to reproduce the new dolly.

Tilford’s Cinema Classics To Make Several Series

Walter Tilford, former owner of the Tilford studios in New York, heads Cinema Classics, Inc., which is to make several series of short subjects. The first series will be 12 featurettes, “The Beautiful Sin,” with William Nigh directing. Following will be a group of musical shorts with screen and radio names.

Forms Supply Company

Harry Portman, former Loew’s European manager, has organized Commercial Laboratories, Inc., in New York, which firm will manufacture and distribute janitor and sanitary supplies for theatres, hospitals, and office buildings.

MGM Promotes Simons

Marion Lannon Simons, former Memphis MGM office manager, has been promoted to the home office sales department. Maurice Basse, Memphis booker, succeeds Mr. Simons.

Named Majestic Manager

Mark Goldman has resigned from the sales force of Columbia in Cincinnati to become manager of the Majestic exchange in Cleveland, succeeding M. A. Lobensburger, resigned.

Drops New York Office

Arthur Landau, Ltd., agency, has discontinued the office in New York of which M. S. Bentham was in charge.
“GAINED MUCH”, SAYS KUYKENDALL

by ED KUYKENDALL
President, Motion Picture Theatre Owners of America

Because there are so many varied and differing opinions as to what the proposed first revision of the Code as submitted by Mr. John Stark of the Motion Picture Theatre Owners of America feel that the exhibitors of this country are entitled to a fair and impartial analysis of the provisions and particularities of small theatre owners whom the MPTOA is “trying to protect,” said Ed Kuykendall, president, this week in the accompanying analysis of Sol. A. Rosenblatt’s First Revision of the Industry Code.

The Motion Picture Theatre Owners of America, through their representatives in the code activities, “have given up nothing and quite to the contrary have gained much for the small theatre owners” whom the MPTOA is “trying to protect,” said Ed Kuykendall, president, this week in the accompanying analysis of Sol. A. Rosenblatt’s First Revision of the Industry Code.

that 90 per cent of the problems can be fairly dealt with in a given time to the subsequent runs, thereby preventing the arbitrary withholding of product by the prior run.

5. ELIMINATIONS
A flat elimination of 10 per cent of product where the average price per picture is $250 or less on group license.

6. DESIGNATED PLAYDATES
On a given day of the week cannot be arbitrarily forced by the exchange without the consent of the exhibitor at the time of contract, and even where so contracted the designated date may be changed if unsuitable to exhibitor’s patronage on the designated date.

7. TYING SHORTS WITH FEATURES
Shall not be tied to exchange for force buying of more shorts than exhibitor requires.

8. FORCED BOOKING OF SHORTS WITH FEATURES OR VICE VERSA
This practice is outlawed where optional arbitration clause is agreed to by exhibitor.

9. OVERBUYING
Prevented where done for the purpose of depriving competitor of product.

10. SUBSTITUTIONS
Definitely defined with acceptance optional with exhibitor.

11. POSTER EXCHANGES
By threats of competition to induce exhibitor to sign a contract, are prohibited.

12. INTIMIDATION AND COERCION
By threats of competition to induce exhibitor to sign a contract, are prohibited.

13. DISTRIBUTORS’ EMPLOYEES
Prohibited from using positions to interfere with competitive buying where such employee has interest direct or indirect in competing theatre.

14. NON THEATRICALS
Prevented where unfair competition to established theatre.

15. BOX OFFICE RECEIPTS
Confidential information and their divulgence by a distributor or agent is prohibited.

16. PRICE ADJUSTMENT
Provided for where contract is bought on an average price per picture and all pictures not delivered.

17. COMPELLING IDENTIFICATION
All pictures must be designated by reference to star, director, author or descriptive synopsis on contract.

18. SELECTIVE CONTRACTS
Notice of selection or rejection must be given within twenty-one (21) days of date of availability, thus speeding up availability for subsequent runs.

19. UNFAIR COMPETITION
Relates, script books, lottery and coupons, throw-aways, two-for-ones and other similar methods of unfairly reducing admission prices are prohibited.

20. PREMIUMS
Prohibited by vote of 75 per cent of theatres in a given clearance zone.

21. INTERFERENCE WITH POSSESSION
Interference with negotiations or peaceful possession of a theatre by one exhibitor over another is prohibited.

22. INDUCEMENTS TO BREACH CONTRACTS
Or to procure unfair advantages or to deprive another of product are prohibited.

23. EXHIBITOR AS DISTRIBUTOR’S AGENT
Under instructions to forward film, the exhibitor for this purpose acts as the distributor’s agent.

24. DUAL FEATURES
And other similar matters. The MPTOA has always maintained that there are matters for local determination, and it has never sought to dictate its units their policies. We feel the conditions throughout the country are so varied that this, and similar problems, should be left to local determination.

B.I.P: Plans Drive On American Market
British International Pictures has decided to produce 15 instead of 25 pictures annually at a total cost of $5,000,000, according to Arthur Dent, B. I. P. official, in New York last week. The budget will be the same for the 15 as for the 25, he indicated. The American market is being taken seriously by the company, Mr. Dent said.

The executive noted two factors, adverse to the success of English films here, which he considers have been overcome. The first is the English accent, the other the lack of stars. He brought with him several completed films, featuring American players.

New Series for Jack Pearl
Jack Pearl, the “Baron Munchausen” of the radio, who has just completed MGM’s “Meet the Baron” in Hollywood, began a new series of broadcasts over NBC network this week. He is working on screen anecdotes and gags with Cliff Hall, the “Sharlee” of the radio, and Billy K. Wells, author of their material.
"A WOMAN'S PICTURE, AND A HELUVA GOOD ONE"

IRENE DUNNE shines as Lewis' heroine . . . her interpretation of Ann is a beautiful performance . . . she makes the positive honesty and capability of Ann shine through her every action and word.

_N. Y. Daily News_

Ann Vickers seen with Irene Dunne in fine portrayal . . . Miss Dunne is superb.

_N. Y. American_

Ann Vickers Stunning Picture . . . Irene Dunne achieves distinction in role of Lewis' heroine . . . women particularly will relish Ann Vickers . . . it is a fine story . . . brilliantly impersonated.

_N. Y. Daily Mirror_
IRENE DUNNE ★ WALTER HUSTON
ANN VICKERS

SINCLAIR LEWIS' GREATEST NOVEL
with
CONRAD NAGEL
BRUCE CABOT
EDNA MAY OLIVER

A PANDRO S. BERMAN
PRODUCTION
DIRECTED BY JOHN CROMWELL

Ann Vickers is a woman's picture and a
beloved good one ... chalk up a winning
performance for Irene Dunne in the title
role.

Motion Picture Daily
LIVING MUSIC DAY IN SAN FRANCISCO

Living Music Day, which originated in San Francisco as a boon to the use of musicians in theatres, held the spotlight last week more prominently than in previous years. The enlargement of orchestras and their use in theatres previously without, featured the event. The palatial Fox theatre has Ted Fio-Rito and his orchestra on the stage indefinitely. The Orpheum has Rube Wolfe in a marathon of ceremonies and directing his band. Von Roesser has returned to the Warfield to bundle an augmented group of musicians.

Cumulative Remedies

Each and all of the foregoing remedies shall be cumulative and no provision of this agreement shall, consecutively, and no choice of remedy shall bar the pursuit of any other remedy. Any action hereunder the Guild shall recover in the same action its costs and reasonable attorney’s fees in said action.

(3) This agreement may be signed by any member by executing a membership application expressly assented to in such contract. All such counterpart originals shall be the agreement and the entire contract shall be executed by the Guild. This contract may be entered into at any time, but between each and all of the members jointly and severally, and no consent to the validity of this agreement against any member by the Guild without limitation, of any express undertaking, of such member, or of any consistent term, of any contract, or any provision thereof, or any action heretofore or at any time thereafter, the Guild may, by its action hereunder of any action hereunder the Guild shall recover in the same action its costs and reasonable attorney’s fees in said action.

51% Consent for Cancellation

(6) This agreement may be rescinded by the written consent of the three-fourths (75%) of the Class A members.

b a better right in Hollywood to enroll screen players. Equity has variously called the Academy a "company union." Within the organization of the actor members of the Academy started to appear on the surface last March and April following the famous 25 and 30 per cent industry-wide production cuts and have assumed this mild revolt, which resulted in the accumulation of Conrad Nagel as president, Academy factors set about during the summer to strike a "new deal" for the creative workmen of the industry without any producer influence. This program was adopted by the membership in August and J. T. Reed was elected president, with all workers' branches supposedly getting a dumps will be shared by the organization's management and operations.

Three Forms of Guild Membership

The official application for membership in the Actors Guild, Inc., provides for three forms of membership participation in the organization, namely: Class A, entrance fee, $25; Class B, fee, $10; Class C, fee, $10. Accompanying each application is a paragraph which the applicant must sign.

The contract reads as follows:

Whereas, the entire motion picture industry has a been in a state of uncertainty and transition, and whereas working conditions in the industry have been so unfavorable for the betterment of the business without the cooperation of any other corporation, to the detriment of the industry, for the benefit of the members and the industry.

Whereas, actors are among the creators of motion pictures, and whereas, better working conditions for actors can only be obtained through the necessity of organizing actors.

Now, therefore, the members of the Screen Actors Guild, Inc., hereby sometimes called the "Guild," do agree with the Guild and with each other member of the Guild, as follows:

(1) If the Guild hereafter shall adopt a Code for an...
The chart, based on Motion Picture Herald’s tabulation of box office grosses, indicates the changes in receipts from twelve key cities during the period from January 3, 1931, to September 30, 1933. The receipts for the week ended January 3, 1931, were taken as 100%. The cities used are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland, and San Francisco.

**Sales by Majors Half Completed**

(Continued from page 11)

and Randforce, all of New York; Jansen-Von Herberg, Seattle; Lightman, Memphis; Poli, New Haven; Wometco, Florida, and Lichtman, Washington.

Paramount has completed all sales for the new season except in a few small situations, according to Robert Lichtman, advertising and publicity executive. Without divulging any figures he said that "Paramount is way ahead of where it was last year at this time." Among circuits with whom deals have been closed, in addition to the various units of the far-flung Paramount theatre system, are Loew’s, Fox West Coast, and RKO. These deals all have been consummated since August 1, Mr. Gillham said. The majority of pictures of the company are being sold on a flat rental basis, some on percentage and guarantee.

**Radio Sales Doubled**

"Our selling at this time is more than 100 per cent better than it was last year at this time," according to the office of Jules Levy, general sales manager for RKO Radio. "Deals have been consummated a little faster this year chiefly because we started later than in 1932. A considerable number of new accounts has been sold and this includes practically all large circuits, with whom dealers have either been closed or are now pending. A substantial portion of these are being sold on a percentage basis, according to the type of theatre, but we are now concentrating on smaller accounts. Terms are slightly higher, but then, business generally is so much better that terms which two years ago would have seemed ridiculous to the average exhibitor are now being accepted with little or no hesitation." Among circuits getting Radio product for 1933-34 are Balaban & Katz, of Chicago; Kinec-y-Willy, and Sanger, on which a deal is pending.

At Lichtman, vice-president in charge of United Artists sales, said Tuesday that while the company sells on a picture by picture basis, with virtually nothing sold in advance of production, the company’s 1933-34 schedule is now 50 per cent sold. "We are extremely satisfied with the progress of our sales," Mr. Lichtman said, "and I feel confident in saying that this season will mark a very definite turning point for the better in this industry." Some of the company’s product is sold on percentage, with a smaller proportion on a flat rental basis.

Although actual facts and figures could not be obtained from Fox sales executives, it was unofficially stated that the company’s sales are far better at this time than a year ago. It was indicated that in round figures sales have even passed the 2,500 mark set by Warner Bros. Exhibitors in the Middle West are said to fear the effects of impending currency inflation, particularly the probable results on film rentals, according to reports from that sector. Those deals have boosted their rentals, however, are said to have experienced less sales resistance than they expected, due almost entirely to improved business and a more optimistic outlook.

**Major company sales managers this week described as “decidedly liberal” the straight 10 per cent cancellation privilege on pictures which average $250 or less, which was agreed upon for the industry code by company heads and the Administration last week in Washington.**

Approximately 39 pictures from the annual output of the eight major companies would be subject to cancellation under the provision, they estimated.

"The theatre accounts eligible for the cancellation privilege as defined are numerically large," said one sales executive. "They will run into the thousands and will include a substantial part of the distribution revenue. Based on the major company product announcements the 10 per cent cancellation privilege would be apportioned over the eight companies as follows: Warner—First National, 6; Paramount, 6; Fox, 5; MGM, 5; RKO Radio, 5; Columbia, 4; Universal, 4, and United Artists, 4.

Throughout the summer in the Chicago territory the big sales issue rested in buying combinations. While distributors had no hesitancy in announcing they were negotiating with individual exhibitors who formerly booked through combines, counter action in early September before the public code hearings in Washington, took the form of a letter from Aaron Saperstein of Midwest Theatres, to local and downtown exhibitors, urging them to "stand pat" until the situation was defined. In the code submitted to the industry last week, and written by Sol A. Rosenblatt, deputy administrator under the NRA for the motion picture industry, the question of buying combines or their ultimate disposition was not mentioned.

**RCA Seen Cutting Losses in Quarter**

Noting some improvement in Radio-Keith-Orpheum Corporation, the Wall Street Journal indicated last week that Radio Corporation, of which RKO is a subsidiary, probably will show another loss in the third quarter of the current year, but declared the loss will not be as great as that of the first six months, when the deficit, after charges including depreciation and amortization, amounted to $1,268,212.

The financial newspaper also pointed to the probability that the company may in the final quarter overcome a good portion of the loss so far recorded this year, if business continues to improve. Dividends on the RCA A and B shares will not be resumed until there is a return to a profitable operating basis, the Journal indicated, despite the strong current asset position.

There is promise of further betterment in the RKO situation, the paper said, noting increased theatre attendance over the country. Business at the two Radio City theatres has materially increased, with losses proportionately reduced. RCA has an investment of $16,350,600 in RKO, owns 64 per cent of its stock and consequent control, and has $9,600,000 of its debentures.

**Film Theatres in Russia Show a Marked Increase**

The Soviet Russian newspaper Echo recently published motion picture statistical data indicating the number of so-called "permanent" cinema theatres in the country for 1932 as 27,001. This total is indicated as the result of a steady increase from a total of 7,251 in the country in 1927. The totals for the following years were: 1928: 9,756; 1930: 21,983; 1931: 23,533. Films are exhibited in villages, according to the report, only during six months of the year, with an average of one performance each day, while in the cities three and four performances are given daily throughout the year.
With GEORGE BARBIER, Lucille Gleason, Verree Teasdale, Donald Meek. Produced by Carl Laemmle, Jr., from the Sam H. Harris play, "Oh, Promise Me," by Howard Lindsay and Bertrand Robinson. Directed by Eddie Buzzell. Presented by Carl Laemmle.
"SPINACH!"

What's "spinach" got to do with the film business or with the box-office? ... PUH-LENTY, Mister, PUH-LENTY!...

Because when this picture gets circulating, "SPINACH" is going to be the country's newest wise-cracking byword...It's going to be just as famous as Eddie Cantor's "quack-quack" or Mae West's "Come Up and See Me Sometime!"... How? ... Why? ... What? ... Where? ... You'll find out all about it when Zasu Pitts tells it to the judge and jury in the funniest breach of promise case ever framed into court.

Special Note To Theatre Managers:
You can give your personal guarantee in your newspaper ads that this picture presents the funniest courtroom sequence ever filmed!

and ZASU PITTS in
and OH, BABY!"
BIOGRAPH STUDIOS
BACK IN PRODUCTION

Pioneer Plant Being Modernized for Joint Operation by Consolidated and Biograph; RCA Photophone Equipped

Biograph Studios, Inc., one of the oldest studios in the eastern section of the country, will return to active production early in December, under a deal completed by Herbert J. Yates, president and attempt to reach Film Industries, with RCA Photophone and Biograph. Independent producers in the East, therefore, will be presented with a modern studio, completely equipped by RCA and operated jointly by Consolidated and Biograph.

According to officials of RCA, that company has no financial connections with the deal, its only participation being the potential use of high fidelity equipment, technical facilities, and management and engineering. These RCA will control completely.

Yates to Continue Financing

A considerable amount of speculation has been heard the past fortnight as to who, or what interests, might be behind the projected deal. Officials on all sides have been busy denying that companies had financial interests in the matter, but it was intimated on more than one occasion that Mr. Yates himself was the chief financial backer. On Wednesday, after repeated efforts to talk to him, Mr. Yates declined either to deny or corroborate the reports that he was contributing the bulk of the new studio's financing. He did say, however, that Consolidated would continue its financing of independent production, and that much of it would be done in the Biograph studio.

The Biograph studio was built in 1910 and has been the scene of many of the early important productions and the home of equally important producers. It is located at 807 E. 175th Street, the Bronx, its original site.

The Biograph studio was the world's first great motion picture plant controlled by engineers who had developed authority and leadership in film technique. It was built under the supervision of the late Jeremiah J. Kennedy, who had been put in charge of the affairs of the Biograph company by the creditor Empire Trust Company in 1907. The motion picture industry was then in the throes of a patent war between Thomas Edison and the American Mutoscope & Biograph Company, with border line skirmishes amidst independents, pirates and infringers. The picture makers dared make no investments in adequate plants and equipment until after the formation of the Patents Company in December of 1909, an achievement shared by Mr. Edison, H. N. Marvin and George Kleine, with the help accorded Mr. Kennedy in the role of leadership.

The big Biograph plant up town, supplanting the old brownstone at 11 East Fourteenth street, was the first and most significant expression in stones and mortar of the campus of efficiency and sense of organization into the world of the motion picture.

In passing it is to be recalled that it was this same Jeremiah J. Kennedy, consulting engineer, who obligations motion picture plants should no longer be known as factories but as studios and laboratories. He realized this potential to interesting a class of employee above the level of "factory hand" intelligence.

Remodeling Under Way

Remodeling and general alterations, including sound-proofing of the studio's varying levels, will be already well under way, according to Robert H. Hammer, studio official. The plant will be completely ready for operation December 1, he said.

A new contract for Radio motion pictures, which will split the work between Consolidated and Pathe Exchange's laboratory at Bound Brook, N. J., went into effect October 1, with Pathe taking over the printing of Pathe News and the Van Beuren short subjects for KRO Radio, and Consolidated getting the remainder of the product. It is understood that the Pathe participation is, in part, a consideration for KRO's indebtedness on obligations outstanding since the KRO-Pathe acquisition.

Exhibitors' Screen Service, trailer producer and distributor, was bought by National Screen Service last week and passed under control on Tuesday. National immediately began the job of actually taking over and servicing theatre accounts on the acquired company's books.

Tenorone Subjects Aid Catholic Guild

The Catholic Actors' Guild of America has completed arrangements with Mentone Productions for a series of 13 two-reel variety and musical short subjects, which will be released through Universal. Proceeds will be used by the Guild for its sick and relief funds. The films will be shown over the country.

Guild members and other prominent stage, screen and radio personalities will appear in the subjects. The first of the series, titled "The Air and Off," was written by Ballard MacDonald, who also did the lyrics, while the music was composed by Milton Schwarzwald. In the cast are Nick Lucas, screen and radio singer; Adelaide Hall, colored entertainer; the Boardv Sardes and Murray, trio; Hizi Koye, Japanese prima donna of the Metropolitan Opera; Eddie Carr, mimic; Leon Balasco, orchestra leader; Oliver Wakefield, English comedian; Kelvin Keech, NBC announcer, and Sam Liebct, character actor.

Meyers Produces Comedies

Zion Meyers has been placed in charge of all comedy production at Columbia on the Coast. Rollie Asher will act as general assistant on story and production.

Zirn Loses Round In Paramount Case

The present status of Paramount Publix Corporation's original equity receivership under fire of a motion brought by Samuel Zirn, attorney for minority stockholders, to have the original receivership declared invalid, was continued by the U. S. circuit court of appeals Monday and Mr. Zirn's motion was dismissed.

Mr. Zirn also has before the court of appeals a motion seeking to appeal a decision of last summer looking to the receiver, Charles T. Hilles, Eugene W. Leake and Charles E. Richardson, and Henry K. Davis, federal referee in bankruptcy. A ruling is expected next week.

Motions for dismissal of the appeal on Monday were made by Godfrey Goldmark, representing the company and counsel associated with Root, Clark, Buckner and Ballantine. The motions were heard by Justices Manton, Hand and Plowden and the decision was rendered by Judge William Bondy in U. S. district court, New York, in June, and in handling the appeal, Federal Judges Joseph F. Gaffney directing payment by Paramount trustees of all fees connected with the action. The evidence amounted to $200,000, said to be principally in attorneys' allowances, is involved.

Asks Relief from Back Rents

Clarence E. Linz, of Dallas, Texas, receiver for Southern Enterprises, this week asked the federal court for relief from delinquent rents and for new leases on four first-runs in Texas, including the Melba, Dallas; Kirby and Metropolis, Houston, and Fort Worth. When the receivership was announced, more than $500,000 in back rents was due on these houses, according to Mr. Linz. Since February he has raised the rate of 10 per cent of the gross. The leases have from 12 to 18 years to run. He also asked the court to approve rental reductions on 15 houses.

On Thursday Referee Davis approved reorganization of three important units of Publix Enterprises, Inc., through a petition submitted by the trustee to form a new corporation for the theatres operated by A. H. Blank in Iowa and Nebraska, Karl Holbitze in Texas, and Hunter Perry in Virginia and Tennessee.

In the reorganization of the Nebraska and Iowa situations, the trustee will receive a large sum in cash and will retain one-half of the newly formed common stock. He will use the remainder of the $25,000 toward forming the corporation, and will receive a portion of the common stock. In addition, he is to manage the theatres under a special contract in which the trustee reserves the right to buy back the Blank stock under specified conditions.

Hoblitze Retained

Mr. Hoblitze will be retained as manager of the new corporation formed out of the interests in the Central United theatre chain. He will make a contribution of $25,000 to help form the new corporation and will receive one-half of the common stock. The trustee will retain the other 50 per cent.

Mr. Perry will manage the new corporation, to be formed out of three corporations, involving the Hoblitze-Tennant-Wulf and the bankruptcy held all the common stock, Publix Virginia and Publix-Newport News, of which the trustee held $25,000 in preferred stock of the common stock. Mr. Perry will manage the new corporation and will receive 49 per cent of the common stock, for which he will pay $10,000.

Radio Resumes Foreign Versions

Radio is resuming foreign version production after a year and a half, with a Spanish "Double Harness."
A gesture unique in theatre advertising occurred in Boston last Saturday, when Filmad Pictures took $1,000 worth of local ad space to acknowledge a courtesy extended by Metro. Weldon's "Damaged Lives" had played the Majestic for a week and was to be followed the next by "Dinner at Eight," but recognizing the volume of business, MGM was reluctant to take over the ad space until the independent could secure another. So Mr. Schenck's company voluntarily took back its opening a week. On Thursday "Damaged Lives" moved into the Park.

The Weldon ad, in announcing the switch, said: "Weldon Pictures trusts the public will receive Metro's great picture, 'Dinner at Eight,' with the same generous acclaim accorded 'Damaged Lives.'"

It is interesting for an independent to thank a major company for a courtesy, but quite another to spend $1,000 to do it for the benefit of the competitor's business.

After taking a peek at the financial statements of Fox and Columbia, we're convinced that pretty soon everything in the picture business will be out of the red except oursecretary'smanicure.

All Schacht, the coaching coach of the Senators' ball team (?), emerged last Thursday afternoon from under the crowded stands at the Washington ball park, with three little pigs (Disney patent pending), and a sign reading: "Who's Afraid of the Big Bad Giants?" But that was on the way of the single Senator victory. Mr. Schacht and his teammates learned later who was boss.

Our notion of a true patriot is a motion picture exhibitor who refuses to sell a ticket of admission to any one who hasn't signed the code.

Bookers in exchanging towns serving which have names of hopeless pronounceability might well learn when their brethren in Wales who book the place called Llanfairpwllgwyngyllgogerychwyrndrobwllllantysiliogogogoch. It is sometimes shortened to Llanfairpwllgwyngyll, but even this doesn't help.

Like the story of the heroine being saved from the oncoming train in the nick of time and the fan who sat through four shows figuring that eventually the hero would arrive too late, is this little incident that supposedly took place in White and McCurdy's Playhouse at Portland, Ore.

A little boy was keenly interested in watching the slide-trombone player in the orchestra pit. Finally, the lad became exasperated and remarked to his mother, "By gosh, he can't swallow it every time."

A piece of Paramount publicity does much to relieve the worries of the world. Says the caption:

ADela ROGERS ST. JOHN POOH-POOHs POLYANDRY

The motion picture business on Broadway halted activities of an hour or two last Thursday morning to read two historical documents: (1) Solomon Rosenthal's code; and (2) the first refusal of liquor ads to appear in the public press since the Secretary of State proclaimed adoption of the 18th amendment, and declared it in effect on January 17, 1920. Park & Tilford inserted the ad, which listed some 65 wines and liquors, including everything from Old’s "Adovert" to "Old Grand Dad" (16 years),

GREAT MINDS AT WORK, OR, THEY'RE TELLING US

"The intellectual life, if there is such a thing in Hollywood, is all supplied by the visitors."

—Leslie Howard

"I want to be an actor."

—Robert Montgomery

"I'm rather bored with myself on the screen."

—Gloria Swanson

"It looks as though the public wants to be entertained."

—A. H. Woods

"I am a somebody."

—Sylvea Sidney

"Songs must have ideas behind them."

—George White

PARA&utm’s ACE THEATRE, standing at the crossroads of the world on noisy Times Square, brought "fan-dancer" Sally Rand to its stage over the weekend, fresh from an appealed jail sentence at Chicago. Immediately the management entered the pretty miss in a nip-and-tuck—not a neck-and-neck—race with Minsky's burlesque "strippers" up the street.

Spicy advertising in New York newspapers carried full-length photos of Sally in the all-together—except in Adolph Ochs' Times, where the editors evidently figured that she might catch cold and so draped her with a brassiere and a pair of pants. Even the usual posture of the nude shot in its ad columns, times being what they are, while the Sun, trying to uphold its reputation as a "family" paper, tacked on an extra fan where it was needed most.

Nor did the city editors ignore Sally's fan dance. The Daily News sent Jack Miley up to the Paramount to take a look. He reported back that Sally's "shapely chassis was sheathed in just enough gauze to bind a busted finger," and that she exhibited plenty of what he called "epidemics," as she pirouetted about the Paramount stage "in a costume she'd mailed here for only three cents postage."

Back stage, the reporter heard from Sally herself, "I had to take my pants off to make money," she said, laughingly.

Chubby Stanley Hand, Epi sales executive, told us about a theatregoer at Norwood, N. Y., who, after reading a sign, "Wide Range is coming to this theatre," asked the manager of the Colonial what he was going to accord "this new-style six-barburner stove gas."

This pillar recently noted the arrival of twins in the household of Zach Freedman, production assistant at Radio City, and his wife, Irene Thirer. One week later Zach received a long letter from Panama, where the paragraph had been seen by a friend who had been lost to Zach some twenty years. How's that for coverage?

Solomon Rosenblatt thoughtlessly selected Metropolitan Home from pegs a week ago last Wednesday, to present his version of a film code. The staff was ready for him to make it—but only after changing some points, two bridge games (Cubertson system), and one lesson in reducing.

On the other hand, Mr. Rosenblatt indirectly did his part for the N.R.A., giving employment at our print plant, in order to meet the deadline, to a special crew of typewriter setters and an assortment of proofreaders, copyholders, printers' devil or two and the rusty vocabulary of the print shop foreman.

Any way, Mr. Rosenblatt's right hand man, one Hippolite Chavannes, distributed copies of the code at Washington—first to exhibitors—at 5:10 on the evening of Wednesday, October 4. Within three hours, Terry Ramsaye had read every one of the 13,450 words (actual count), specially transmitted by fast wire to his editors in Eastern newspapers. They later took Washington did not set a record, but the reading did.

Senator Huey Long went through the script of a proposed picture based on his career and is supposed to have eliminated all sequences that he considered unnecessary. Which prompted Ted Cook to remark, "That's like eliminating the leg sequences in a Dietrich picture."

And Ted suggests that if the studio finds it difficult to get an actor to portray the role of Huey Long, they should just use stock shots of the "Cave of the Winds."

When Marlene Dietrich returned recently to New York from a vacation in Europe, she was asked by ship reporters what she thought of Mae West. Whereupon she was supposed to have replied that she did not know Mae, had never heard of her and had not the slightest idea what Miss West did for a living, this despite the fact that they both are stars on the Paramount lot. Mae's box-office power was building importantly while Dietrich was in Europe. Anyway, how they later came from Paramount's Times Square headquarters the following quotation accredited to Miss Dietrich:

"Of course I know Mae West and I am a great admirer of her and her work. The quotation credited to me can be blamed on only one thing—my misunderstanding of the question asked by the reporters. For the five months that I have been in Europe I have spoken almost no English and I found it a little difficult to understand and answer the barrage of questions asked by the newspaper men who met me aboard the ship. I hope the reporters will forgive me for my mistake. I sincerely trust that Miss West will understand that I certainly did not intend to say that I did not know her."

Metros' Ivan Lebedeff—Russian aristocrat and bred to the regal accustomed of the Romanovs—was the youngest commissioned officer in the army and helped his country by capturing, single-handed, a whole-German general. He was condemned to death as a Royalist, then decided to come to America.

We are in receipt of a rather startling bit of press information from Mr. Aylesworth's National Broadcasting Company. The caption reads as follows:

"THE LORD WILL APPEAR WITH THE SOUTHERNAIRES"
"A SMASH! Has everything a picture should have! One of those pictures that should exploit itself even more than all the tricks of showmanship could. Certain to bang off a swell tune in any box-office!"
— HOLLYWOOD REPORTER

"An uproarious affair! On entertainment value or any other way you look at it, this looks in the bag!"
— FILM DAILY

"Tab this as a record wrecker. A cinch to sell! They've handed you everything!"
— MOTION PICTURE HERALD
What it Means

SCHENCK presents
F. ZANUCK
DUCTION

RAFT

JACKIE COOPER in

ERY

AT THE RIVOLI, NEW YORK

THE REVIEWS! THE BOX-OFFICE REPORTS!

With this UNITED ARTISTS RELEASE

"Gorgeous, stirring show...a gold standard
money-maker...grand entertainment.
Sets a prosperity pace for production
merit and box-office sensations!"
— MOTION PICTURE DAILY

"Gets the new company away to a
grand start! A money magnet
at any theatre!"
— VARIETY

"A knockout show with all money-
making ingredients, including
pathos, comedy, brilliant direc-
tion, exquisite mounting. Story
great! — SHOWMAN'S ROUND TABLE

Directed by
RAOUL WALSH
BRITISH MERGER MOVES POINT TO STRENGTHENING OF THE INDUSTRY

Associated British Cinemas and British International Affected by One Consolidation, Gaumont-British in Another

by BERNARD CHARMAN of London Correspondent Staff

To the dispassionate onlooker the struggles and schemings that go on between the nations—as, for instance, those now in progress among the European countries—are a matter of interest. But to those who by birth or location are more directly involved in these surgings and upheavals the issue is of much more vital concern. So, while you in America may look on in bewilderment and some amusement at the little-minded machinations of the European statesmen, we in England live in a maze begot of fear at the possible consequences of their folly.

I perceive something of an analogy between these conditions and the currents we now can see flowing through the internal structure of the British motion picture industry. Maybe it is not altogether justifiable to use the broad international canvas as a metaphor for the more restricted field of the film business, but there is nevertheless some similarity.

That the industry here is in the throes of a silent revolution, which will vitally affect its whole course of development, there can be no doubt, and events just now taking place indicate the beginnings of a process by which the whole structure eventually may be welded into a unified piece, distinct from the jigsaw of little bits of which it is at present composed.

"Omnia Gallia in tres partes divisa est," said Caesar, and were he living today he might make the same profound observation about the picture business in Britain. All Gaul is divided into three parts—and for "Gaul" substitute "the British film world."

There is the Gaumont-British organization, with its production, distribution and exhibition interests; the British International set-up, with equivalent facilities, and there are the independents. The independents we can rule out for the moment—they will not object, for it is their usual fate—and consider the case of G-B versus BIP. These two are the dominating influences here today, and according as to how they function so will the wheels of the whole industry revolve.

Merger Movements

Thus it will be realized that there is a deep significance in the latest events fostered by the two groups, independently of each other, it is true, but related in their purpose nevertheless.

About a week ago, as I write, the annual reports of British International and its affiliated exhibiting concern, Associated British Cinemas, were issued, and in them was announced a proposal to merge ABC completely into the parent body, reconstituting the entire organization as Associated British Picture Corporation. This step is to be ratified by shareholders of the two companies, who are asked to signify their approval of the financial maneuvers which the operation will entail, and that complete rights from production to exhibition will be centralized for the group in one self-contained unit.

Meanwhile, Gaumont-British has been preparing another plan, which in its turn is intended to consolidate the handling of output from that corporation's studios. This has been to link up into one comprehensive piece the various distribution concerns in which the G-B organization has gradually acquired interest, and so to coordinate the entire distribution of output from the studios at Shepherds Bush and Ilchester.

Consolidating Distribution

By this arrangement two of the oldest renting concerns in this country pass completely out of existence, and out of them is born—Gaumont-British Distributors, Ltd.

Formerly films produced by the corporation were handled by three companies, Ideal Films, the Gaumont Company and W. & F. Film Service. Earlier this year the two first-named were consolidated under the title of Gaumont-Ideal, Ltd., and that company in turn is now brought fully under control of the W. & F. unit, which forms the basis of Gaumont British Distributors. As the equipment organization corporation's activities were separated from the film renting side of the Gaumont Company (actually one of the oldest equipment houses in the trade) several months ago, the Gaumont-British group is now a self-sufficing body with an easily identified department covering each branch of its activities.

And so the stage is set for these two parallel organizations to each a powerful force, to work out between them the destiny of the British motion picture industry. Whether the BIP group will consider itself sufficiently strong to challenge the position of the G-B organization is a matter in question, or whether the outcome will be a closer understanding between the two is an alternative to ponder over.

Signs of Progress

All this is, of course, a part of that inexorable thing called progress. There may be some sentimental tear-shedding at the eclipse of the historic old concerns, there may be some woe for those inevitably displaced by the new order. But above all there is the realization that the welfare of the entire scheme of motion pictures is better served this way, and that by the cutting away of dead wood and simplification of the general structure, the industry will be in a better position to concentrate on the creation of product capable of compelling its own in all the territories of the world.

I think 1933, and the present moment in particular, will be looked back upon as one of the most vital in the history of the business.

The report and financial statement of BIP and ABC do not make as good reading as those of Gaumont-British published several weeks back. British International certainly has done fairly comfortably, with a trading profit of £132,395, and is to pay a dividend of 5 per cent. The circuit company, on the other hand, is down substantially on its net gains, and is not to pay a dividend on ordinaries.

There is significance in these reports, as well as those of Gaumont-British, reference was made to the increased burden of entertainments tax, which is blamed in part for the fall in profits, especially in the case of the American cooperative. For the past financial year the theatres became subject for the full year to higher rates of taxation than previously.

But in all, with the proposed merger outlined in the foregoing, BIP proposes the creation of additional capital to bring the total capital value of the new Associated British Picture Corporation up to £3,500,000 sterling. "In taking this step," states the report, "the directors consider that it is of paramount importance at this time to pursue a policy of merging the interests of the company and its principal subsidiary. Such a policy of coordination and consolidation will bring considerable advantages to both concerns."

Dent-Dicker Reported

There is one odd item that should be mentioned. This is the report that Arthur Dent, leading executive in the group, now returning from a hush-hush visit to the United States, is dickering with Columbia in respect of American distribution of BIP's product. Mr. Dent, the rumor has it, offers in exchange facilities for obtaining British quota product, an obligation with which Columbia find themselves faced since entering the distribution field here on their own account.

Warner and MPTO Settle Difference on "Gold Diggers"

Warner has settled its differences with the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware and with the ITOA relative to percentage terms for "Gold Diggers of 1933." Exhibitors will not have to pay more than 35 per cent of the film's gross, the deals also lacking a guarantee. The arrangement is also said to provide that in the event the exhibitor does not break even on the film the terms will be adjusted accordingly.

Exhibitors, in signing for the musical, are not under the necessity of including the 50 other Warner-First National pictures. In addition, the exhibitors is not required to take "Gold Diggers" with the other product. Warner has the right to sell the film independently of the others, or to include it. In some instances the company has been selling the film on a basis of 50 per cent of the gross.
ITALY DEMANDS FOREIGN FILMS BE DUBBED THERE, AND ADDS TO QUOTA

Also Calls For Tax on Dubbing and Synchronizing; Dropping Subsidy; Planning Prizes For the Home-Produced Pictures

by VITTORIO MALPASSVTI
Rome Correspondent

All foreign-produced motion pictures for the Italian market must be dubbed in Italy, effective this month, and there is to be an increase in the proportion of Italian films to be shown each year in comparison with foreign pictures, under a plan approved by the Council of Ministers.

Establishment of a tax on dubbing and post-synchronization is another project, the proceeds to go toward State prizes for those nationally produced pictures presenting special merit in artistic and technical execution.

Subsidy to be Dropped

On the other hand, the Government will suppress the subsidy established by the law of June 18, 1931, which was raised by an entertainment tax amounting to 2,500 lire per picture.

In other words, in order to place the national industry in a position to compete with the foreign industry, the Council of Ministers has perfected the law of March 25, 1927, providing for obligatory programming of Italian films in the proportion of one-tenth of the total number of pictures presented during the season from October 1 to June 30 of each year, and that of June 18, 1931, establishing prizes for the producers of Italian films, and has suppressed from the coming season its subsidy to the national industry of 2,500,000 lire a year.

One Italian to Three Foreign

The new provisions call for:

1. Compulsory showing during the season October 1 to June 30 of one Italian film for every three new foreign pictures presented by the first and second run houses in the key cities and in cities with a population exceeding 50,000.
2. Obligatory dubbing of foreign films in Italy.
3. Payment of a tax of 25,000 lire on the dubbing of each commercial film.
4. Exemption from payment of the tax on four dubbed films for the producer of one Italian film.
5. Institution of cash prizes to the producers of Italian films in substitution for the State subsidy.
6. Perfection of the system of commission examination of the artistic and technical qualities of films and nomination of a commission to establish prices of national productions to be obligatorily shown.

Universal Party Nov. 25

The Universal Club, employees' organization, will hold its annual dinner-dance at the Waldorf-Astoria in New York on November 25. It will be known as a "Circus Ball."

76 Clubs Invited To Film Council

With the aim of independently helping exhibitors select the best type of entertainment and recommending pictures suitable for children, rather than advocating censorship, the Better Films Council of Greater Kansas City has been organized under the sponsorship of Missouri Federation of Women's Clubs, Second District.

The 56 clubs in the Federation district, these 21 organizations have been invited to participate, and most have accepted:

- Business and Professional Women's Clubs
- University Women's Club
- Women's City Club
- Hotel Greeters, Soroptimist Club
- Women's Chamber of Commerce
- Women's Interdenominational Missionary Council
- Convention on Social Service of Council of Churches
- Daughters of Isabella, Catholic Women's Club
- Federation of Child Conservation League
- W. C. T. U., Anti-Tuberculosis Circle
- North Kansas City, Kansas City Colony of New England Women
- Kansas City Branch League of American Pen Women
- Book Chat Club

RKO-Cohen Deal for Palace Dropped; Changes in Circuit

By mutual agreement, the negotiations between RKO and Sydney S. Cohen concerning the contract held by Mr. Cohen of the Palace, on Broadway, in New York have been terminated, and the house will continue its present policy of vaudeville and pictures in a program for the RKO circuit.

Negotiations between RKO and Mr. Cohen fell through because of difficulties with certain phases of the vaudeville and film booking contracts. Herman Whitman has been appointed manager of the theatre.

Harold B. Franklin announced the transfer of the Cleveland theatres, Palace and 105th Street, from the Ohio division, of which Nat Holt is operator, to the midwest division of Nate Blumberg. This transfer becomes effective with the resumption of the policy of major vaudeville and pictures at the Cleveland Palace on October 6.

Vaudeville will be resumed at the Albee, Providence, on October 6. This theatre will play the major vaudeville attractions booked by RKO.

The Capitol, Trenton, has increased its prices five cents.

The only division in the RKO circuit which does not show net improvement against last year is the Ohio group of theatres, including Cincinnati, Cleveland, Columbus and Dayton. This, it was said by RKO, "is the result of the state tax on theatre admissions which is imposed on top of the Federal tax. The total tax on tickets in this territory is 20 per cent of the admission price."

Harris Circuit Now 20

Addition of two theatres by Harris Amusement Company at Pittsburgh raises to 20 the holdings of the company.

Death of Renée Adorée last Thursday in a sanatorium at Sunland, Cal., wrote the final defeat of a long-attempted comeback since tuberculosis forced her to leave the studio after completing MGM's "Call of the Flesh" in 1930. After seventeen months in a hospital at Prescott, Ariz., she returned to Hollywood this spring; but had to go back to various hospitals for treatment.

Miss Adorée, born in Lille, France, 31 years ago, was a dancer at 10 in her father's circus troupe that traveled all over Europe, but left circus life to fight her way to success on the screen in America. After a divorce from Tom Moore in 1928, she was married to William Sherman Gill, former New York newspaperman.

It was perhaps as the French girl opposite John Gilbert in "The Big Parade" that Miss Adorée was best known, but she was featured in many other silent pictures, among them "La Bohéme," "The Show," "Mr. Wu," "Forbidden Hours," "The Cossacks," "The Pagan," "Tide of Empire," "The Spoilers," "Redemption" and "The Singer of Seville."

Bud Pollard Takes Over Royal Studio, New Jersey

Bud Pollard, producer and director, has taken over the Royal Studios in Grantwood, N. J., which is to be reopened as production headquarters for the Pollard and other independent units. The plant is equipped with RCA, Western Electric and Independent sound systems. The studio, to be known as the Pollard Studios, will be formally opened with a dinner-dance and reception October 21.

Mr. Pollard will maintain New York headquarters at 125 West 45th street, operating under the name Pollard Productions. The company plans a series of features under Mr. Pollard's direction. Work on "Dance Hall Dames" starts next month, featuring Betty Hamilton and Mary Penfold.

Fox West Coast Shift Seen In Skouras Visit

The reorganization of the Fox West Coast circuit by January 1, 1934, and the retention of the Skouras Brothers as operators of the theatres, is understood to be the purpose of the trip this week of Charles Skouras to New York. He is believed to be consulting with Spyros Skouras and representatives of the Chase National Bank on the new alignment of the Coast circuits.

All salable properties of subsidiaries of Fox West Coast Theatres are to be offered for sale this month by Referee McNabb. The properties are estimated at $5,000,000 value.
The motion picture camera appears ready to discharge part of the standing debt to its parentage. This child of gears and glasses, busy building an industry for commerce and a medium for entertainment, now has rewarded its science fathers with

a motion picture camera that shoots 2,000 frames a second, 7,200,000 in an hour, and records the time as well.

Last week Electrical Research Products, Inc., J. E. Otterton president, placed the motion picture on the service of industry and science in a new form with the introduction of a high speed, 16 mm. timing camera capable of photographing simultaneously both action, in from 30 to 2,000 frames a second, and a time record, in fractions of one-thousandths of a second.

Cracked Glass Like Snowflakes

At the laboratory experiments, pieces of cracked glass from a shattered electric light bulb resembled to us slowly drifting snowflakes under the photography of the high-speed camera. A flashlight's instantaneous glare produced the effect of slowly lighting a stage. The white-tinted ash from a cigarette burn seemed to move sluggishly. And all of these actions took place in not more than 26/100th of a second while being photographed in minutest detail, we were told.

The service of this new branch of motion picture photography to industry and science is plainly indicated, they informed us. A means of measuring deflection and displacement, of catching the hitherto elusive flash movements of the ejection of a shell, the whirl of an 80 h.p. motor and the explosive action of gases in a combustion chamber, are a few of the known possibilities cited.

In the dark chambers of the small testing booth we witnessed the projection of other phenomena caught on celluloid by this new lightning-like eye. Running water from a faucet appeared like a steady stream of jelly. The wink of an eye seemed to take minutes. Contact between a driver and a golf ball appeared to deflate the ball to two-thirds of its original size.

Later we learned that pictures taken by this new camera had revealed to one of America's largest automobile manufacturers a defect which had jeopardized one of the most important parts of the mechanism, a defect which months of research had failed to unearth to the naked eye.

Timing in Film Printing

One of the largest motion picture printing and developing laboratories was unable to discover the reason for imperfect timing in its mechanical processing. The camera solved the problem in a few minutes.

The camera, a joint development of Bell Telephone Laboratories, Electrical Research Products and Eastman Kodak Company, in many ways drives home the growth of the "Kirby Race Timer," introduced by Electrical Research Products at a Columbia-Syracuse track meet in 1932. But it took more than that to record and film phenomena with the lightning rapidity of a piston rod or a Bendix drive.

Such a camera did exist, Erpi said, one of foreign manufacture, but it weighed several hundred times as much and cost a small fortune. Accordingly, the development engineers of Bell, Erpi and Eastman pooled their knowledge and resources, The result was this new high-speed camera.

Can Be Handled by One Man

The finished, demonstrated model weighs 28 pounds. It can be moved by one man, can be mounted on a tripod and tilted in any position. Its angle while in operation and, according to Erpi, it can be made available at only a fraction of the cost of its foreign contemporary.

The time is recorded by a precision electric clock driven by a current generator which consists of an electrically actuated tuning fork. The fork is thermostatically controlled with a current cycle accuracy of one part in 25,000 under any operating conditions of outside temperature ranging from minus 20 degrees to 120 degrees Fahrenheit. In temperatures of from about 40 degrees to 90 degrees the current has a cycle precision of better than one part in 100,000. The clock indicates time on three concentric revolving discs giving the time in minutes, seconds and hundredths of a second or in seconds and thousandths of seconds. The image, as well as the moving object is photographed by the camera, so that a permanent record of both time and action is recorded simultaneously on the film. The clock picture occupies but one-eighth of the film.

The 16 mm. camera is of the non-intermittent type and affords continuous electrically driven operation up to 200 feet of film.

Removing Causes of Waste

Time alone can determine its full sphere of service. New fields will undoubtedly open up. Today it admittedly bridges a chasm never before covered by science, according to its sponsors. Conceivable causes of waste in manufacture that have never been discovered because the human eye was too slow to catch their source, appeared exposed to us by the high-speed photography in an irrefutable record. It is conceivable, also, that new developments have been retarded because of the lack of an adequately slow motion picture study of recurring and non-recurring phenomena moving with such rapidity as to escape any known form of visual retention. This camera, it was pointed out, can make an indelible record of such happenings so that they appear to be in slow motion and permit scientific study on a basis of detailed movement.

The Ministry of Trade and Commerce of Yugoslavia has prescribed regulations regarding the makeup and operation of the recently organized State Film Central, according to George R. Canti, American trade commissioner in Berlin, who has forwarded to Washington a translation of a recent article in the Belgrade "Politika."

The registration fees, Mr. Canti reports, will amount to approximately a present rate of exchange for each American film brought on the Yugoslavian market. The State Film Central is an independent office under the Ministry of Commerce and Interior, with its membership composed of two representatives of the ministry, and one each from the Ministry of Education, the Central Press Bureau of the Council of Ministers, and the Ministries of Interior, Social Politics and Health, War and Navy, and Finance.

The Central periodically will summon as experts representatives of domestic producers, distributors and exhibitors who will be needed for each exchangeable proportion of the Central are to manage and control production, import and trade in motion pictures; to sponsor domestic production; to render assistance to educational efforts and a useful propaganda of pictures. All films to be shown must be submitted first to the Central for registration and possible censoring. A complete exhibitor record is kept by the Central. Theaters are required to show a certain percentage of domestic product, and at each performance one or several subjects of a cultural nature.

Radio Broadcasts Made Part of Old Roxy Programs

A new alliance between the motion picture theatre and radio was launched recently by Howard S. Cullman, operating and managing for the Roxy, New York. An agreement whereby the program of an important commercial sponsor will be broadcast regularly three times a week from the stage of the Roxy marks an arrangement in which a broadcast is a feature of the program, Mr. Cullman said.

"It has long been known that radio audiences have a distinct desire not only to hear but to see their favorite performers, and that there is an enormous market for the mechanics of broadcasting," Mr. Cullman said.

All programs will be broadcast with the facilities of Station WOR and will be created by Hanft, Meteger, Inc., agency.

Famous To Reserve 25% Of Time for British

Famous Players Canadian Corp., intends to reserve 25 per cent of its playing time for British films for 1933-34, N. L. Nathan, president, announced last week. Mr. Nathan's contention that more money will be made for all concerned than under a higher United States' film percentage for the circuits' 2000 films.

"The Canadian public is now sold on the better type of British product," Mr. Nathan said, "largely attributable to the campaigning of this organization which probably helped in a large measure to kill the quota law in Canada."
MOTION PICTURE HERALD

October 14, 1933

BRIEFLY...

VINCENT G. HART, of the Motion Picture Producers and Distributors of America, has been appointed by Governor Lehman of New York to be a delegate to the National Tax Conference October 16 to 20 in Phoenix, Ariz. . . .

WALTER PEVER, who has been named Oregon representative of National Theatre Supply Company, has headquarters in Portland. . . .

A three-year contract from Nov. 11, 1933, covering exclusive distribution of the newly formed Cinema Show-off Service, was announced this week by C. Lang Cons, president of Hollywood Sales Promotion Corporation. . . .

AL DEZEL, of Road Show Pictures, Chicago, has taken over distribution rights to "Seventh Commandment" for Missouri territory. . . .

LES KAUFMAN, formerly of Publicis, has joined Columbia's exploitation staff, succeeding Fred Marshall, who now is handling New England exploitation for Columbia, with headquarters in Boston. . . .

Majestic Pictures on Monday opened its own office in Portland, Ore., with Andy R. Deitz as manager and George Stern as his assistant. . . .

Paramount plans to proceed with construction of long-planned theatres in Glasgow and Liverpool, each to seat 3,000. . . .

"Comedians" is the name of a new comedy short series to be made in Hollywood by Davin Miller, film editor, and Tzoy Orr, theatrical publicity director. . . .

SAM JAFFE, formerly associate producer for Radio, has dropped his plan to produce independently "The Mad Dog of Europe" and has joined Columbia as assistant to Sam Briskin, general manager of the studio on the Coast. . . .

WILBUR MORRIS, formerly publicity representative for Radio, has joined the Hollywood Fox publicity staff to assist JOHNNY MILES on the Jesse L. Lasky unit. . . .

EVELYN EGAN, formerly with the Christie casting office in Hollywood, has taken over casting for Phil L. Ryan productions. . . .

Actors' Guild Election Contest

Two groups, headed respectively by George M. Cohen and Gerald Griffin, are contending for official posts with the Catho-

Super N arous. Annual election is set for October 21. Mr. Griffin has been president for the past two years.

$125,000 Fire Razes Theatre

The Strand theatre at Berwick, Pa., was destroyed by a $125,000 fire Monday that spread to the adjoining Palace theatre, though the damage there was slight.

Columbia Promotes Marshall

Columbia Pictures has placed Fred Marshall in charge of exploitation for New England, with headquarters in Boston, succeeding John Curran. . . .

New Frame Line Leader

A new opaque frame line leader was announced this week by Consolidated Film Industries.

SIGNED.

COLUMBIA

David Burton, director; Joseph Schilller and Richard Cromwell, players, given contracts. . . .

Jack Osterman signed for a two-reel musical. . . .

Mando Ehrune and Fern Emmett engaged for "East of Fifth Avenue." . . .

Shirley Grey, Henry Wadsorth and Wheeler Oakman added to "Hold the Press," Phil Rosen directing. . . .

Mary Brian and Donald Cook assigned to "Fog," Albert Rogell directing. . . .

EDUCATIONAL

Cecilia Parker given contract. . . .

Jack White signed as producer-director. . . .

Benny Davis, James Hanley and Chester Hale girls engaged for new Musical Comedy series. . . .

Junior Coghlan signs for new frolics of Youth series. . . .

FOX

Will James, author, given role in "Smoky." . . .

George E. Stone joins "Frontier Marshal." . . .

Claire Trevor replaces Sally Eilers in "Jimmy and Sally." . . .

Guy Usher added to "Bad Game." . . .

MG M

Una Morkel, Esther Ralston and Myrna Loy awarded new contracts. . . .

Borden and Katherine DeMille join "Viva Villa." . . .

Madge Evans assigned to "Transcontinental Bus." . . .

Richard Boleslavsky directing. . . .

William Stack and Linda Aragon added to "Tarzan and His Mate." . . .

Chic Sale and Una Merkel selected for "Comin' Round the Mountain." . . .

PARAMOUNT

Gregory Ratoff and Lew Cody engaged for "We're Sitting Pretty." . . .

Dorothy Rogers, Donald Reed and Katherine DeMille join "Viva Villa." . . .

Camelot Evans assigned to "Transcontinental Bus." . . .

Richard Boleslavsky directing. . . .

William Stack and Linda Aragon added to "Tarzan and His Mate." . . .

Chic Sale and Una Merkel selected for "Comin' Round the Mountain." . . .

RKO Radio

Fred Astaire engaged for two pictures. . . .

Alice Gable, singer, added to "Flying Down to Rio." . . .

Gregory Ratoff cast for "Break of Hearts." . . .

UNITED ARTISTS

Billie Burke given player contract. . . .

UNIVERSAL

James Whale replaces Robert Wyler in directing "By Candlelight." . . .

Margaret Sullavan cast for "Little Man, What Now?" . . .

Richard Quine joins "Councilor at Law." . . .

James Whale to direct Boris Karloff in "A Trip to Mars." . . .

Roger Pryor in "I Like It That Way." . . .

Harry Lachman directing. . . .

WARNER-FIRST NATIONAL

Ralf Staub joins directional staff at Brooklyn studio. . . .

William Powell and Bette Davis cast for "The King of Fashion." . . .

UNITED ARTISTS FIELD CHANGES

Louis Goldstein has been named sales manager of the United Artists exchange in Milwaukee, and Clive R. Waxman has succeeded Donald W. Glennie as office manager at Detroit.

MAJESTIC LOUISVILLE SUB-BRANCH

Majestic Exchanges of Ohio, operating in Cincinnati and Cleveland, has opened a six-room branch office in Louisville. . . .

Big Feature Rights Exchange of Louisville, owned by Col. Fred Levy, will represent Majestic.
The Worst Woman in Paris
(Fox-Lasky)

Love in Kansas

Don't let the title mislead you into believing that this show is a racy, zippy, scandal-tinted yarn of the gay French metropolis. Rather it's a Kansas farm story, a picture of a woman who sacrifices her love dream so that while two were bitterly disappointed more would be made happy. It might just as easily be shown in a church auditorium as in a theatre. Neither chapters suggested by the title tone are absent; color and atmosphere that will be expected are only relative. There's little action; dialogue carries the story.

The real punch is wrapped up in the Peggy Vaze-John Strong romance situation, with Mary a satellite. Tiring of Parisian gayety and the companionship of Adolphe, Peggy is inured in a Kansas train wreck wherein she saves a child's life. Taken into the Strong home, love quickly develops for her and John, who is the only thing in little Mary's life. It inspires John, principal of a small school, to accept the presidency of State College. Then Peggy decides that her international reputation can be the making of John and his family, holding such a dignified position. Amid much dramatic and bitter heartache for the lovers, which of course opens the way for Mary to comfort John, Peggy returns to Paris. Using her wealth to enable the playboy shipping magnate, Adolphe, to rehabilitate his fortunes, they marry and the finale is atmospheric. The Parisian night life again, with Adolphe prone to flirt upon the slightest provocation.

The picture will be difficult to sell. The sacrificer angle should stimulate understanding and sympathy for the woman. The fact that the show is so radically different from what is suggested by the title is a definite handicap. Adopt a line of publicity that suggests the worst woman in Paris is really a real woman who is capable and courageous enough to eliminate herself from an idyllic rural romance.—MCARTHUR, Hollywood.

The Sweetheart Of Sigma Chi
(Monogram-W. T. Lackey)

College Comedy-Romance

In every way this picture has the entertainment and showmanship values that make it worthy of a spot on any exhibitor's program. It's a lively, sparkling, collegiate yarn, bubbling with the glee and spirit of youth—fraternity boys and sorority girls. Novelity in idea and treatment sets it apart from the formula rah-rah stories, giving it an atmosphere of naturalness that eliminates any semblance of forced theatrics. Clean, clever, gay and stimulating from beginning to end, the coeds are a carefree, happy-go-lucky gang who never become involved in an objectionable situation. There is a charming romance here as well as comedy in both action and dialogue, contrasting drama that's significant but never heavy and a thrilling climatic sports spectacle. It should appeal to all classes of fans, adults and kids, but particularly to the high school and collegiate crowd.

Music assumes an important function. Several variations of the Sigma Chi melody constitute the theme song. Two others number, "In the Prime" and "Truxton Wall" which feature Ted Fio-Rito and his orchestra, should click with audiences.

The novelty of building the story around crew rather than football should prove a potent novelty.

Against the campus background, with all the related student activities, we have Bob, a big, strong, silent oarsman, finally falls hook, line and sinker for the campus siren, Vivian. Enlivened by his pals and learning that Vivian makes a hobby of collecting frat pins, he calls off his romance. Ready to quit school, bitter after the bump, Vivian is plenty of fun for his senses when the stroke-oar, Morley, breaks his arm while out joyriding with Vivian. Heading the call of school spirit, he makes his peace with the real and all the race is on. It's a thriller, but Raligh is trailing his chief rival until the coxswain, Harry, shocks into Bob's ear that Vivian still loves him, and then comes the exciting garrison finish to victory.

There's just about everything any one needs to sell to real business in this show. Names, with Buster Crabbe, Mary Carlisle, Florence Lake and Charles Starrett heading the list, are more than adequate. And there's another, Eddie Tolan, who plays Gladys, Bob's woman, who, as they leave the theatre, there's an unusual value to the show in that it is based on the old song, "Sweetheart of Sigma Chi," and is dedicated to that collegiate group.

You can well afford to spend money in considering that the picture has possible contacts with individual members and grad-groups. Also go after the high school girls and boys with hammer and tongue. The show is the kind of stuff they like to see on the screen. Be sure that the song numbers get plenty of plugging and put more than the usual effort into building up the novelty of the great crew race. Don't ignore the adults. Let them know the show will surprise them in more ways than one.—MCARTHUR, Hollywood.

Walls of Gold
(Fox)

Dramatic Romance

Essentially a semi-sophisticated dramatic triangular romance, "Walls of Gold" is the story of a man who felt that faith and love had no place in marriage and that romance was for love-sick children. A standard set-up, true, but it is one that many times has demonstrated its box office power.

Jeanie, in love with Barnes, is dazzled by the lavish attentions showered upon her by her wealthy uncle, Gordon. Her heart still with her first love, she marries Gordon and the disappointed Barnes transfers his affections to her younger sister, Honey. A recognized tragic motif prevailing, Jeanie rapidly is robbed of all her happy illusions and Honey dies during childbirth. Jeanie, preparing for a different experiences a final humiliation as her husband is involved in two more beyond-the-pale affairs, the discovery that the picture is based on a story in his home. Finally the unhappy lovers pick up the broken thread of early romance.

There is plenty of material of which alert showmen can take good advantage. The title has an unusual ring that can be made more glamorous by catching critics. With Sally Eilers, Norman Foster, and Douglas Fairbanks, Jr., headlining the cast, there is enough personality value further to heighten the story-title assets. The advantage that the picture is based on a story by Kathleen Norris is a factor that should be capitalized in appealing to her many readers. Provocative copy, built along the "can wealth and luxury insure happiness" line should be expressive of the picture's tone.—MCARTHUR, Hollywood.

The department deals with new product from the point of view of the exhibitor who is to purvey to his own public.

Charlie Chan's Greatest Case
(Fox)

Mystery

The delightful and often humorous characterization of Warner Oland as Charlie Chan makes for more convincing deduction in the run-of-the-mill mystery film and therefore it should be much more successful at the box office. Oland has made here, as in others of the same story, a completely appealing figure of the late Earl Derr Biggers' famed fictionalized Chinese-American. His intonational Chinese-American "Ralph" engagages his battered and complaining vehicle of transportation, a true "flyer."

This particular film has all the elements of
"MAEDCHEN IN UNIFORM?"

Shot at sunrise on the battlefield of Paramount’s "DUCK SOUP", you see reading from right to wrong: Daniel Boone Marx (Groucho) Zeppoleon Marx (Zeppo) Mussolini Marx (Chico) and Harpo, the Little Corporal, completely disguised as a standing army.

The
FOUR MARX BROTHERS
in Paramount’s
"DUCK SOUP"
Directed by LEO McCAREY
The Girl from Maxims

(London Films)

Force of Naughty Nineties

An effervescent affair introducing the indis- cernible boy who makes little efforts to conceal a fluffy little Parisian dame from his none too sympathetic wife. The saucy little lady, played with extraordinary vivacity by Frances Day, is an unrestrained little can-can dancer, and she lets go some naughty lines, and gets into some risque situations. While her husband, the doctor, struggles hopelessly to free himself. There is freshness about the atmosphere and the usual Kords brilliancy about the treatment and the photographic interests are great, and there is some delightful comic work by Leslie Henson as the doctor, and by a cleverly contrived woman doctor.

The whole thing oozes gaiety, elaborate set- tings including shots of can-cans, night cafes, bachelor clubs and gambling dens. The easy laughter maker played any place, though the talk is distinctly English—MOORING, London.


Doctor Petrony (Fox) 

Leslie Henson

Madame Petrony

Lady Tree

Miss Hartman

Le General

George Smithson

Stanley Holloway

Doctor Bull

More than faintly reminiscent of another in similar vein released a short time ago, Fox's—and Will Rogers'—"Doctor Bull" is definitely Showmanship entertainment for the masses and perhaps for the classes. The locale, the settings, are of the home variety, being the typical middle class home and all extremely familiar, pleasant and appealing.

There should be, of course, no overlooking of the title role and Will Rogers' name, which is to be sold for all it is worth, and that should be
... AND THE VILLAINS STILL PURSUED HER!
Says Groucho to Harpo in PARAMOUNT'S
"DUCK SOUP"..."ride like fury, if you run out of
gas, get Ethyl... if Ethyl runs out, get Mabel!!"
You Made Me Love You (British International)

Thelma Todd as a Shrew

When William Shakespeare wrote his "Taming of the Shrew" he may not have heard of motion pictures, but his idea of the tempestuous woman certainly motivates this story which forms the first British film to star Thelma Todd.

Thelma teaches Mary and Doug the secret of filming Shakespeare: they must forget the old comic routines, be their natural selves, and play the comedy. British International has forgotten to give poor old Shakespeare a credit title, unless Stanley Lupino is Shakespeare reincarnated.

Here is his wild, wild woman, married and tamed by a resourceful man. The man in the case Stanley Lupino, a vendor of an old wine in new bottles. His style is frankly knockabout: his gags are always fresh and new. He is not a Shakespearean, but he has been able to capture some of the magic of a honeymoon sequence which presents the novelty of a first night among the pigs and cows, during which he makes a lily of the whole of the glowing bride.

It may be that Thelma Todd could have had a less Marxian partner than Lupino for her first English film, but whether or not her script, direction and support had been better, she could not have given a finer performance. It is a part that is well suited to her, one that should appeal to the mob: it is solidly directed: moves fast and furiously: has still, and introduces one of the best novelty song numbers written by the oncoming British song writer, Noel Gay.

Chief among them are "What's Her Name" and "Why Can't We?" the latter crystallizing this writer's view that since British theatre operators certainly should make a packet of money with this picture. American exhibitors might ask themselves, "Why Can't We?"—Morning, London.

Produced and distributed by British International.


Pamela Berne.......................................Thelma Todd
Tom Day............................................Stanley Lupino
Harry Berne........................................John Lodge
Jerry..................................................Garland Rawlinson
Gail Daly............................................Jane Curnow
Dale Seur............................................Charles Mortimer

JACK AND THE BEANSTALK

(P. A. Powers)

Excellent Novelty

The familiar tale of "Jack and the Beanstalk" has been done into an amusing and fantastic cartoon in color by Ub Iwerks, the first of a series being produced for P. A. Power. A satisfactory color treatment is afforded and a first-rate instrumental and vocal accompaniment is provided.

Hitting the market at the moment when there is great and well-merited excitement over another sensationally successful cartoon in color, this new series should find a welcome spot on thousands of theatre screens.

The initial subject of this series is well-acted and has the potential of amusing figures effectively animated. The story is appropriately fanciful and bizarre.

Running time: 6 minutes.

THE BIG BENEFIT

(Universal)

Excellent

Considerable entertainment is provided in this story of the Mentone series. A group of youngsters gives a benefit for a swimming pool. As the youngster goes into the act, a fade-in brings the star into action, and there's variety fun from several of the performers as Rae Samuels, Bill Robinson, Bobby Jordan and Leon Janney. The exhibitor can expect good words from his customers after the show.—Running time: 21 minutes.

Mickey's Tent Show

(Columbia-Darmour)

Good Comedy

Laugh—a-second comedy, this should hit both adults and youngsters right on the funny bone. Against an atmospheric carnival tent show background, Mickey and his Fontaine Fox cartoon gang are set to stage a juvenile circus.

But the inevitable pest, Shlindy Davis, sore because the gits lummovers from their plans, concocts a scheme to mess up the party. Stealing his dad's radio, he sets the instrument up on the stage, and we get a good laugh out of the kid performers. As the kids act up, inviting the clown to imitate the strong man, flying ring artists, bearded lady, etc., Shlindy's father goes in search of his treasured radio. He finds it just as the wrath of little Billy is being wreaked upon the music box with a hatchet, the music playing until the last tune is broken. Mickey, naturally, is suspected of being the villain, but truth will out and Stinky gets a dose of woodshed medicine. Two specially laughful numbers, the animal calliope gag and Mickey's ludicrous lampooning of Mae West, are worth the price of admission. The show moves fast, has plenty of farcical numbers and carries enough novel comedy to interest the audiences.—Running time: 18 minutes.

Out of the Ether

(Columbia)

Fair Cartoon Comedy

A welcome surprise introduces this Krazy Kat subject. In an operating room, busy headquarters, is a quartet of assisting surgeons, a mysterious wielding of knife, saw, this and that, under way, while in the amnestheatre an assembly watches attentively. The assistants part company, and there's Krazy Kat, the operation completed, and the radio working. He mounts a magic carpet with it, and visits cartoon representations of radio singers in action.—Running time, 7/5 minutes.

Queen of the Underworld

(Principals)

The Bear at Work

A happy thought is the title of this subject in the "Conflicts of Nature" series. It actually treats of the hectic yet orderly life of bees, the massed shots of making bees removing a sliver of wood equivalent to a castration of men eating off a huge log. Within its field the picture is a lively six minutes. How the patron seeking amusement may unlock a way or may not be another matter. Frederick Shields describes developments, the microscopic studies being by Louis Toulhurst.—Running time, 6 minutes.

Goofytone Newsreel No. 2

(Universal)

Good Idea

There's a refreshing thought behind these newsreel burlesques, from original sketches by George Prame Brown, but in this second issue there is the handicap of over-prolongation of several subjects. One of the better bits is a Swedish dialect turn that really sounds like Swedish dialect.—Running time, 10 minutes.

Her Majesty—The Queen Bee

(Principals)

Insect Study

The exhibitor will know his own community best as to reaction to the subjects in the "Conflicts of Nature." The closeups of the larvae and the bees scarcely can be called amusement, but there should be interest in the less-close-range portrayal of the life of bees and the microscopic study by Louis Toulhurst. Exhibitors should note the singing one of the bees to the larva as "souvenir of a brief honeymoon." The narrator, Frederick Shields, provides the necessary light comment to make up a completed pattern.—Running time, 6 minutes.

Turkey in the Raw

(Vitaphone)

Amusing

There is a good deal of rather active amusement in this comedy, featuring Gus Shy, as the inept but, inescapably, benevolent husband, whose wife refuses to have her brother-in-law for a Thanksgiving dinner, but invites her own sailor brother. However, the turkey, gets one and sometimes thing under his belt, and proceeds to invite a host of books to the house, meet unexpectedly and cut the sailcloth and carouse some hectic, but rather entertaining comedy of the slapstick variety in and about the house.—Running time, 20 minutes.
SKIP IT! Groucho Marx, as Rufus T. Firefly, Dictator of Fredonia, takes a few steps in the right direction in PARAMOUNT’S "DUCK SOUP"
Answer to Question No. 187

Bluebook School Question No. 187 was:
(A) Draw sketch of a simple, easily constructed tester for both plug and cartridge fuses. (B) How arc fuses marked as to their voltage and amperage capacity? (C) At what various points are fuses required? (D) Must every circuit, regardless of its capacity, have fuses? (E) Does blowing of a projector circuit fuse necessarily indicate fault in the circuit?

The following made acceptable answers:

There were a very great many excellent drawings sent in by projectionists in answer to Section A of this question. I feel it would be unfair to single out any one of these, many of equal excellence made by projectionists, hence to side-step that I am going to publish the one made by W. Ostrum, a young man serving his apprenticeship (unless I am in error about the "apprenticeship") under Dale Danielson, a Bluebook School "student" and a projectionist of Russell, Kans. Anyhow I know the two study together. Here is the drawing:

(B) G. E. Doe says, "Plug fuse voltage and amperage capacity is stamped on the brass cap. Amperage capacity usually is stamped on the center contact. Also plug fuses of under 15 amperes capacity have a hexagonal mica-covered recess in their caps, whereas those of larger capacity have one of different shape. Link fuses should have their amperage rating stamped on their metallic terminals. Cartridge fuses have their voltage and amperage capacity combination marked on their barrel. Some have it stamped on the ferrule."

(C) The following is almost the exact copy the answer of dozens of school fans: "The various points at which fuses are required are, (a) main service fuses located ahead of main switch, (b) fuses for emergency circuits, (c) fuses for each individual emergency light, (d) fuses for exit and running lights, (e) fuses for projection circuits, (f) main fuses for house lighting, (g) fuses for individual circuit, (h) fuses should be installed where ever a change in size or wire occurs." I have a grave suspicion that some of you must have looked at page 119, Vol. I of the Bluebook!

(D) Messrs. Evans and Rau say, "Every circuit, regardless of its capacity or what it is used for, should be protected by its own individual fuses."

(E) M. G. Greig answers, "The blowing of a projector circuit fuse does not necessarily indicate a fault in the circuit. It may be due to a sudden influx of current because of some condition outside the circuit itself, or to some combination of circumstances, such as, for example, shortening of the arc combined by a rise in line voltage."

Cameramen on Coast Resent Action of Cinematographers

The cameramen's union in Hollywood is actively antagonistic as a result of the attempt by the American Society of Cinematographers to form a company union, and charges coercion between John Arnold and the Producers in attempting to develop a working agreement between producers and the ASC. The ASC represents about 227 men, while the union represents 750.

It is estimated that in the event the Society should win in its battle for unlimited hours, for which purpose John Arnold was sent to the Washington code hearings, more than 400 cameramen would be numbered among the unemployed. The union is emphatic in demanding limited hours as a means of creating more jobs.

Miller Is Named to Head Screen Writer Conciliation

Seton I. Miller has been appointed chief conciliator on the commission on conciliation, arbitration, ethics and discipline by the executive board of the Screen Writers' Guild in Hollywood. Mr. Miller replaces John Emerson, relieved because of illness.

Ernest Pascal and Arthur Koerber have also been appointed to the board to fill vacancies left by the resignation of John F. Goodrich and Houston Branch. Samuel Ornszit has been elected to the executive board to replace Louis Weitzenkorn, resigned.

RCA-Victor Denies Green Charge

The RCA-Victor Company, of Camden, N.J., has denied charges of William Green, president of the American Federation of Labor, that it was violating the NRA labor protective clause by forming company unions. The company claims every employee has the right to join the A. F. of L. if he so desires.

Henry Steinbrecher Dead

Henry Steinbrecher, active in Cincinnati theatre circles, died last week.
HOT FROM HOLLYWOOD!

Two New Season M-G-M Pictures PREVIEWED TO TERRIFIC ACCLAIM!

JEAN HARLOW in a role they'll cheer, with LEE TRACY
(“It’s a Wow!” says Hollywood Reporter)

“BOMBSHELL”

with FRANK MORGAN
FRANCHOT TONE—PAT O’BRIEN
UNA MERKEL—TED HEALY
Directed by VICTOR FLEMING

JACK PEARL
JIMMY DURANTE
“MEET THE BARON”

with ZASU PITTS
TED HEALY and his Stooges
EDNA MAY OLIVER
and The
Metro-Goldwyn-Mayer Girls
Directed by WALTER LANG

“WILL give good account of itself in all spots,” says Coast
Daily Variety

“AT YOUR SERVICE! FREE!”

At your M-G-M exchange! Eight-page press book with press stories, exploitation tie-ups and ads, 6 col., 4 col., 3 col., 2 col. and 1 col. Showing how to tell the public that your theatre is the leading show shop in your town. The Major theatre is the one using the Major product. Tell the folks! Mats are at your branch! Get some today, FREE!
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<tr>
<th>Theatres</th>
<th>Current Week</th>
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<td>Boston</td>
<td>“Don’t Bet on Love” (U.)</td>
<td>20,000</td>
<td>“Midnight Jack” (Radio)</td>
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<td>“I Loved a Woman” (F. N. and “Before Dawn” (Radio)</td>
<td>9,500</td>
<td>“To the Last Man” (Para.) and “Frigilame” (Fox) (2nd week)</td>
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<td>Fenway</td>
<td>30c-44c</td>
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<td>“The Solitaire Man” (MGM)</td>
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<td>“Too Much Harmony” (Para.)</td>
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<td>“Golden Harvest” (Para.)</td>
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<td>“Morning Glory” (Radio)</td>
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<td>“No Marriage Ties” (Radio)</td>
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</table>
Stirring revolt of a wife against a man who used their marriage as a smoke screen for his indiscretions...and repaid her loyalty by refusing her the right to motherhood. A woman's picture of tremendous emotional appeal...with gorgeous settings, stunning gowns.
<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hollywood</strong></td>
<td>Picture</td>
<td>Gross</td>
<td>Picture</td>
</tr>
<tr>
<td>Chinese</td>
<td>$2,500</td>
<td>50c-$1.65</td>
<td>“Dinner at Eight” (MGM)</td>
</tr>
<tr>
<td>W. B. Hollywood</td>
<td>$3,000</td>
<td>25c-55c</td>
<td>“Gold Diggers of 1933” (W. B.)</td>
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<tr>
<td><strong>Indianapolis</strong></td>
<td>1,100</td>
<td>25c-40c</td>
<td>“My Weakness” (Fox)</td>
</tr>
<tr>
<td><strong>Kansas City</strong></td>
<td>2,800</td>
<td>25c-40c</td>
<td>“Too Much Harmony” (Para.)</td>
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<tr>
<td><strong>Los Angeles</strong></td>
<td>1,300</td>
<td>25c-40c</td>
<td>“Brief Moment” (Col.)</td>
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<tr>
<td><strong>Los Angeles</strong></td>
<td>1,000</td>
<td>25c-75c</td>
<td>“Stage Mother” (MGM)</td>
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<tr>
<td><strong>Mainstreet</strong></td>
<td>3,049</td>
<td>35c-40c</td>
<td>“Morning Glory” (Radio)</td>
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<tr>
<td><strong>Midland</strong></td>
<td>4,000</td>
<td>25c</td>
<td>“Dr. Bull” (Fox)</td>
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<tr>
<td><strong>Newman</strong></td>
<td>2,000</td>
<td>25c-40c</td>
<td>“Lady for a Day” (Col.)</td>
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<tr>
<td><strong>Uptown</strong></td>
<td>2,000</td>
<td>25c-40c</td>
<td>“Beauty for Sale” (MGM)</td>
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<tr>
<td><strong>Los Angeles</strong></td>
<td>1,610</td>
<td>35c-55c</td>
<td>“The Masquerader” (U. A.)</td>
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<tr>
<td><strong>Filmlaire</strong></td>
<td>859</td>
<td>40c-50c</td>
<td>“Red Head” (H. Bregstein)</td>
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<tr>
<td><strong>Loew’s State</strong></td>
<td>2,145</td>
<td>25c-55c</td>
<td>“Doctor Bull” (Fox)</td>
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<tr>
<td><strong>Los Angeles</strong></td>
<td>3,000</td>
<td>25c-75c</td>
<td>“Carnival Loves” (S. R.) and “South of Panama” (S. R.)</td>
</tr>
<tr>
<td><strong>Orpheum</strong></td>
<td>2,220</td>
<td>35c-35c</td>
<td>“Indra Speaks” (Radio) and “Ladies Must Love” (U.)</td>
</tr>
<tr>
<td><strong>Paramount</strong></td>
<td>3,596</td>
<td>25c-55c</td>
<td>“Too Much Harmony” (Para.)</td>
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<tr>
<td><strong>RKO</strong></td>
<td>2,400</td>
<td>25c-75c</td>
<td>“Lady for a Day” (Col.)</td>
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<tr>
<td><strong>W. B. Downtown</strong></td>
<td>3,400</td>
<td>25c-75c</td>
<td>“Gold Diggers of 1933” (W. B.)</td>
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<tr>
<td><strong>Minneapolis</strong></td>
<td>1,640</td>
<td>25c-40c</td>
<td>“Voltaire” (W. B.)</td>
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<tr>
<td><strong>Lyric</strong></td>
<td>1,238</td>
<td>35c-45c</td>
<td>“Turn Back the Clock” (MGM)</td>
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<tr>
<td><strong>RKO Orpheum</strong></td>
<td>2,900</td>
<td>35c-45c</td>
<td>“Brief Moment” (Col.)</td>
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<tr>
<td><strong>State</strong></td>
<td>2,300</td>
<td>25c-45c</td>
<td>“Forch Singer” (Para.)</td>
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<tr>
<td><strong>World</strong></td>
<td>500</td>
<td>25c-75c</td>
<td>“The Rebel” (U.)</td>
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<tr>
<td><strong>Montreal</strong></td>
<td>2,547</td>
<td>25c-60c</td>
<td>“If P. F.” (Empire) and “She Had to Say Yes” (F. X)</td>
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<tr>
<td><strong>Capitol</strong></td>
<td>2,154</td>
<td>25c-60c</td>
<td>“Charlie Chan’s Greatest Case” (Fox) and “Pilgrimage” (Fox)</td>
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<tr>
<td><strong>Imperial</strong></td>
<td>1,914</td>
<td>25c-60c</td>
<td>“La Pliévé” (French)</td>
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<tr>
<td><strong>Loew’s</strong></td>
<td>3,115</td>
<td>35c-65c</td>
<td>“Mary Stevens, M.D.” (W. B.)</td>
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<tr>
<td><strong>Palace</strong></td>
<td>2,600</td>
<td>25c-75c</td>
<td>“Broadway to Hollywood” (MGM)</td>
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<tr>
<td><strong>Palace</strong></td>
<td>2,372</td>
<td>35c-60c</td>
<td>“Emergent Jones” (U. A.) and “Parole Girl” (Col.)</td>
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<tr>
<td><strong>New York</strong></td>
<td>1,012</td>
<td>55c-$2.20</td>
<td>“Dinner at Eight” (MGM)</td>
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<tr>
<td><strong>Astor</strong></td>
<td>549</td>
<td>25c-40c</td>
<td>“The Power and the Glory” (Fox)</td>
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<tr>
<td><strong>Cameo</strong></td>
<td>470</td>
<td>35c-15c</td>
<td>“Stage Mother” (MGM)</td>
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<tr>
<td><strong>Capitol</strong></td>
<td>470</td>
<td>35c-15c</td>
<td>“S. O. S. Isberg” (U.)</td>
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<tr>
<td><strong>Galey</strong></td>
<td>838</td>
<td>55c-1.65</td>
<td>“Berkeley Square” (MGM)</td>
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<tr>
<td><strong>Hollywood</strong></td>
<td>1,543</td>
<td>25c-11c</td>
<td>“Wild Boys of the Road” (F. N.)</td>
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<tr>
<td><strong>Mayfair</strong></td>
<td>3,250</td>
<td>35c-85c</td>
<td>“The Power by the Glory” (Fox)</td>
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<tr>
<td><strong>Palace</strong></td>
<td>2,530</td>
<td>25c-75c</td>
<td>“Too Much Harmony” (Para.)</td>
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<tr>
<td><strong>Paramount</strong></td>
<td>3,700</td>
<td>35c-90c</td>
<td>“Thunder Over Mexico”</td>
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<tr>
<td><strong>Rialto</strong></td>
<td>2,200</td>
<td>40c-65c</td>
<td>“The Bowery” (U. A.)</td>
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<tr>
<td><strong>RKO Music Hall</strong></td>
<td>5,045</td>
<td>35c-1.65</td>
<td>“An Vickers” (Radio)</td>
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<tr>
<td><strong>RKO Roxy</strong></td>
<td>3,700</td>
<td>25c-55c</td>
<td>“Moonlight and Pretzels” (U.)</td>
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<tr>
<td><strong>(14 days)</strong></td>
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<td>“Secret of the Blue Room” (U.) (13 days)</td>
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**THEATRE RECEIPTS—CONFIDENTIAL**

- High 9-9 “Dinner at Eight” | 36,656
- High 3-25 “King Kong” | 14,600
- Low 4-15 “Grand Slam” | 8,975
- High 2-18 “State Fair” | 7,900
- High 4-10 “MGM” | 2,000
- High 8-19 “She Had to Say Yes” | 12,000
- High 8-5 “The Sign of the Cross” (2nd run) | 2,500
- High 8-2-5 “Picture Fugitive” | 15,000
- High 6-10 “Below the Sea” | 3,500
- High 8-12 “Tugboat Annie” | 11,000
- High 7-22 “Storm at Daybreak” | 3,500
### Theatres

#### New York (Continued)

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<th>Theatres</th>
<th>Picture</th>
<th>Current Week</th>
<th>Gross</th>
<th>Previous Week</th>
<th>Gross</th>
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<tbody>
<tr>
<td>Roxy</td>
<td>6,200</td>
<td>25c-55c</td>
<td>27,500</td>
<td>&quot;Shanghai Madness&quot; (Fox)</td>
<td>22,000</td>
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<tr>
<td>Strand</td>
<td>3,600</td>
<td>25c-85c</td>
<td>23,500</td>
<td>&quot;I Loved a Woman&quot; (F. N.)</td>
<td>28,500</td>
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#### Oklahoma City

| Capital        | 1,200   | 10c-14c      | 3,200 | "Turn Back the Clock" (MGM) | 3,300 |
| Criterion      | 1,700   | 10c-90c      | 4,500 | "Torch Singer" (Para.) | 5,500 |
| Liberty        | 1,500   | 10c-30c      | 3,500 | "Ladies Must Love" (U.) | 1,700 |
| Victoria       | 400     | 10c-36c      | 800   | "To the Last Man" (Para.) | 60 |
|                |         | Delco "(Radio)" | 700   | "Diagnosed" (Para.) | 60 |

#### Omaha

| Orpheum        | 3,000   | 25c-40c      | 10,000| "I Loved a Woman" (F. N.) and.. | 6,500 |
| Paramont       | 2,900   | 25c-90c      | 7,750 | "The Power and the Glory" (Fox) | 6,750 |
| World          | 2,500   | 25c-35c      | 5,500 | "Turn Back the Clock" (MGM) and.. | 5,850 |

#### Philadelphia

| Alldine        | 1,300   | 40c-65c      | 9,000 | "Bitter Sweet" (U. A.) | 4,800 |
| Arcadia        | 600     | 25c-35c      | 2,700 | "Midnight Club" (Para.) | 2,000 |
| Boyd           | 2,400   | 40c-65c      | 14,500| "Penthouse" (MGM) | 10,500 |
| Earl           | 2,400   | 40c-65c      | 11,500| "Her First Mate" (U.) | 13,500 |
| Fox            | 5,000   | 35c-75c      | 16,000| "The Power and the Glory" (Fox) | 19,000 |
| Karlton        | 1,200   | 30c-35c      | 4,000 | "Secret of the Blue Room" (U.) | 3,000 |
| Keith's        | 2,200   | 25c-40c      | 4,500 | "Paddy, the Next Best Thing" | 5,500 |
| Stanley        | 3,700   | 40c-75c      | 20,000| "One Man's Journey" (Radio) | 21,000 |
| Stanton        | 1,700   | 30c-35c      | 9,000 | "Broadway to Hollywood" (MGM) | 8,000 |

#### Portland, Ore.

| Broadway       | 1,912   | 25c-90c      | 6,900 | "Penthouse" (MGM) | 6,500 |
| Liberty        | 1,800   | 25c-90c      | 3,000 | "Tarrant the Fearless" (Principals) | 2,850 |
| Music Box      | 2,000   | 30c-40c      | 4,000 | "Morning Glory" (Radio) | 4,000 |
| Oriental       | 2,048   | 35c-35c      | 2,000 | "Headline Shooter" (Radio) | 2,000 |
| United Artists | 945     | 25c-90c      | 5,300 | "I Loved a Woman" (F. N.) | 5,100 |

#### San Francisco

| Columbia       | 2,100   | 50c-115.50   | 11,300| "Mayor of Hell" (W.B.) | 10,000 |
| El Capitan     | 2,900   | 10c-40c      | 10,000| "Gold Diggers of 1929" (W. B.) | 10,000 |
| Embassy        | 1,380   | 35c-50c      | 5,000 | "Dr. Bull" (Fox) | 6,000 |
| Filmatte       | 1,400   | 25c-90c      | 5,000 | "Patience Blonde" (Col.) and.. | 8,000 |
| Fox            | 4,600   | 10c-35c      | 10,300| "Wives Beware" (Regent) | 6,000 |
| Golden Gate    | 2,800   | 25c-65c      | 12,000| "Lady for a Day" (Col.) | 1,900 |
| Orpheum        | 3,000   | 15c-40c      | 12,300| "The Big Broadcast" (Radio) | 14,500 |
| Paramount      | 2,670   | 25c-75c      | 13,000| "I Loved a Woman" (F. N.) | 9,000 |
| San Francisco  | 1,495   | 25c-90c      | 8,000 | "Charlie Chan's Greatest Case" (Fox) and.. | 6,000 |
| United Artists | 1,200   | 25c-90c      | 5,000 | "This Day and Age" (Para.) | 3,500 |
| Warfield       | 2,700   | 25c-90c      | 19,000| "Goodbye Again" (F. N.) | 20,000 |

#### Seattle

| Blue Mouse     | 980     | 25c-55c      | 3,750 | "I Loved a Woman" (F. N.) | 3,500 |
| Fifth Avenue   | 2,750   | 25c-55c      | 6,300 | "Paddy, the Next Best Thing" | 7,500 |
| Liberty        | 2,000   | 10c-25c      | 3,500 | "A Study in Scarlet" (World Wide) | 4,000 |
| Music Box      | 950     | 25c-55c      | 3,250 | "Morning Glory" (Radio) | 5,250 |
| Paramount      | 1,650   | 25c-55c      | 5,000 | "This Day and Age" (Para.) | 5,750 |
| Roxy           | 2,275   | 25c-50c      | 8,000 | "Tarrant the Fearless" (Principal) | 6,000 |

#### High and Low Gross

- High 1-7: "No More Orchids" (Col.) | 29,400 |
- Low 1-7: "Beauty and the Beast" (MGM) | 6,000 |
- High 6-19: "Gold Diggers of 1933" (U. S.) | 19,250 |
- Low 6-19: "She Had to Say Yes" (Fox) | 19,250 |
- High 9-9: "Three Covered Moon" (MGM) | 2,700 |
- Low 3-11: "From Hell to Heaven" (MGM) | 1,500 |
- High 7-26: "The Story of the Century" (MGM) | 7,500 |
- Low 3-11: "Clean All Wires" (Col.) | 1,000 |
- High 9-3: "Gold Diggers of 1933" (MGM) | 19,400 |
- Low 8-18: "The Death Kiss" and.. | 1,190 |
- High 7-1: "King of Jazz" | 3,000 |
- Low 9-30: "To the Last Man" and.. | 1,000 |
- High 4-29: "Mystery of the Wax Museum" and.. | 4,500 |
- Low 7-14: "I Love That Man" | 4,500 |
- High 7-1: "Out All Night" | 15,000 |
- Low 7-29: "The Little Giant" | 9,500 |
- High 9-9: "Voltaire" | 16,000 |
- Low 9-15: "Hound of the Baskervilles" | 2,000 |
- High 16-2: "Eat 'Em Alive" | 12,000 |
- Low 4-22: "Razputin Knows Everything" | 1,300 |
- Low 11-21: "Central Park" | 10,000 |
- High 7-22: "Gold Diggers of 1933" | 26,000 |
- Low 9-21: "A Good Woman" | 2,000 |
- High 4-25: "What! No Bears" | 1,300 |
- Low 5-3: "Beware!" | 5,000 |
- High 6-19: "The Human Comedy" | 15,500 |
- Low 8-19: "Three Oregon Girls" | 1,300 |
- High 7-22: "The Kid From Spain" | 10,000 |
- Low 8-26: "The Wrecker" | 4,000 |
- High 7-23: "Hard to Handle" | 24,000 |
- Low 8-3: "To the World's End" | 2,000 |
- High 4-22: "Kiss Before the Mirror" | 11,500 |
- Low 8-29: "The Devil's in Love" | 4,000 |

(Tabulation covers period from January, 1933.)
MAN OF STEEL
Columbia

A character romance drama that reunites Fay Wray and Primo Carnera, and perhaps the greatest for the world's championship with Jack Dempsey as referee. The yarn is written by Frances Marion, whose "The Champ" of several seasons ago is a fine story, that knows her fight technique. Direction is by W. S. Van Dyke, who did "Trader Horn" and recently completed "Eskimo.

Bax is starred in his first film and the picture names feature include Myrna Loy, who was nominated for an oscar as best character manager, who once had been a champion. Living in his days of glory, he picks up one stump hammer after another in his search for a big meal ticket, until he finds Bax. This boy is painted in the character that was made familiar to the public by the old-time story "Diving Ladder," he ispause now and then to trip the prime of path, meeting Miss Loy, Kruger's girl, and sweeping her off her feet into marriage. Bax, for a bout with the champion, Carnera, the most challenging scenes of the story it results in a draw, but puts the boy in a position where the world is at his feet and the manager is clever.

Sensational, timely showmanship is the big feature of this show. Even the idea of having famous picture stars as Lionel Barrymore, Jean Harlow, Lupe Velez, Johnnie Weissmuller appear in the usual mob at the fight, is of unusual interest. But the thing that should most please the fans is the teaming of Bax and Carnera, thus insuring a news- sporting page ballyhoo of unprecedented effectiveness.

A MAN'S CASTLE
Columbia

A vivid, romantic drama adapted from the Lawrence Hazzard stage play. The screen play is by John English. Treated in a style reminiscent of the "Seven Heavens" atmosphere, the yarn deals with a group of people in the traditional memory of the deaf dumplings. Director of the picture, Loretta Young is starred in the lead roles, the supporting cast including Helen Hayes, John Barrymore, Joan Blondell, Glenda Farrell and Marjorie Rambeau.

A stark note predominating the production contrasts sharply with the material. The original story is by J. B. Priestley. This is the fine study of the old colors, not by, with the Irvine Cahill's who is the master, with the success and failure of the players' career. It tells the story of the New York theater, and is a fine study of the life of the actors. The story is by J. B. Priestley.

PRIZEFIGHTER AND THE LADY
MG M

A novel, up-to-date sporting world picture, this production's outstanding showmanship feature is the sensational casting that has two of the day's most talked of prize ring characterizations in Max Baer and Primo Carnera, and there is plenty of thrilling action, the kind of entertainment that the Holt fans go for. The story of a prize-fighting champion, who has been out of the ring for the world's championship with Jack Dempsey as referee. The yarn is written by Frances Marion, whose "The Champ" of several seasons ago is a fine story, that knows her fight technique. Direction is by W. S. Van Dyke, who did "Trader Horn" and recently completed "Eskimo."

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DUCK SOUP
Paramount

A crazy comedy is the next link in the Marx Brothers' chain of misfits. The story looks to be the funniest of the quartet ever had, and when one considers the ad-libbing that will go into it, the standard of "Monkey Business" and "Horsefeathers" should be maintained. Staged in theatrical and burlesque, Bert Kalmar and Harry Ruby, with added dialogue by Arthur Sheekman and Nat Perrin, and directed by D. W. Grinnell, it has Leo McCarey, who handled Eddie Cantor's "The Kid From Spain," is directing.

Slambang action predominating, the brothers go to war, out on which trio of comedians as the dictator of an imaginary European state. Fun all the way through the show is colored by a spectacular girl arrangement which culminates in an extraordinary comedy ballet number which is being handled by Seymour Felix, who as a Ziegfeld director staged the dance numbers in such shows as "Whoopee," "Rosalie" and "Hit The Deck." In pictures he directed the dancing choruses in "Sunrise Up." "Just Imagine" and also produced "Stepping Sisters" for Fox.

Although the four brother unit is sufficient for name purposes, the supporting cast includes Ria Torres, of "So This Is Africa," as the leading woman and Louis Calhern as the villain. Others are Margaret Dumont, Vera Hruba Ralston, and Edwin Maxwell. To these are added the gorgeous girl ballet and several hundred extras.

BLOOD MONEY
20th Century-United Artists

To mark his first screen appearance since "Ladie and Gent," a typical character story has been chosen for George Bancroft. The story is a dramatic expose of the bail-bond racket with a night life and sporting world background. Rowland Brown is credited with authorship, direction and collaboration in the screen play with Harold Long.

Currently timed, with a locale which might be any big city, where graft, politics, intrigue, double-crossing and scandal go hand in hand, the story looks to be right down Bancroft's alley. There's plenty of power and inside stuff in the script, and with Rowland Brown having a finger in so many different phases, it should be surely laden with punchy color. Opposite Bancroft in the leading feminine role is a newcomer, Judith Anderson, who, after her metropolitan stage career scored in such successes as "The Dove," "Mourning Becomes Electra" and "Strange Interlude." Although the cast is lengthy, bringing in many side characters, the best known supporting names are Frances Dee, Chick Chandler, who as the waiter contributed so much comedy to Radio's "Melody Cruise," and Blossom Seeley, vaudeville veteran, cur- rently appearing in "Broadway Through A Key Hole."
PRODUCTIONS IN WORK

October 14, 1933

MOTION PICTURE HERALD 47

TITLE
COLUMBIA
“Foot”
“House of Murder”

FOX
“Hooligan”
“As Husbands Go”
“Mr. Skitch”
“Olsen’s Big Moment”
“I Am Suzanne”
“Seven Lives Were Changed”

METRO-GOLDWYN-MAYER
“Tarzan and His Mate”
“Queen Christina”
“The Hollywood Party”
“Malibu”
“Going Hollywood”
“The Vinegar Tree”
“The Cat and the Fiddle”

PARAMOUNT
“Design for Living”
“The White Woman”
“Cradle Song”
“Pardners”
“Alice in Wonderland”
“Eight Girls in a Boat”
“Four Frightened People”
“Girl Without a Room”
“We’re Sitting Pretty” (T.)
“The Thundering Herd”

RKO-RADIO
“Flying Down to Rio”
“Man of Two Worlds”

SAMUEL GOLDFYN
“Nana”
“Roman Scandals”

TWENTIETH CENTURY
“Moulin Rouge”
“Born to Be Bad”
“Advice to the Lover”
“Gallant Lady”

UNIVERSAL
“By Candlelight”
“Counsellor-at-Law”
“Horseplay”
“Beloved”
“Bombay Mail”
“Cross Country Cruise”

WARNER BROS.
FIRST NATIONAL
“Convention City”
“Dark Hazard”
“The Finger Man”
“Bedside”
“Massacre”

WRITER AND DIRECTOR
Story by Valentine Williams and D. R. Sims. Director: Al Rogell.
Story by Robert Quigley. Director: Lambert Hilyer.
Story by Rachel Crothers. Director: Hamilton MacFadden.
Story by Ann Cameron. Director: James Craven.
Story by Graham Greene. Director: Paul Martin.
Story by Edmund Goulding and Howard Dietz. Director: Richard Boleslavsky.
Story by Joseph Vance Hoyt. Directors: Chester Franklin and Nick Grinde.
Play by Noel Coward. Director: Ernst Lubitsch.
Story by Norman Reily Raine and Frank Butler. Director: Stuart Wyler.
Play by Gregorio Martinez Sierra. Director: Mitchell Leisen.
Story by Helmuth Brandt. Director: Richard Wallace.
Story by E. Arnt-Robertson. Director: Cecil B. DeMille.
Story by Jack Lat. Story by Nina Wilcox Putnam. Director: Ralph Murphy.
Story by Zone Grey. Director: Henry Hathaway.
Story by Nataniel West. Director: Alfred Green.
Screen play by Sam Mintz. Director: Gregory LaCava.
Stage play by Siegfried Geyer. Director: James Whale.
Play by Elmer Rice. Director: William Wyler.
Story by Elba Haze and Clarence Marks. Director: Edward Sedgwick.
Story by L. G. Blockman. Director: Edwin Marin.
Screen play by Stanley Raish and Elmer Harris. Director: Edward Buzzell.
Story by Peter Milne. Director: Archie Mayo.
Story by W. R. Burnett. Director: Al Green.
Story by Rosaline Shaffer. Director: Roy Del Ruth.
Story by Manuel Seff and Harvey Thew. Director: Robert Florey.
Story by Robert Gesner and Ralph Bock. Director: Alan Crossland.

CAST
Mary Brian, Reginald Denny, Donald Cook.
Ralph Bellamy.
Clara Bow, Preston Foster, Richard Cromwell, Minna Gombell, Herbert Mundin, John Ingle.
Will Rogers, Zsa Zsa Gabor, Florence Desmond, Rochelle Hudson, Harry Green, Charles Starrett.
El Brendel, Walter Catlett, Barbara Weeks, John Arledge, Susan Fleming.
Lillian Harvey, Gene Raymond.
Heather Angel, Norman Foster, Ralph Morgan, Herbert Mundin, Una O’Connor, Irene Ware, Dorothy Bergen, Roy D’Arcy.
Marie Dressler, Joan Crawford, Jean Harlow, Jimmy Durante, Lupe Velez, Jack Pearl, Charles Butterworth, Jean Harlow, Alberta Rasch Ballet, Eddie Quillan.
Polly Moran, Ben Bard, Richard Carle, George Gover.
Jean Parker, David Landau, Russell Harlow.
Marion Davies, Bliz Crosby, Fifi D’Orsay, Ned Sparks, Tom Howard, Don Washi.
Lionel Barrymore, Alice Brady, William Janeway, Conway Tearle, Mary Carlyle.
Ramon Novarro, Jeanette MacDonald, Charles Butterworth, Vivienne Segal, Frank Morgan, Jean Hersholt.
Jackie Cooper, Addison Richards, John Wray, Lila Lee.
Allison Skinkiewich, Leon Errol.
Dorothy Wilson, Kay Johnson, Mildred Hillis, Betty Grey, Douglas Montgomery, Peggy Montgomery, Ferike Barbour.
Chadette Colbert, Herbert Marshall, Mary Boland, William Gargan, Leo Carrillo.
Jack Haley, Jack Oakie, Ginger Rogers, Thelma Todd, Gregory Ratoff.
Randolph Scott, Judith Allen, Noah Beery, Monte Blue, Raymond Hatton, Buster Crabbe.
Dorothy Del Rio, Ginger Rogers, Fred Astaire, Gene Raymond, Paul Roullet.
Francis Lederer, Henry Stebbenson, Sarah Fadden, J. Farrell MacDonald, Stefille Duna.
Anna Steen, Lionel Atwill, Phillips Holmes.
Eddie Cantor, Ruth Etting, Gloria Stuart, David Manners, Verne Teadale, Edward Arnold.
Constance Bennett, Franchot Tone, Tullio Carminati, Helen Westley, Fuzzy Knight, Andrew Tomba.
Loretta Young, Gary Grant, Harry Green, Marion Burns.
Lee Tracy, Sally Blane, Paul Harvey, C. Henry Gordon.
Judith Wood, Gregory Ratof.
Paul Lukas, Elisaa Landi, Nils Asther, Esther Ralphson.
John Barrymore, Bebe Daniels, Doris Kenyon, Onslow Stevens, Thelma Todd, Isabel Jewell.
Slim Summerville, Andy Devine, Lella Hyams, David Torrence, Una O’Connor, May Heatley.
John Barrymore, Genevieve Tobin, Dorothy Peterson, Mae Busch, Edmund Breese.
Edmund Lowe, Onslow Stevens, Ralph Forbes, Shirley Grey, Tom Moore.
Lev Ayres, Alice White.

STAGE OF PRODUCTION
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DEAR HERALD:

As this is being written we understand that the LATSE is demanding that the motion picture code provides that every theatre operator have one man for each machine in the booth, and that the minimum wage shall be $25 per week for each man.

We can't imagine that this kind of a drastic provision will be approved by the government, and if approved, that it would be enforced. We are personally acquainted with at least 3,000 exhibitors who would be forced to close their theatres should this drastic measure pass.

In our travels we have met hundreds of exhibitors who are forced to do their own operating in order to keep their overhead down to a point where they can continue to operate.

Says It Would Be Confiscation

We can see no justification for this kind of requirement, the net results of which would amount to confiscation, and we don't believe that the Government will approve of such a measure. We have no quarrel with the unions. We believe that unions are necessary in order to protect themselves against unscrupulous and greedy employers, but we don't believe that a union has any right to try and force its edict upon exhibitors in communities where unions do not operate and are unknown, and especially where it is bound to force the closing of theatres.

We can't believe that this measure will become a law to the extent that the Government will require its observance, and we don't believe there is anybody better qualified to speak for the small exhibitors than we are, because of our long association with them and our knowledge of their conditions, and we can imagine nothing that would close their theatres quicker than to enforce this code should it become a law, which we doubt.

Out here in what is known as "The Corn Belt" there is being manifested a decided spirit of unrest among the farmers.

Farmers Scratching Heads

The territory comprising the greater part of this corn belt is the north half of Illinois, all of Iowa, all of Missouri and the greater part of Nebraska. Here corn is the main stable crop, and the wheat grower in this section would stand in a ratio of about one to ten thousand of the population, and since the processing of wheat by the Government has raised flour from 85 cents to $2 per sack the ten thousand who don't grow wheat are beginning to wonder if they are being penalized $115 per sack of flour for the benefit of the one wheat grower.

The same thing is true regarding cotton. There is no cotton of any consequence grown north of the Oklahoma boundary, and in this vast territory where there is no cotton grown, the price of manufactured cotton goods has advanced from 40 to 60 per cent since the Government processed cotton and this is also causing the farmers to scratch their heads and wonder what has hit 'em.

The farmer has been feeding the kitly all his life and he probably always will, but he is beginning to wonder when he will get that damcat filled up. Some lay the trouble to the agricultural program of Secretary Wallace, and are demanding his resignation.

The spirit of uncertainty is becoming more acute as the prices of manufactured goods go up and the farm products stand still or go down. Personally we are expressing no opinion, but just giving you the conditions as we find them.

Many argue that inflation of the dollar is the only thing that will save the country. We have asked more than a hundred people how to go about inflating the dollar and nobody has been able to tell us yet. Our personal opinion is that "there haint no such animule." Prices of the commodities which we exchange for the dollar may be inflated or deflated as conditions arise, but the dollar is still a dollar; it was yesterday, it is today and it will be next 4th of July in New York, San Francisco or Hoboken, and this talk of inflation or deflation of the dollar is a lot of horseradish, should you want our opinion, which you probably don't. We may be crazy, sometimes we think we are ourself, but no sanity commission has so decided as yet.

If we were to be asked for our opinion as to the principal reason for the depression we would say that it was brought about mainly by lack of confidence. Time was when a man with reasonable rating could go to a bank and borrow money with which to carry on his business, but now it takes a crowbar to pry loose one dollar.

All of which leads us to remark that—

If the N. R. A. and R. F. C. Don't bring relief to you and me And the H. O. L. C. and N. E. A. Will let us drift from day to day And not relieve our dire distress We'll flail P. D. Q. and S. O. S.

Then after that they destroyed 5,000,000 little pigs which these farmers claim would have furnished a potential market for 100,- 000,000 bushels of corn, and that's why we say that these farmers are in a state of unrest, which is becoming more pronounced day by day.

According to the press reports, the wife of another prominent Hollywood star has secured a divorce. No reasons were given. Some courts don't require any. Both parties to the action claim to be on "excellent terms" and "think a great deal of each other."

Out here in the corn belt our judges are old fogies and demand some reason for a divorce from the parties other than a desire to try a new pasture. That's the trouble with our courts; they are too doggoht particular; they don't give the old time shows. Judge asked us once why we picked out the roosters and didn't take any hens and we told him it was none of his durn business. Then he said "Thirty days."

We heard another crooner singing with a jazz orchestra on the radio last night, and between them and our hay fever they were running about 50-50.

If the N. R. A. has done nothing more than to abolish child labor and close the sweatshops, it has justified its adoption.

George Raft, Clive Brook and Helen Vinson gave a very acceptable performance in "Night Club." It's a crook story with a slight gangster flavor.

The chill of winter is in the air and the ducks are coming down from the north and here we are headed for Oklahoma and Texas to interview the exhibitors instead of the ducks and we wanted to send Mr. Ramsaye and Ernie a half dozen nice, fat mallards. Doggone the luck, anyhow. It's all the exhibitors' fault, and that's something more they've got to answer for.

COLONEL J. C. JENKINS,
THE HERALD's Vagabond Colyumnist

Talented Chimp Electrocuted

Snookey, talented chimpanzee, who some years ago played in motion pictures, met a sudden and unexpected death early last week when he was electrocuted by the third rail of the New York "El," during an impromptu dance celebrating his escape from his cage. The property of Mrs. Billy Rogers, Snookey was 13 years old, and was valued at $10,000.

Seeking Stage Show Manager

TheWhereabouts of Limie Stibell, manager of "The Hollywood Scandals," stage show, is being sought by Ned Greene, manager, Legion Theatre Company of Mayfield, Ky., and John A. Collins, manager of the Capitol theatre at Paragould, Ark. Stibell booked the show into both theatres.

William Seitz Dead

William F. Seitz, 70, owner of the State theatre, Sandusky, O., died last week at his home there. He resumed operation of the house recently when it was turned back by Warner.

Wiley Joins Paramount


Launches Poster Contest

Paramount is offering awards of $100, $75 and $50 for the three best posters submitted by outside artists for "Design for Living."

Principal to Release "Cuba"

Explorer Harold McCracken's "Cuba," a motion picture record of the island, completed just before the revolution, is being prepared for release by Sol Lesser, president of Principal Pictures.
First National

BUREAU OF MISLEADING PERSONS: Pat O'Brien, Bette Davis—Well, here is Warner Brothers' first picture for the season of 1934, and it is a knockout. Do not be afraid of this one, boys, because it is as good and should take in any house. I must warn you, however, that if there is something in their shows that appeal to the public, there is something in this. The Bureau of Missing Persons, and Pat O'Brien as the dick—Allen Jenkins and Gloria Farrell are a pair for the comedy parts. I would sooner see Bette Davis as a laundrette than I would see her as a b立刻. Warner Brothers, we are waiting for "Footlight Parade" and "Wild Boys of the Road." They can't come on any too soon. Running time, 72 minutes. Played Sunday 21st—George M. Cohan, Lyric Theatre, Shenshehod, Pa. General patronage.

MGM


BEAUTY FOR SALE: Madge Evans, Otto Kruger, Una Merkel, Alice Brady—A picture the flappers will go wild over. Adults may be warned on it, but will pass as something different for a change. Played September 27th, Elmo, Fitts, Taric Theatre, Harrison, Ark. Small town patronage.

DEVIL'S BROTHER, THE: Laurel and Hardy—A very good picture. The family audience is not going to be offended by the real good, safe, regular real rather goody-goody material.

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LADY FOR A DAY: Alfred J. Bosworth, Anna Q. Nilsson—This is a very good program picture. The story is interesting and well acted. circus background good. Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.


LADY OF THE DAY: Robert Armstrong, Alice Terry—Very good western. Lots of action. Story interesting. Gave a good picture to the adults. The box office was very well paid and the patrons were happy. Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

TREASON: Buck Jones, Shirley Grey—Here is a western that should go over any place at all times, because it is different from other westerns and Buck and Shirley play a very interesting role. Not only the kids enjoyed it but every one of the adults. If Bobo- monks makes his features like their western, we won't have to worry for another year. Running time, 54 minutes. Played September 22nd—George M. Cohan, Lyric Theatre, Shenshehod, Pa. General patronage.


Fox

ADORABLE: Janet Gaynor, Henry Garat—One of the best films of the season. All the elements that go to make it attractive. Good acting, dancing, and drew. Best the attendance for a year. Played August 19th—George Lodge, Green Eastern Theatre, Chumpton, Del. Small town patronage.

HOLD ME TIGHT: James Dunn, Sally Edwards—Please, did not go over well with our people. Slow action, and quite an ordinary attraction. Played September 16th—George Lodge, Green Eastern Theatre, Chumpton, Del. Small town patronage.

SAILOR'S LUCK: James Dunn, Sally Edwards—This team seems to please our customers and they draw better than the average. Where the team is liked picture will get over four times. Running time, 75 minutes. Played September 22nd—C. A. Jordan, Opera House, Corregalla, N. D. Small town patronage.

ZO0 IN BUDAPEST: Loretta Young, Gene Raymond—An extraordinary and dramatic triumph. Romance, thrills, suspense, but the title was all against it. zoo suggesting an animal picture. Budapest, a foreign picture, with all I could do to overcome the handicap of the title. Sunday was barely average business, and Monday below average.

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First National
MOTION PICTURE HERALD

October 14, 1933

RKO

BED OF ROSES: Constance Bennett, Joel McCrea—Played it hot but did better than average business. Pleased the old fans but to the average it is a real dud. Our patrons did not care for Constance Bennett. Print good in condition. Running time, 60 minutes.—Bob Schlarb, State Theatre, Istomah, S. D. Small town patronage.

CHRISTOPHER STRONG: Katharine Hepburn.—A high-class picture that seemed to lack the necessary punch it takes to make a million dollar hit. Miss Hepburn is a wonderful actress and acting good but too heavy for the majority of our patrons. Played September 11-13.—Wm. A. Cruse, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

DIPLOMANIACS: Wheeler and Woolsey—These stars have made better shows than this one. Drew good business but only pleased about half.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

HALF-NAKED TRUTH, THE: Lee Tracy, Lupe Velez.—A good cast and a fine production with a great deal of interest. Played September 7-9.—Wm. A. Cruse, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MELODY CRUISE: Philip Harris, Charles Rugeles.—Personally thought this one far above the average, boring or uninteresting to no one. Played September 10-12.—E. J. Steckler, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MOMING GLORY: Katherine Hepburn.—An excellent picture with Katherine Hepburn. Great cast and good story, fine photography, make a good picture.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PROFESSIONAL SWEETHEART: Ginger Rogers, Norman Foster.—So far we have only been able to see one of the pictures and that didn't do too well. Will examine this show. Some said they wished they had made their money back. It certainly was terrible. Just a lot of color and not much substance.—Bob Schlaw, Paramount, Wyomin, Ill. Small town patronage.

SAILOR BE GOOD: Jack Oakie—Nothing much to it. Prize fight at the end was good, but otherwise the show was a flop.—Bob Schlarb, State Theatre, Istomah, S. D. Small town patronage.

RKO

WHEN LADIES MEET: Ann Harding, Alice Brady, Robert Montgomery, Myrna Loy.—I thought this was a bad picture. Some scenes were well acted but the people seemed to take it in at fine speed. Personally I thought the story itself was rough for some but pleasantly.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.
Short Features

**Columbia**


**SNAPSHOT:** No. 5—A very interesting Hollywood review. Showed intimate views of Hollywood animators, the western stars and their horses. Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**Educational**


**Empire Films, Ltd.**

**EMPIRE:**


**MGM**


**FOX**

**TECHNI-CRAZY:** Monty Collins, Billy Bevan—A very good comedy with plenty of laughs. Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**Paramount**

**BOO-BOO THEME SONGS:** Funny Boners—Just as good a cartoon as "Old Man of the Mountains." It is a real gem. Get it for Hallowe’en. It fits in just like Minnie the Moocher did last year. Wish we had known about it for that date. Three songs that are OK and good action in the cartoon. Running time, one reel. Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**EASY ON THE EYES:** Very good comedy of the slapstick variety. Written by G. V. Brown and Charles Jordan, Opera House, Cogswell, N. D. Small town patronage.

**HOLLYWOOD ON PARADE:** No. 2—A little better than last year. Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**MEET THE CHAMP:** Enscene Pallette, Walter Catlett. It never got a laugh. These boys are plenty good, but this did not register. Running time, two reels. E. E. Fitzton, Lyric Theatre, Harrison, Ark. Small town patronage.


**WHEN UNA PLAYS THE RUMBA ON THE TUBAR:** Mills Bros.—An excellent screen song and, how these boys control the audience. Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**RKO**

**RADIO REVIEW:** Nothing to it except the singing of the Hill Billy quartet. Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**DRUGGIST’S DILEMMA, THE:** Clark & McCullough. Their usual slapstick that seems to go over well here. Running time, 72 minutes. E. E. Fitzton, Lyric Theatre, Harrison, Ark. Small town patronage.


**FACTORY:** Fabe—Just a cartoon. Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.


**VACATION:** The Charlie Chaplin—Not at all funny. Out of interest, children. Only one or two of the Chaplins have been very good. Robt. H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

**United Artists**

**BIRDS IN THE SPRING:** Silly Symposium. Received as many if not more favorable comments than the feature. Everybody raves over it. E. E. Fitzton, Lyric Theatre, Anamosa, Iowa. Small town patronage.


**Universal**

**ART JARRETT:** Radio Star. Reeler—All of these reels have run very well. Running time, 20 minutes. Holart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.


**Wagner Vitaphone**

**ALMA MARTYR, THE:** Fred Waring and his pop band. A lovely two-reel. A splendidly produced song, with music and words of the same. Our patrons very much enjoyed it. We don’t know about the others, but we are certainly pleased with it. E. E. Fitzton, Lyric Theatre, Anamosa, Iowa. General patronage.


**LITTLE WHITE LIES:** Popeye Pot—This is a fair cartoon. Everybody raves over it. E. E. Fitzton, Lyric Theatre, Anamosa, Iowa. General patronage.

**MAIN STREETS:** E. M. Newman World Adven- tures. A moderately good one-reeler. It is a mystery that the name implies, some of the main streets of the world. Very educational. Running time, 9 minutes. J. M. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


**NOTHING BUT THE TOOTH:** Jack Haley—Not much to this one. They don’t care for Haley here. Running time, 29 minutes. Dreamland Theatre, Lambertton, N. C. Town and country patronage.

**ORGAN, GRINDER:** The Merry Melody—A very good cartoon. Bert Silver, Niles Theatre, Anamosa, Iowa. General patronage.

**PARADES OF YESTERDAY:** Popeye Pot—Just too bad. The fellow that made it surely tipped him off where these stocks were and when it was each time. W. H. Hardey, Royalman, Theatre, Faribault, Kansas. Small town patronage.

**POOR LITTLE RICH BOY:** Phil Baker—Not so hot. It got a few laughs. Running time, 19 minutes. P. G. Helis, New Strand Theatre, Griswold, Iowa. General patronage.

**SHUFFLE OFF TO BUFFALO:** Merry Melody—An excellent cartoon that will please everyone. One of the best. Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**SMASH YOUR BAGGAGE:** Orchestra, Melody Master Series—Bert Silver, Silver Family Theatre, Greenville, Mich. General and educational patronage.

**YOU’RE KILLING ME:** Popeye Pot—Good—Bert Silver, Silver Family Theatre, Greenville, Mich. General and educational patronage.

**GORDON OF GHOST CITY:** Buck Jones—I’ve covered four chapters in this story and honestly say that it is doing business and keeping the audience in. There is nothing much out of my show, but cut out the serial shots. It’s much the same as all serials. I sent a show of the others. Buck Jones means a lot to it. Running time, two reels each episode.

**Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.**
Detroit Agreement To Increase Scale

Practically all theatres in Detroit will be required to raise admission prices on October 15 under the terms of the new zoning agreement, accepted by a majority of the exhibitors of the city. The agreement also provides for the elimination of double bills and will bring admissions in some cases five to 10 cents higher than at present in subsequent situations.

First runs have agreed to a minimum of 50 cents at night when stage shows obtain, if substages raise their prices, and are demanding six months’ protection over double bill houses. Few subsequent runs have raised their prices as yet, while several have increased admissions on the basis of better conditions resulting from the NRA.

Numerous exhibitors contend it will be impossible to revert to single bills and at the same time raise the scale.

In general, they say they will not raise admissions until forced to under the agreement.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF APRIL 30, 1902, AS AMENDED.

[Omitted Motion Picture Herald, published weekly at New York, N. Y., for October 1, 1933.]

County of New York

[State of New York

3. No. of sales copies sold or otherwise distributed in the United States and possessions of the United States: 1,900

4. That the names and addresses of the publisher, managing editor, and business managers are:

Publisher and Editor, W. A. Quigley; Manager, Milbert.

5. The known bondholders, mortgagees, and other security holders owning or holding one per cent or more of the total amount of any class of securities are:

[Names and addresses of holders]

6. That no transfer agent is required.

7. That the date of the latest statement from which the foregoing statements are derived is October 1, 1933.

8. That the date of filing of this statement is October 1, 1933.

Franklin Plans Awards for Best Film Advertisements

Plans for five annual awards for the best motion picture advertising appearing in newspapers were announced last week by Harold B. Franklin, as executive of RKO Theatres. A committee of motion picture trade paper editors will serve as judges. The competition is to be open to all advertisers in the industry in the United States and Canada.

Newslaughs, New Shorts, Featuring Irvin S. Cobb

Newslaughs, Inc., new producing company, with headquarters at the RKO Building, New York, has in work a series of one-reel subjects, featuring Irvin S. Cobb, noted humorist. The first has been released. Humorist and producer is working in collaboration with George Byrnes as vice-president and general manager.

Fritz Friend Dead

Fritz Friend, formerly with Warner Brothers and Principal, died in Detroit Thursday of illness. Fritz was on the Board of Trade in that city is seeking word of his relatives. Mr. Friend worked for many years in Omaha.

MGM Opens Intensive Drive on "Night Flight"

Metro-Goldwyn-Mayer plans a nationwide promotional campaign on the all-star picture, “Night Flight,” which was nationally released on October 6, with simultaneous showings in key cities over the country. On October 4 the campaign was inaugurated with a coast-to-coast broadcast at 9 p.m. on the Ipana hour, with practically all major cities in the hookup of 45 stations. Helen Hayes, one of the picture’s stars, offered a dramatic scene from the picture.

Monogram Program Now One-Quarter Completed

Monogram Pictures has completed 25 per cent of its 1933-34 feature program, according to W. Ray Johnston, president. Among the releases for September, October and November are “The Avenger,” “Sensation Hunters,” “Sweetheart of the Coast” and “Broken Dreams,” “Sixteen Comedians Under,” “Woman’s Man,” “King Kelly of the U. S. A.,” and “Beggars in Ermine.”

Universal Ends Outside Deals With Producers

All producing deals with outside units have been called off by Universal, with the exception of those with B. F. Zeidman and Chas. M. Berman. Affected by the decision are Sidney Ailgers, A. M. Wiethenthal, Keith Weeks, Harry Garson and Joe Rock.
"FOR GAFFING OUT LOUD"

As diligently as we have perused the proposed industry code, we find no mention of any clause that alleviates the sweatshop conditions under which so many managers still labor. But we have discovered the hitherto unsuspected but nevertheless interesting fact that those film folk who follow the trade, profession or science of gaffing, may look forward to a code assured wage scale of $116.2/3 per hour, and $68.50 for each 36-hour week.

But, of course, these figures apply only to plain domestic gaffing, for the code unequivocally states that while on "distant locations," gaffers' weekly remuneration rises to $81.75. And with no desire to cast the slightest reflection upon this wholly necessary film trade, p. or s., please remember the above wage is for ordinary, run of the mill gaffing, so to speak, no doubt enjoyed by even a first year gaffer.

That the code makers are so humanely explicit on the above, not only convinces us of the bright future of this trade, p. or s., but also quietens our misgivings concerning the welfare of the now happily code provided for marbleizers, grainers, and finishers, among other creative workers.

But what does a gaffer do, you ask? Best if we know. He might be the apprentice to the helper every projectionist nearly won. Then again, he could be the guy who gets the manager—but no, that's a supervisor. Anyhow, a gaffer gets from $68.50, and that's that. Disheartened, code neglected $36, 85-hour, seven days per week managers, however, may comfort themselves with the ambition that they, too, can aspire to delightful gaffing, with its enchanting prospect of "distant locations," where, perhaps, one meets strange peoples, eats exotic foods, and receives $81.75 per week, plus overtime, NRA.

HAIL, EXPLOITATION


Autos crawled at a snail's pace and pedestrians made even less progress as hundreds of New York's "finest" sweat futilely to keep 'em moving. Monster searchlights made the street lighter than day. Confetti filled the air and giant banners vied with flashing electric signs in proclaiming the marvels of both screens. Regiments of shorted girls peddled banded bicycles, and in the Strand lobby costumed chorines passed out pictures of the even less clad picture lassies, while Chuck Connors and Steve Brodie, basking in a flood of baby spots, held court atop the Rivoli marquee before gaping throngs below.

"Twas a time that Broadway has not seen in years. The theatres were jammed to the eaves, with waiting hundreds in line. A gale occasion, indeed, that spoke hope, joy, and a promise of better times to come. And exploitation did it; yes, sir, sound showmanship bringing crowds not only to see, but eager to spend.

On a thousand Broadway shows are unloosening the nation's hitherto tightly knotted purse strings with crackerjack campaigns that are keeping the golden flow moving through the box office into the steadily swelling streams of commerce. Unheralded and unsung, the showmen of America are doing their courageous part in the van of those valiant fighting to lead the nation forward to greater days.

PHILADELPHIA

Fulfilling a long-made promise, we took ourselves off to the City of Brotherly Love last week, spending a delightful day renewing old acquaintances, and meeting up with a host of active Round Tablers. The short time we spent there did not allow us to do everything we desired, but what we did see was an eye-opener for sure.

Those Philly showmen are thoroughly conversant with all letters of the exploitation alphabet, as proven at every house we visited, where some good stunt was working to bring in the cash customers. And the boys were not passing up the profit possibilities in children's matinees, either, for they told us that in some instances audiences of from two to three thousand youngsters were not out of the ordinary. Some fun, eh?

Whom we met and what we saw are told in detail, more or less, on another page. It is a real pleasure to get out in the field and, when time allows, we shall seize every possible opportunity to sally forth and meet the boys on the firing line. In the meantime, "Okay, Philly," and many thanks for a pleasant party.

Reports have reached us that Washington has "suggested" to exhibitors, a day off be given to all managers everywhere. Lacking confirmation, we wired Administrator Sol A. Rosenblatt in Washington, requesting further information. Up to press time, no reply has been received.

A. M. Van Vlissingen
Sock Opening For
"Footlight Parade"

With a squad of police to keep traffic moving and a storm of confetti that covered the theatre block front, Charlie Einfeld's high powered exploitation crew wound up a campaign for the opening of "Footlight Parade" at the Strand Theatre, New York City, that packed the house and jammed the sidewalks with waiting lines.

A host of stunts were put over and among those that no doubt will be duplicated or adapted in other spots are the following:

Groups of girls, dressed in rehearsal shorts, pedaled bannered bicycles up and down Broadway, and costumed chorus girls, including a number dressed in policemen's uniforms, distributed the cardboard novelty heralds in the lobby. These girls were brought from the Brooklyn Vitaphone studios in a banneed bus, and in keeping with the portable dressing room sequences in the picture, changed into their costumes while traveling to the theatre.

An especially colorful four-page tabloid herald, which is available for all dates, was distributed at the Polo Grounds during the World Series games, and posting included thousands of individual one and a half sheets of each of the stars in a full-length pose. Powerful searchlights from across the street lit up the front, the features of which were animated marionettes of the stars and fifty-foot streamer banners, three feet in width, each with the name of a star, running from the three sides of the marquee to the roof of the theatre.

Other lobby flashes included telegrams from the stars and other celebrities, and an endorsement from Grover Whalen, local NRA chairman, this last also used as a display in many Broadway windows, and as a half sheet snap all over the city.

Colorful star and girl silk screen poster and attractive cutouts of various sizes were also painted in the lobby, and the newspaper campaign included smash ads that ran as large as two and three columns full. Rarely, has the Strand front and lobby seen such rainbowlike decorations.

Beside the screen entertainment, Ruby Keeler, the star, was on hand to take a bow, and Busby Berkeley, responsible for the amazing "By a Waterfall" and "Shanghai Lil" numbers, was also introduced to the audience.

The above ideas were the "spotlighters" in a campaign that completely covered every possible angle and medium of publicity and advertising, and to Ed Selzer, Sid Davidson, Bert Perkins, Arthur Jeffrey and the Strand's ad staff, a flock of Winchellian orchids for their splendid work.

Clever Gags Sell
"Iceberg" Opening

For the opening of "S. O. S. Iceberg" at the Criterion Theatre, New York, Joe Weil, Universal exploitation chief, turned loose a flock of stuff that certainly sold the thrill angles of the picture. On the opening night, he had a squad of newsboys distributing a standard size, four-page paper, filled with scare headlines and punch art, that had every one on Broadway scrambling for a copy of the sensational sheet.

Some of Joe's other gags were a two-colored "radio flash," regular telegram size, with copy in wire type; a four-page three-colored herald, with thrill copy and illustrations, and a form letter describing the story and background of the picture, which was sent out to a select mailing list, including explorers and educators among others.

A clever idea was incorporated on the back page of the four-page herald, in which a mail reservation blank was printed, with copy suggesting that this be used in the purchase of tickets, as all seats were reserved on the Broadway date.

The above gags are no doubt included in the press book on this production, and managers playing the picture can therefore obtain them for use in local campaigns.

Smart Exploitation
on Gilman's Campaigns

A different time gag on "Broadway to Hollywood" was used as part of the lobby display by Manager S. A. Gilman of Loew's Parkway, Baltimore (Md.), who tied up with his local Postal Telegraph office for five practical clocks which were put up on the inside wall of the lobby (see photo).

From left to right, the clocks allot time to "Footlight Parade," "S. O. S. Iceberg," and two others.

Clocks on Inner Lobby Wall

Under the clock showing Pacific time was lettered "Hollywood," thus tying in the title of the picture to the display.

On "Tugboat Annie," Gilman promoted a miniature tugboat encased in glass, set it up in the lobby and surrounded it with stalls, posters, etc. He also promoted two lifebuoys, planting a photo of Dressler in one and Beery in the other.

A complete beauty parlor was erected in the lobby on "Beauty for Sale," with all the necessary equipment, and although we have not been informed of how much further the idea is to be carried, perhaps Gilman is arranging for beauty treatments for his patrons.

Jack L. Foxe, assistant manager, reports these above stunts and informs us that Manager Gilman is now working on others.
“The Bowery” Moves To Bway—And How

Hitting New York with the speed and dispatch of the train that bears the same name, the United Artists’ first 20th Century release, “The Bowery,” premiered at the Rivoli Theatre on the crest of a city-wide campaign that broke all Rivoli opening records for the last three years. The hardest hitting exploitation helped to accomplish this result, and Hal Horne’s exploitation staff under Monroe Greenenthal is commended for turning up an armload of sock stunts that rang the well known bell loud and often.

One of the stand-outs was the floating of theatre banners attached to huge balloons over the Polo Grounds world series games (see photo), different banners set aloft at intervals, carrying the names of the stars, title and theatre. A striking street bally was a group of men and women costumed as the old-time Bowery characters, who toured the city in a special banner bus, “barking” the various points of interest, the picture and theatre. The “Bowery-ites” were planted on the marquee top during the opening with baby spots playing on each character.

Tying in with the crack 20th Century flyer, large displays (see photo) were placed in the Grand Central Station with copy carrying congratulations from the New York Central to 20th Century productions, the posters including mention of the title, theatre and stars.

A spotlighted newspaper space, heralds, and liberal posting of varied sized paper, tiptom window cards and cooperative displays were put over, the last including a prominent Fifth Avenue travel window that sold the feature as well as Mickey Mouse’s birthday cartoon, included in the program. An ace lobby banner, lithographed with the art illustrating the snappy comedy lines, mostly taken from copy of the regular press book ads, which no doubt will be used for many fronts.

First day exploitation is all this, especially the balloon and railroad gags which can be put over in other spots. Where large gas bags are not available or too expensive, a cluster of small balloons filled with hydrogen should sustain the weight of a banner which can be held in one spot with stout cord. Managers in spots tapped by the New York Central or its branches, can adapt the 20th Century tactics to local needs, as the street bally, where showmen can dig up the costumes.

Huge Balloon Over Ball Grounds

Display in Railroad Terminal

Wired...

Frank P. Larson, Mgr.
Paramount Theatre,
Idaho Falls, Idaho

Gad on My Weakness Stop Betting town as I my weakness that Washington wins pennant Stop if they lose every man, woman in town crash gate free at midnight show preview of My Weakness Saturday. We’re one game behind and stunt is getting plenty interest. Newspaper ads publicity. Herlds passed out to crowds in front of score boards. Crashed A.P. wire. It’s going to be a sock stunt or terrible flop. Mailing you tear sheets, heralds, etc. Regards. And haven’t got over the fair yet. Thanks.

S. S. Holland, Mgr.
Warner Theatre,
Elkhart, Ind.

Don’t suppose there’s anything new not already done on Gold Diggers campaigns unless this one gag consisting of dividing Elkhart into twenty sections, each section consisting approximately four hundred, then taking twenty YMCA select boys residing in each section to make a personal direct canvas of each home, selling the picture and play date, then leaving a Herald for further perilous. This covered every home in town Stop Live window display, best location in town, with girl actually phoning all homes and offices in city selling exploitation eight days advance. Also each act on five-act vaudeville program. Sunday plugged picture while pit orchestra played hit song as overture Stop

Record Breaker:

“Sedge” Copock, at the Paramount, Stapleton S. I., tells us they broke all previous records at his house, the seventh time that has happened in two years, when they played “Tugboat Annie.” Picture played for three days to 15 percent of the population within a radius of 57 square miles. Copock had a boat with signs plugging “Annie” running alongside the ferryboats and plying its way in and out the harbor.

A Swell Day Spent In Visiting Philly

Well, we finally had an opportunity, last Saturday, to meet up in person with many of the Philadelphia managers who have been shooting in the sock campaigns originating in that sector of theatre land, and from early in the morning to late at night, sure helped to make the day exciting as well as successful.

Our first call was upon William Goldman, Warner general manager, for whom we had put over many a campaign in the old days, and we snatched a few moments of his the other day, when we noticed that Jules Seltzer was waiting to take us in hand, and we repaired to the publicity offices, where we met with quiet spoken Harry Goldberg, Warner ad chief, and Larry Graver, genial Boyd Theatre manager.

Jules and Harry sure made us right at home, giving us an office to phone some of the local members, as time was too short to get around to many of the theatres. Over the wire we established pleasant contact with these manager Round Table Warnerites—Martin Goldberg, Colonial; Bill Reilly, Allegheny; Lloyd Seiber, State; Eugene Stuttenroth, Holmdel; A. S. Goldberg, Imperial, and Jose Yovin, Alhambra. We also used the phone to become acquainted with George Fishman, Roosevelt, and Milton Rogasner, Iris, and all these managers, Warnerites and independents, accepted our invitation to serve upon a committee to discuss ways and means of arranging a Philadelphia Round Table “Get-Together” similar to the one successful party we put on here in New York a few months ago.

Making the Rounds

Then having a few hours before meeting up with our old pal, District Manager Charlie Kurtzman, we called up and said hello to our good friend, Bill Copock, then made the rounds downtown, and had a swell visit with hustling Irving Blumberg, at the Stanton, where we stopped for some lunch, they being free to us, they are not portable mezzanine. We met Maurice H. Verbin, of the nearby Europa, and we also popped in on Earle Bailey, at the Stanley, in addition to catching a peek at the lobby of the Fox, where we noticed that Larry Graver advertises afternoon tea in the lounge. Those Philly-ites sure go for that service.

A quick trip to the Circle Theatre, and dinner with Kurtzman, after which we made a number of his houses with him, meeting up with Jack Levy, at the Kent; Howard Armstrong, Wishart; Carl Schaeffer, Richmond; Bill Reilly, Allegheny; Al Blumberg, Midway, and Jay King, at the Arrowgate, then a hasty dash downtown to catch a late train back home.

Of course, we did all this on the fly, so to speak, and only wish we could have had more time to meet up with all the members. But we know that they appreciate the little time we had. And we expect to cover more ground on our next trip, which we hope won’t be too long in the future.

We witnessed a lot of excellent exploitation, detailed reports of which will be run in the Club columns, and we were further impressed by the presence at all theatres. All in all, a highly enjoyable day, and our deep thanks to all the boys for helping to make it so.—MIKE.
EDUCATOR TURNS SHOWMAN

College Education Department
Head Gives Observations on Running Theatre for Students

by PROF. E. V. HOLLIS
Manager, College Theatre, Morehead, Ky.

Providing talking picture entertainment for college students is a specialized job. The fact that you have a like-minded and highly specialized group makes the task seem easier than trying to satisfy the wants of a general patronage group. But the available product which one can book that is suited to the college group is so scarce that it really makes the problem harder than catering to general patronage.

A large sector of the freshmen declared "State Fair" "right down their alley," and walked out on "Cavalcade," while many of the more discerning students reversed the process. The musically inclined pleaded for more "Be Mine Tonight's," while some of the more Puritan thinking members were critical of such lavish productions as "The Kid from Spain" or "Madchen in Uniform." I even have two colleagues who want us to run Westerns and other action type pictures that are taboo with most of the specialized group whom we try to serve.

Shorts Highly Regarded

In the field of short subjects, showing to college people is even more trying. Here shorts are not merely fillers for the program; they are often more highly regarded than the feature. The sharp contrasts this variety of materials provide will give some one thing especially palatable to each taste. Comedies rank high with students, but the typical slapstick is not wanted except in its most artistic forms. The more subtle humor of performances seems to fill the bill, but where can you find enough similar product? Musical shorts are dear to the heart of our group and (Allah be praised!) we have been able to select enough for their wants.

Would you expect a college group to demand cartoons? They possibly best release one from reality, and provide the relaxation the student is seeking and, hence, are very popular. Walt Disney's "Silly Symphonies" stand out from the rest, and we used to think cartoons were on the program primarily for the children!

Other short subjects that college students like much more largely than a general audience is select travelogues, such as the "Magic Carpet" series, and such spectacles of nature as "Krakatoa." I should mention the discriminating attention the student gives to the new sound. In a general audience in the smaller towns a theatre can run two and three week old news and "get by" with it. Such an attempt here would be fatal. The student reads the news, and you don't have to show him on Thanksgiving Roosevelt still campaigning for him to think you have a "goody" newssheet.

The trials and tribulations of successfully buying the product that I have found suited to the needs of our college audience would make several editorials if they were recited. Outside of the problems that came from my ignorance and inexperience as an exhibitor, I judge the rest of my "grief" is about that typical of all small independent showmen.

Patronage No Problem

After the right program is secured the next problem of the showman is to get the customer into the theatre. This usually major problem is, with us, a very minor one. Our audience is ready-made; they have been given much voice as is possible in what is to be on the program. They indeed feel like it is their show. We, therefore, do not use the usual means of exploitation. Two or three one-sheets is all of the usual type of advertising we need to bring into the theatre 80 per cent of our potential audience.

Now don't envy us to the extent of thinking that we have a non-theatrical setup that enjoys a monopoly. We are organized on a theatrical basis in toto and have the usual "other theatre" opposition in the town. It is just a case of a college professor who takes as his hobby managing a theatre rather than playing golf, and he works hard (as most of us do) at his avocation and thus as an amateur gives the professional a run for his money.

The Motion Picture Herald has been of untold benefit in learning and keeping up to date in my hobby.

Announcement Book Makes Fine Display

Capitalizing on the selling angles of the high grade art work, Joe Salmon, the hustling manager of the Riverside Theatre, New York City, is receiving compliments on his slick lobby display made up from the Paramount announcement book. It completely covers the front of what was formerly an inside box office which Joe considered an "eye sore," and after experimenting with one thing or another, finally hit upon the attractive announcement idea pictured here.

The background is made of plush velvet tightly stretched on copper board. The five inserts from the Paramount book are mounted so that they can be removed and replaced with others. The inserts are made of beaver board, and the frames are of wood painted silver. Rainbow colors are used in the art work, and the lettering on the top is tinselled.

To insure attention from the women, Salmon placed chromium mirrors on either side of the display, and reports that they are doing more than their share in evoking admiration from the patrons. The slant at the bottom of the display is due to the grade of the lobby floor.

Although Joe is not the first manager to use the announcement books for lobby selling, his display is out of the ordinary, and can be recommended to others interested in unusual slants to publicise the new releases.

McManus Gets Good Breaks in K. C. Papers

A fine example of "milking" local newspapers for every bit of possible picture publicity is illustrated in the recent campaign engineered by John McManus, skipper of Loew's Midland, Kansas City (Mo.)

Though most of the stories and art plugged the feature picture, "Penthouse," John obtained further good breaks on his shorts; for instance, a two-column cut in one Sunday paper of the Misses Todd and Kelly, the new Hal Roach comedy team, and a woman's page story on the Pete Smith colored one-reeler, "How to Stuff a Duck."

Besides the usual theatre publicity, McManus benefited from front-page stories on Jean Harlow's latest marriage, K. C. being her home town, the publicity also mentioning her coming picture "Bombsbells," which is dated at the Midland. John also landed on the sport page with a story on Nat Pendleton, the well known wrestler who plays in "Penthouse" and is very popular in that section of the country.

As has been detailed in these columns, McManus takes full advantage of his local radio broadcasting facilities and makes frequent broadcasts on various picture subjects of interest to his local theatre-goers, and one of his latest talks on the theatre as a community center will be publicized in the Round Table in an early issue.
Sonny Steps Out Before He Steps Off

Sonny Shepherd, who at this writing has, or is just about to become a married man, filled in the summer months by subbing for the various vacationing managers in Miami (Fla.), prior to returning to his post at the Mayfair Theatre there, and reports a few of the things he stopped out to do at the Capitol on "Charlie Chan's Greatest Case" while batting for Jack Fink.

Sonny had several hundred Chan sayings from the press sheets, processed on 5x16 sheets and his ushers pasted these on store windows at night. As no theatre copy was included, these acted as good teaser stuff, and there were very few squawks from the merchants, as Shepherd stands in well.

Some of the Chan epigrams were included in Hal Koplin's advance ads, thus tying in the teasers with the picture, and in addition, Hal had a local laundromat write "dumb good show" in Chinese, which was planted in the newspaper copy.

A six-foot cut out head of Warner Oland as Chan was the centerpiece of an atmospheric lobby, and Sonny used the peep hole 'gag in a vacant main street window with an arrow pointing to copy reading: "Take a peek at mystery," with posters and stills inside the window plugging the picture. To attract crowds, a number of boys were planted in front of the display to show sufficient interest, and they, of course, attracted others.

The Chan sayings are highly recommended in putting over these Chinese detective stories. They can be used in many ways, and Shepherd's idea is effective, providing, of course, the manager stands in well with his local merchants.

A short one-act playlet used as an advance buildup for the picture, had a boy and a girl in dim lit phone booths on opposite sides of the stage, the lad throwing a scare into the gal by impersonating Chan and telling a bit of the story by asking questions relating to characters in the pictures. For the finale, the boy discloses his identity as the lights come up, with the girl accepting a date to see the picture, after which the screen trailer was shown.

Effective stuff, and managers who would like to try this novel trailer presentation might get in touch with Shepherd for more detailed information.

Ace Utica Campaign On "Missing Persons"

A campaign that for completeness and effectiveness ran the New York Strand opening a close second was recently put over on "Bureau of Missing Persons" by Manager Garry Lassman, Avon Theatre, Utica (N. Y.). Two traffic stoppers in the lobby were a crate of carrier pigeons (see photo) and the chained filing cabinet gag, both first used in the New York campaign and recently detailed in the Round Table. Also included in his front was a 40 by 60 with streamers from 1928 newspapers that carried pictures and stories of local missing persons.

Garry sent out a truck with public address system through which police broadcasts were simulated, describing a supposed missing person, and requesting that anyone with information report to the "bureau of missing persons" at the theatre. Tying in with this was a special police preview and window displays on the book by Captain Ayers, an autographed copy of which was presented to his sister, a local resident.

The two column type scree head press book ads stirred up plenty of comment and Lassman also obtained extra publicity with interviews from his police chief and other civic officials, in addition to which a classified tie up was good for further returns.

All in all, splendid exploitation on a real exploitation picture and Garry is to be complemented for utilizing every practical angle in piling up a nice gross.

LaFalce Creates New Layouts In Selling Francis Draw

Evidently, Kay Francis tops Robinson's draw in Washington, to judge from the handling of the newspaper layouts by Frank LaFalce, Warner division manager, and capitalizing on this, Frank used a slightly different angle than the regular press book ads. Francis was not only starred above the title, but the copy was personalized with lines such as, "I can't be true to one man" and "I'm not a one-man woman."

There was no attempt to play down Robinson, but the other angle was stressed to take advantage of the Francis draw in the Capitol city. LaFalce is also plugging the new season's "certified pledged" hits, as he calls them, in all advertising copy, a smart move in institutionalized selling of his coming pictures.

SOME M-G-M EXPLOITATION FLASHES

THREE Aces that have clicked with the paying customers: Left photo illustrates combination furniture and gown tie up on "Dinner at Eight" engagement at Lyric Theatre, Asbury Park, N. J., put over by Bert McKenzie of Billy Ferguson's exploitation staff. Center shot shows effective boat float in Manager L. Pollick's "Tugboat Annie" campaign at the Rochester Theatre, Rochester, N. Y., and shot to right is Ferguson's New York travel window tieup on "Broadway to Hollywood" at the Capitol Theatre.
Box Office Builders That Have Brought in Pleasing Grosses and Can Be Put Over in Small Towns as Well as Big Cities

The following ideas, though not necessarily original, have the benefit of a tested background and are proven practical campaign aids. They cover a lot of territory; stage, lobby, merchant and civic slants that should be adaptable in almost any situation.

"Big 4" Campaign

Pick out any big four pictures and sell them in a group. Start a week to two weeks in advance. Sidewalks stenciled all over town with just a big number "4." One-sheet teasers saying "all over town with just number "4" on them. Ditto newspapers. Trailer: "It's coming—" Tie up with all merchants to carry a big "4" in their windows. Tie up with transit lines—bus or street car for half-sheet cards on front and rear.

Orphan Shows

From the point of view of good will, publicity and a good turn well done, you can't go after this too strong. Invite local orphans by tying up with a newspaper and letting them sponsor the free showing. Get some Mickey Mouse cartoons and other kiddy appeal material and show the youngsters a good time in your theatre. Arrange with some transportation company to furnish you busses free for the publicity and good will gained. Banner the busses.

Baby Contest

"Never fails if handled properly. Tie up with newspaper for sponsorship. Enlist cooperation of Mayor, local health officers, baby welfare committees, etc. "Gag" can be worked either as a healthiest baby stunts or most popular baby. Former preferable. Tie up with dealers in baby accessories for prizes for healthiest babies. Also prizes for mothers of healthiest babies, etc.

Makeup and Cosmetic Tieups

Set up a booth in your lobby after making tieup with local drug stores specializing in cosmetics (or beauty parlor). Have expert on hand to give advice on makeup; actually make women patrons up to show how it improves their appearance and distribute samples. Tieup especially effective for matinees. If a local manufacturer of cosmetics can be found, the tieup is ideal, for he will unquestionably go for it hammer and tongs.

Chain Stores

Chain stores offer excellent distribution points for heralds, institutional material, etc. Working the store in on your lobby display in return for windows and distribution of heralds in each package that goes out is one way. Chain drug stores, grocery stores, department stores are always alive to tieup possibilities.

With the grocery stores you may be able to arrange to stand part of the cost of the grocery circular. Put in each bag of groceries in return for space on the circular. You can probably promote this by having numbers printed on the circulars and offering prizes for ten or twenty of the numbers printed if presented at your box office. Angle for store is that customers will take circulars home if they think they have some further value—i.e., a possible pass.

Civic Pride Week

This is a tieup affecting civic authorities which for all its simplicity can mean newspaper cooperation. Tie up with lawn mower, sprinkler, paint, yard equipment companies, hardware stores, etc. Announce through papers that a committee appointed by Mayor will inspect yards and premises of houses in town every night during a certain week and names of the best kept will be hand in to paper. Best kept yards and premises to win for owner suitable prizes. Give out a number of prizes on the night set for the giveaway. Make sure the newspaper announces that in order to be eligible, contestants must be in the theatre night of the drawings. Civic pride idea is capable of indefinite extension to other civic interests—cleanest sidewalks, most attractive store fronts, etc.

"What Can You Do?" Contest

Tie in with your newspaper, selling the idea of getting local talent to perform in the theatre. Get your local jewelers to give prizes in wrist watches, novelty jewelry for women, and a silver loving cup for the best performer. Through your screen, newspaper, program, lobby, invite everybody to do something on your stage on specified nights of the week—your greatest nights. Any kind of performance—monologues, dialogues, dancing of every variety, acrobats, musicians, singers. You should be able to work this stunt up to a point where it becomes an outstanding feature on your program. Audiences decide on the best performance by their applause. Work this out well in advance and make sure you have enough talent for the first two "What Can You Do" evenings by doing a little personal missionary work—if necessary among your own staff.

Family Stunts

Invite the oldest living couple in your town to the theatre, the youngest couple, individuals who have never seen a talking movie, and then arrange for an interview with the paper. Send invitations to the parents of new born babies. Invite the parents of the largest family in town along with their children and grandchildren. Brides and grooms on the eve of their marriage. Much of the information for the above stunts can be secured from the local board of health and the License Bureau or from the birth and marriage columns of the local papers. Another institutional item you should put into effect immediately is to get a list of the dates of birth of as many people in town as you can and send them a pass with a personal note explaining that the theatre wishes them a happy birthday—etc.

Anniversaries and Special Events

Activity at a theatre always focuses interest on it. Have you had a theatre anniversary of late? If you don't know what the actual opening date of the theatre was, November is as good a time as any to run an anniversary week. It gives you a splendid excuse for rounding up the merchants for cooperative advertising, for decorating your theatre and selling the public on the idea that for your anniversary week you have obtained some of the year's greatest pictures. Promote some special novelty—some little giveaway that you can hand each patron during your anniversary week. Make sure you pick a week of outstanding pictures for your celebration.

Benefits

Always a sure source of income and a builder of future patrons, benefits are invaluable to our theatres. Visit organization heads anxious to raise money. Forestall annual drives for funds by knowing of them in advance and getting into the heads of the drive with your sales talk about the advantage of a theatre benefit to the organization. Remember—it's a thousand times easier to ask an individual to buy a theatre ticket than it is to ask for a flat cash contribution.

Turtle Gag

A great attention getter is a number of small turtles in a tank in a prominent window. Have the back of each turtle lettered with one of the letters of the title of the picture. It is usually well to have two sets of turtles with the letters on their backs. Have a sign in the window of the store stating that if the turtles ever get into line so that they spell out the title of the picture—everyone observing it may rush into the store and ask for a pass. Don't use this stunt on titles with less than five letters or more than eight.
Hodges "Choo Choo" Perfect Lobby Stopper

Quite a few of the boys are using animated displays to sell the travel idea on "Broadway to Hollywood," and now Jack Hodges, who does that good work for the Gulf Theatres, Tampa (Fla.), sends along a shot of the railroad system he plunked in his lobby to call attention to the picture. You will note in the shot below that Jack has covered both sides of the continent, with the Tampa railroad station in the center.

The train kept moving from one end of the country to the other, and the rest of the equipment was all in keeping, such as the signal lights and crossing gates. In addition, Jack dug up a dirigible, flying field with planes, and boats, and reports that this is the first display he has ever seen that really stopped everyone coming and going.

His "Gold Diggers" campaign Hodges broke out a snappy street float amounting with a load of good looking gals, in costumes similar to those worn in the picture. In fact this similarity almost led Jack to the jail house, but not quite, and the resultant publicity, of course, did not exactly hurt the picture at the box office.

"Apple Annie" Stunt
A Panic in Bridgeport

Morris Rosenthal, one of the earliest and most enthusiastic Round Tablers, is now at the head of the Poli's Majestic Theatre, Bridgeport, (Conn.) and well rested from his vacation in the Canadian wilds, turns on the steam with a sock campaign on "Lady for a Day," in which he duplicated the success of the New York "Apple Annie" stunt, recently put over by George Browne and his crew.

Morris dug up a widowed mother of 13 children and with the help of his local papers, went shopping and wound up the day by seeing the picture at the Majestic and being guest of honor at a night club. In addition to acting as fairy godfather to the woman, Morris crashed the Bridgeport papers with all kinds of stories and cuts with the title and theatre and Rosenthal given prominent mention. He put this over with the same power as was generated on the New York show-going and is entitled to an extra bow for getting such swell returns as the result of his own efforts. Although the stunt is more for less namesake, this is where the popular gag will go for it, nevertheless, the success of the gag depends upon the skill with which it is handled locally, and leave it to this old campaigner to thoroughly cover every possible publicity and exploitation angle.

Gagged Gal Bally
Clicks Big in Philly

A girl, gagged and bound to a lobby theatre post, the stunt originally used at the Pittsburgh Stanley engagement, went over as effectively on the "Missing Persons" date at the Straunton Theatre, Philadelphia (Pa.). Newly appointed Manager Irving Blumberg, and Bert Perkins of Charlie Einfield's exploitation staff, cooperated in putting this over together with other effective stunts.

Many of the atmospheric effects and props used in the New York Strand lobby display were imported for the local date. A terp with the police department netted a street air plugging on two police hours over different stations, and a complete finger print outfit was also used as part of the bally, this last promoted from the head of the local detective division.

Police type tack and panel cards, thousands of tabloids and five special department store book windows were just a few of the effective ideas utilized by Blumberg and Perkins to whip this one across.

Personal Appearances
Feature Star's Birthday

As her fiftieth stage anniversary occurred within a few days of the San Francisco opening of "One Man's Journey," Manager Dick Moss and Ad Chief Ken McGaffey, RKO Hill Street theatre, built their campaign around this event by inviting May Robson with other members of the cast to attend the opening night, making this a gala occasion with all the properties of a regular premiere.

Capitalizing on the fact that the picture concerns the life of a doctor, letters were sent to all local physicians, also to hospitals and medical schools, requesting that these notices be posted on bulletin boards.

Tieups were made with leading business organizations with special offers to their employees, the response to this being very encouraging, with the distribution in one instance of a thousand tickets to employees. Other gags that clicked were a graphology expert bally in the lobby in which patrons were invited to have their handwriting analyzed free of charge and a radio tieup was also put on, with prizes given to listeners-in forwarding written opinions of Lionel Barrymore, star of the picture.

Dick and Ken can be depended upon for click campaigns to drum up those extra admissions in the city on the Golden Gate.

PERSONAL ENDORSEMENT!

J. Real Neth, operator of Neth's Grand, Columbus, Ohio, thought much of "Be Mine Tonight" that he took newspaper space under his own signature to endorse this Universal feature. His copy was very forceful, enthusiastic and compelling, doing a nice job of selling a picture that does not have the support of known stars.

We Recommend These Cleveland Stunts

These two cuts were described last week in H. M. Addision's story (Loew's Cleveland Divisional Manager). The upper photo shows skating girls distributing heralds for "Broadway to Hollywood," and the lower cut shows the card on "The Masquerader." This was printed in different colors, the white ones good for passes, as explained in story in Sept., 30 issue. The stunt is inexpensive, a cinch to put over, and can be worked on most any picture. Copy on cut explains the idea fully.

MERCHANDISE
To Advertise Theatre

Since the recently reopening, the Uptown Theatre, Milwaukee (Wis.), Louis Orlove is putting over some very good stuff in cooperation with his neighboring merchants in convincing them that the success of the theatre must also benefit the surrounding section in increased retail sales. With this in mind, Orlove contacted all merchants, convincing them that a theatre card in their windows would be helpful in carrying out the idea.

As a further inducement, Louis gave passes for the window privilege, but that wasn't all. On the back of each pass the name of the merchant to whom it was given was written, and after they were turned in at the box office a letter of appreciation was mailed also asking if the merchant would care to cooperate further by distributing theatre programs in each package in exchange for passes.

Orlove states that quite a number of the merchants expressed their willingness to come in on the idea and that they are even going out of their way to plug the theatre to customers.

Louis is doing a smart thing by contacting the merchants personally and selling them on the cooperation idea as a merchandising help for the stores as well as the theatre. It beats the routine method of distributing window cards and programs, as it convinces the storekeepers that by advertising the theatre they themselves must be benefited.
EDDIE FERNANDE
the incomparable showman of Hawaii, has been paying the mainland a visit. For years he has been promoting feature pictures and road shows but this year has returned to the Islands with a real circus which he plans to take to the Orient and the South Seas.

GEORGE OTT
will manage the reopened Pitt Theatre in Pittsburgh, Pa. House has a new policy of vaudeville and films.

RAY S. WALLACE
takes over the management of the Strand Theatre in Alliance, Ohio, which he will handle in conjunction with the Morrison.

R. J. MCMURRAY
is managing the reopened De Luxe in Weston, Mass. House was formerly managed by CHARLES HENDRIX.

DON W. ROSS
formerly at Loew's Regent in Harrisburg, Pa., is now with Warner in Philadelphia.

HYMEN HOLDBERG
may now be found managing the Regent for the new Beaver Amusement Co. in Beaver Falls, Pa.

MAURICE CORKERY
has been transferred from the Capitol, Allston, Mass., to the Central Square in Cambridge.

O. W. TUEL
has reopened the Manson Theatre out in Manson, Iowa.

BOB HAROLD
has been made assistant manager of the Warner Lincoln Theatre in Massillon, Ohio.

NAT HOCHBERG
is operating the reopened Jackson Theatre in East Weymouth, Mass. House now known as the Roosevelt.

EDGAR WOLFE
is the house manager of the Met Theatre, formerly Metropolitan Opera House, in Philadelphia, Pa., recently reopened.

CHARLES L. BENSON
manages the Poli-Palace reopened Hartford, Conn., house with ROBERT HART acting as assistant.

HERB JENNINGS
is managing the Modern in Detroit, Mich.

MORRIS CARROLL
holds down the managerial reins at the reopened Monroe Theatre, Detroit, a downtowner.

E. R. BRENNAN
is acting as manager of the Strand Theatre, Marinette, Wis., reconstructed house.

P. D. MURCH
has reopened the Alhambra, West Sullivan, Me., with straight picture policy.

ROBERT MICHELS
was appointed manager of the reopened Argyle, Chicago, Ill.

Kenny Kenfield
moves as manager of the Harris Theatre, Oil City, Pa., to the Duesenne Gardens, Pittsburgh, Pa.

Adolph Buehrig, Jr.
has been transferred from Canton to the Loew Granada in Cleveland.

Jesse Lowenthal
has been promoted from assistant of the Tri-Boro in Astoria, N. Y., to the Prospect in Flushing. Martin Waldman replaces him at the Tri-Boro.

Morris Nimmer
transferred from the Paramount, Seattle to the Coliseum. Al Baker, former manager, is recuperating from an operation.

Jules Karty
former manager of the Shubert-Rialto Theatre, St. Louis, has been selected to manage the St. Louis Theatre. Maurice Davis and Harry Niemeyer, Jr., will handle the publicity.

H. J. Corbett
has been appointed manager of the newly opened Capitol Theatre in Madison, Wis. Corbett was formerly of the Capitol and Avalon Theatres in Chicago.

H. G. Dandberg
is now skipper of the Divie at Washachie, Tex., for the R. & R. Circuit of Theatres.

Joe Kauffman
has taken over the operation of the Rex Theatre at Mcasontown, Pa. E. L. Butler has been named manager of the house.

Mrs. F. Becker
is now managing the newly opened Eagle Theatre, Pittsburgh, Pa. The house was closed several years and has been completely remodeled and redecorated.

Ken Hoel
for several years assistant publicity director for Warner Bros. Theatres in Pittsburgh, has been appointed skipper of the Harris-Warren Theatre, recently acquired by Senator Frank J. Harris, at Warren, O.

Charlie Carroll
formerly manager of the Academy of Music in New York City, may now be found putting over the Irving Street Burlesque, City. How're the gillies, Charlie?

R. O. Stark and G. W. Taylor
have arranged to reopen the Atwater theatre at Atwater, Calif., the heart of the sweet potato country.

F. W. Rodgers
has been made manager of the Maywood Opera House, Coming, Calif., which has been reopened.

C. W. Harford and A. J. Rude
have opened the H & R theatre at Paradise, Calif.

P. Kyprios
has taken over the management of the Regent theatre on San Mateo Drive, San Mateo, Calif.

Dan R. Nunan
of Oakland, and Harry J. Nunan, San Francisco, are the principals of the Valley Theatres Company, recently incorporated, to take over and operate the Broadway theatre, Turlock, Calif.

APPLICATION FOR MEMBERSHIP
MANAGERS' ROUND TABLE CLUB
Please enroll me in the Club and send me my framed certificate.

NAME

POSITION

THEATRE

ADDRESS

CITY STATE

DATE OF BIRTH

(Mail to Managers' Round Table Club, 1790 Broadway, New York)
Productions are listed according to the names of the distributors in order that the exhibitor may have a short-cut to such information as he may need, as well as information on pictures that are coming. Features which have finished or are out, but to which release dates have not been assigned, are listed under ‘Coming Attractions,’ and are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

**ALLIED PICTURES**

**Features**
- **Title:** The Great Gatsby
  - **Star:** Robert Redford, Mia Farrow
  - **Running Time:** 126 minutes
  - **Release Date:** May 27
  - **Review Date:** May 19

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**CHESHERFIELD**

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**COLUMBIA**

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**EQUITABLE PICTURES**

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**FREULER FILM ASSOCIATES**

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**FOX FILMS**

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**GASTON - PEARL**

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**MOTION PICTURE HERALD**

**October 14, 1933**
### MOTION PICTURE HERALD

**October 14, 1933**

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<td><strong>Ivor, Busch</strong></td>
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<td><strong>Ullman, Richard</strong></td>
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<td><strong>Dial-Conklin, A. C.</strong></td>
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<td><strong>Dempsey, Jack</strong></td>
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<td><strong>Darling Daughters</strong></td>
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<td><strong>Important Witness, The</strong></td>
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<td><strong>March, March</strong></td>
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<td><strong>Francis, Dorothy</strong></td>
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<td><strong>Peterson, John</strong></td>
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<td><strong>Bitter Harvest</strong></td>
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<td><strong>Coming Attractions, The</strong></td>
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<td><strong>Huntress, The</strong></td>
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<td><strong>Kenny, Les</strong></td>
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<td><strong>Miss Midnight</strong></td>
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<td><strong>Ladies Must Love</strong></td>
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### COMING FEATURE ATTRACTIONS

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<td><strong>Blind Beggar, The</strong></td>
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<td><strong>Blondie</strong></td>
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<td><strong>Laughing at Life</strong></td>
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<td><strong>Big Attraction, The</strong></td>
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<td><strong>Drama, A</strong></td>
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<td><strong>Tandy, Richard</strong></td>
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<td><strong>Elliot, Sylvia</strong></td>
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#### COMING TOWER FEATURES

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THEATRES

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FOR RENT: MODERN BRICK BUILDING on Main Street, not equipped. McELINTY BROTHERS, Midland, Texas.

THEATRE FOR SALE, FULLY EQUIPPED, 60- seat bank in live college and manufacturing town of 50,000. A good paying proposition. It takes $5,500 cash to handle. If you have not the money don't answer. JOHN J. MEEHAN, Muncie, Ind.
THOSE INTERESTING

COMPOSITE SHOTS

in the pictures you show have called for new ingenuity on the part of the producer. What is more, the photographing of the backgrounds has definitely demanded a special new type of raw film. Eastman Background Negative—recently announced and now widely used—is the answer. Possessing unique characteristics, it dovetails perfectly with this important technical advance. It greatly enhances the beauty, effectiveness, and value of projection background "shots." Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN

BACKGROUND NEGATIVE
When her eyes open...
Ten million women will be thrilled!

PARAMOUNT brings to the screen DOROTHEA WIECK, star of "Maedchen in Uniform", in "CRADLE SONG".

Note: A series of interesting stills of Dorothea Wieck will be available at any Paramount Exchange for free distribution to exhibitors playing this picture.
Labor's Bill
To the Theatres
Of America

A presentation of wage scales for
union and non-union employees in
the key cities

THIRD DRAFT OF FILM CODE DISCUSSED
In Two Sections—Section One
TELL THEM!

BOMB
Another 10th Championship Year
1000 LAUGHS when it EXPLODES!
Dukes and sheepdogs—babies and boy-friends—press agents and autograph hounds. The beautiful "Bombshe...
NEXT WEEK

THE WORLD CHANGES

thanks to WARNER BROS.
Here's to Exploitation!

A gold mine of angles in this glamorous production. Adolphe Menjou and Benita Hume as the best-dressed pair in Paris... flinging open the door to a dozen sure-fire angles...now when clothes are the topic of the day. See the press book for stunts that will make your showman's heart beat faster.

The WORST WOMAN in PARIS?

BENITA HUME
ADOLPHE MENJOU

Harvey Stephens  Helen Chandler

Written and Directed by Monta Bell

Jesse L. Lasky Production

WHAT A WOMAN'S PICTURE!

Peggy's affaires were the toast of Paris... the talk of Europe. Men desired her... envious women slandered. While... within her heart... she locked the secret that would have silenced lying tongues.
OH, DOCTOR!

UT in Milwaukee the Central Association of Obstetricians and Gynecologists in convention assembled congratulated Miss Mae West for popularizing plump figures and curves, declaring her style "a boon to motherhood." We didn’t know that that was what Miss West was bent on booing, and we are just positive that when Mr. Sam Katz, then Paramounting, elected her to the pictures his mind, too, was on other things, including the box office. Meanwhile the mothers we have talked to about Miss West do not seem to realize even yet that they have been booned.

△ △ △

ERPI AND THE BIRDIE

NE small yellow and brown St. Andrews roller has just raised merry hell with a big corporation in our industry, and until the problem posed is solved we just can’t be sure that we can "sing like the birdies sing." It seems that the engineers of one of the special research laboratories for Electrical Research Products, Inc., called on the Bronx Zoo for a bird full of high frequencies, for testing purposes, and drew a freak cayley that takes off from double high C and goes aloft from there, running right up and off the recorder-reproducer curve. Personally we do not care, but when a canary pecks a sound engineer it’s news. Our own solution would be to shoot the bird, not the sound.

△ △ △

CONTRACTS NOT SALES

A recent article in the news pages of last week’s Motion Picture Herald recited estimates which tended to give us a mental picture of happy general sales managers up and down Broadway, feet on desk and cigar a-light, happy over a season’s work about done, with sales well on the road to completion for the bulk of the season’s output.

We do not want to cast a shadow on such a lovely picture. But, may we not, in our customary cheery manner, remark that when something more than half of the first run revenue comes from percentage bookings the sales are not really made until the quarters have been spent at the box-office wicket.

What in fact has happened with reference to this large portion of the season’s business is that the producer-distributors have chosen their partners for the real selling which is yet to come as the product comes to the screen.

Less and less is the selling of the motion picture a seasonal activity. What remains of “season” is very considerably a relic of program production and distribution, which derived of a consumer attitude which “went to the movies” instead of “going to a show.”

Motion Picture Herald’s exhibitor mail, continually seeking information about product, largely product which is by conventional definition “already sold,” is evidence aplenty that selling is as continuous an operation as production itself. Also, especially among the first runs, there is increasing demand for detailed information for exploitation and selling purposes. Press books, very generally, are not available as early as many exhibitors seem to want them.

To help meet this situation Motion Picture Herald instituted a department of preliminary survey of the more important productions entitled “In the Cutting Room.” This department is meeting with decided approval and acceptance among exhibitors, encouraging the Herald to amplify and intensify this attention. "In the Cutting Room" endeavors to deal with the product prior to release but sufficiently late in the production process to let the inventory take real measure of the content. "In the Cutting Room" ventures no evaluations prior to audience presentations, but it does record what has been done with the story and its people. And in this we are engaged in an endeavor to assist the process which sells the product to the ultimate consumer at the box office. The exhibitor wants to know, always.

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THE CAVE BUILDERS

TWO engineers were at luncheon at an eagle’s nest of a club high up over midtown New York. In the midst of the great panorama spread out before them was the stupendous business of the biggest building operation in the nation’s metropolitan history.

"And to think," remarked one of the engineers, drawing diagrams on the menu, “that that whole project was scientifically obsolete before it got off the drawing board. It recognizes, for instance, nothing of air conditioning for offices, nothing of the methods of sound insulation against street noises, and every time a telephone is put in they'll have to cut a hole in the walls.

"Yes—building procedure is all old foggy," his companion remarked, "same old process of making caves by wrapping rocks around a hole.

"But the way the building laws are and in view of the nature of the influences of the labor unions you couldn’t make a building by really modern methods anyway," rejoined the first speaker. "They see to it that a building is made of things that employ riveters and hod carriers. Why when General Electric wanted to demonstrate welded frame construction—stronger and better and silent, as compared with riveting—Schenectady had to be induced to pass a special ordinance to permit the erection of a building without rivets. Of course, buildings should be made in factories and just buttoned up on the site.

△ △ △

If your Broadway history is good, you will remember when there was a play with the title "Too Much Johnson."
SHOWMAN'S GRIN

Surging upward, assuming the shape of a brighter dawn on the horizon, paradoxically forming the sack of black ink, is the confidence of first run, suburban exhibitors in the wheat, hog raising area of which Kansas City is the hub. Optimism of definite character has replaced the thick, sticky gloom of the past two years. To NRA, U. S. aid to farmers, hog raisers, public works funds, is much credit given. Normal bank functioning, automobile purchase increase, building activity, retail improvement, all are effective wedges in prying the showman's long close pressed lips apart, resulting in something at least faintly resembling a grin, though not yet of the expansive variety.

BLUE LAWS

Sharp, intelligent was the blow recently struck by Columbia's vice president, Jack Cohn, aimed at the mostly antiquated, be-whiskered "blue laws" which are legion throughout this land of liberty. Serious has the problem always been for the motion picture theatre. Producer Cohn records wide endorsement of his stand, which sees two purposes served: "accommodation of a public eager for harmless recreation, and extra employment for the men and women required to serve it." The liberalization should extend to "everything within reason to create demand and put people to work." The problem, however, is not yet solved.

FILMED EXECUTIONS

Almost startling, quite certain to raise a storm of penalological controversy, is the new use to which the motion picture would be put, were famed Chicago Judge H. L. Mencken that habitual criminals should be hanged, Judge Green agrees, but adds: "At the same time ... efforts should be made to prevent first offenders from becoming repeaters. An important step ... would be the filming of actual executions for their benefit." Part of intelligent but firm education would be motion pictures depicting the fate of criminal persistence. Iron-nerved cameramen wanted.

DUAL EXCEPTIONS

Perhaps taking a hint from preceding developments elsewhere on the issue, Cleveland's Motion Picture Exhibitors' Association this week commenced a restriction on the perennial bogey, double billing, which was in effect a compromise. One showing per week, exceptions in two instances, downtown subsequent to continue dual programs, suburban subsequent to use the double on Saturday matinee, the single day per week shall not be Saturday or Sunday. So one more double feature ban takes effect—with exceptions.

COMPLAINT ANSWERED

Angered to a high pitch of rage, apparently over a long period, has been Soe E. Gordon, board chairman of the Jefferson Amusement Company, Inc., Beaumont, Texas, at the alleged tactics of Rubin Frels, Victoria, Texas, exhibitor, and competitor of Jefferson's unit in that town, aide, alleged that, according to Mr. Gordon, by Colonel H. A. Cole, Texas Allied president. Accordingly, to the high-piled desk of Deputy Administrator Sol A. Rosenthal has gone a voluminous brief, charging the complaint of inability to obtain pictures, pressure causing his house to close, brought hystically forward by Exhibitor Frels to Deputy Rosenthal, here-with rhetorically answered by Sol Gordon and associates. Said in preface Mr. Gordon: "... we will prove conclusively that Frels' complaint is wholly and entirely without merit." The brief occupies 49 pages.

"BLAH"

To what lengths political charge and counter charge will go may only be seen as each day's news brings election day nearer. Last week Sidney S. Levine succeeded James F. Geraghty as New York Commissioner of Licenses when Mr. Geraghty had the bad grace to announce support of Mayor O'Brien's opponent, Vincent McKee. Last week, also, one Sally Rand "fanned" about the stage of New York's Paramount. This week Mr. Levine ordered the Irving Place and Republic, burlesque houses, to rob their "strippers"—or else. This week also Mr. Levine charged that the Geraghty eye-blinking of "obscene shows" was "solely to embarrass Mayor O'Brien ... part of the McKee-Flynn plan to put Mayor O'Brien in a bad light." Mr. Geraghty said, "Blah." Reduction ad absurdum!

MILLION-DOLLAR CHORUS

For a mere $1,200,000 has Jesse L. Lasky, Fox producer, insured 60 chorus girls who will cavort, "dangerously," if it is agreed, in the forthcoming "I Am Suzanne." Against a simulated St. Moritz background, on a gigantic slide, resembling a bob-sled course, will the girls, all of them, deftly slide. For the "element of danger" Director Rowland V. Lee sees therein, has Producer Lasky insured his chorus. Grand would be the insurance business if dating parents insured their offspring for every youthful sleigh-ride.

COMMONSENSIBLE

Wise, commonsensible is the policy of John A. Schwalm in the management of his Rialto theatre in Hamilton, Ohio. Many an employee of local industrial plants finds himself without the wherewithal to attend the Rialto are the next payday comes round. To these "strapped" prospective patrons Manager Schwalm extends credit for admissions within reason upon the patron's promise to pay, "They invariably call and settle up," is Mr. Schwalm's proof of policy. Worth any admission loss is the goodwill he is building for himself, his theatre.

INFRA-RED

Brilliantly clear were said to have been the pictures resulting last week when, before a British Kinetograph Society meeting, pictures were taken in darkness with the new infra-red process, later screened. London cables said: "Revolutionary demonstration," "claimed to open unlimited possibilities for filming." The end is not yet.
If you do not mind our saying so, this NRA motion picture code mat-
ter, which started out to be so big and important and constructive, be-
gins to give the dispassionate observer a decided pain in the neck.

You can share with us a grin. Turning through the ruck of two hectic
months of editorial matters accumulated on a desk considerably neg-
lected through absences in Washington, today we came upon a memo-
randum from Mr. Martin Quigley, written a few days before Mr. Sol A.
Rosenblatt called that first meeting to order over in the Bar Associa-
tion Building in New York. Mr. Quigley urged upon his various editors
that they should constructively endeavor, while faithfully reporting code
affairs, to avoid indications of, or encouragement toward, important con-
troversy. And then the fight started.

As the motion picture industry's warmest friend and severest critic,
may we not record that as we sit at present in the middle of the week
and the middle of the code clutter, it seems that the industry and its rep-
resentatives, even the most radical of them, have conducted themselves
with considerably more consistency and sanity than the representatives
of the NRA. The motion picture industry's several component groups and
divisions went into the code making with rather clear definitions of what
they wanted and what they deemed required. The government, as rep-
resented, on the other hand, by the rulings and discussions of its young
men, has been variously high hat, dictatorial and vacillating.

Mr. Franklin Delano Roosevelt, General Hugh S. Johnson and Mr. Sol
A. Rosenblatt have talked not a little about what have variously seemed
to them conspicuous aspects of the industry, such as "salaries," "the
right to buy," etc., etc.

Now, after two months, as these lines are written, nothing pertaining
to any of these issues is even approximately settled. In fact, it is not
even settled that there is a legal right of the NRA to try to settle them.

It is more than apparent, no matter what the big national emergency
may be, no matter if the depression is or has been, as Mr. Bernard Baruch
has been quoted as saying, "worse than war," that no legislative act can
significantly effect anything toward the solution of issues that are in-
herent, not only inherent but really essential, function of industry.

The issues are a part, a growing, living, going part, of the activity
which is business. Regulation is one thing, an externally applied revolution
is another—or would be if it could be applied.

Substantially all that has occurred to date is the diversion and diffusion
into thin air of some millions of dollars' worth of executive and creative
force in the motion picture industry, with a consequent interruption and
delaying of the normal processes of recovery which are making them-
selves manifest, not in Washington, but out in the channels of business
and life where business and living are done.

[Motion Picture Herald, October 21, 1933]
JAMES P. CUNNINGHAM

The week brought another revised motion picture code, together with the same predictions of previous weeks that this one will be the last. In any event, the industry now can definitely count on returning not later than January 1 to its regular business of merchandising motion pictures. On that date the National Recovery Administration has set a deadline for all codes for all industry, "specifications" or no. Not even the film people may stay at Washington on code drafting beyond that date.

With the release in Washington Tuesday night of a third revision of the film code, expectations on Capitol Hill were that the much-controversed document which is to be the constitution of the motion picture business is nearing the end of its tortuous trip to the White House.

There will be no more "complete" revisions of the code, announced Solomon A. Rosenblatt, NRA deputy. In fact, he added, much of the new material in the third revision is for purposes of clarification and the number of important changes is small.

Regardless, not a person at Washington—anywhere from Union Station to the White House—would hazard a guess as to when the code finally will be finished, ready for Presidential signature, or when it would become effective. The only tangible assurance came from a young editor, Mr. "Red" Kann, of Motion Picture Daily, who, arriving in New York from reporting the code activities at Washington, handed over a copy of the third revision and said: "This is the code!"

Possibly the code will be in the hands of the President within a comparatively short time are seen in the fact that the several boards of the NRA which must pass on the final draft before it can be submitted to General Hugh Johnson, NRA Administrator, are already actively engaged in a study of the document.

The groups whose approval must be given before the code leaves for the White House include the legal division, consumers' advisory board, the legal advisory board and labor advisory board.

It was understood that the industrial and labor boards, which have kept in close touch with the code drafting, will require but little time for their reviewing. The consumers' board, also, is not expected to raise any serious objections. The greatest difficulty probably will be encountered in the legal division, where law experts will have to study all provisions to determine both their legality under the recovery act and their ability to withstand suit should court action be initiated.

While changes may yet be made in any serious objections, it is generally believed that the document which finally will be sent to General Johnson for submission to the President, will closely follow the third revision.

The third revision continued to omit clauses which would regulate "the right to buy," double features, score charges, foreign films and some other points which are to be worked through the industry's code negotiations. Duals, however, may be regulated independently in exhibition contracts of the various distributors.

The labor board, apparently, still stands.

Deputy Rosenblatt let it be known that nothing in the NRA will prevent a protesting individual from seeking relief in the courts against any code or legal action. Violations probably will be dealt with by the Federal Trade Commission, with violators handled by the Department of Justice.

Mr. Rosenblatt was seeking an added clause making the final form a contract between motion picture signatories and the President.

Some Legal Points

Of interest to exhibitors was the report, supposedly coming from authoritative sources, that the NRA had given its assurance that where existing codes for exhibitors work hardship by reason of unfair classification, they may be recast and salaries readjusted, according to the merits of each case, notwithstanding a strike against the industry, although the industry code's scale for operators. Meanwhile, the IATSE was seeking a clear-cut decision on how thousands of existing contracts with exhibitors stand.

Another new code angle which involves exhibitors has to do with the support of the code authority and the clearance and zoning and grievance boards. Added to the estimated $90,000,000 increase in industry overhead because of the new code, is the cost of maintaining the various administrative bodies of the code. The decision has been made to place the cost of these boards among the three branches of the industry, but it was said to be a foregone conclusion that each theatre owner will be compelled to contribute.

The third revision of Mr. Rosenblatt's code did not mention the names of the code authority, which will be composed of 10, not 12, as previously indicated, in addition to three Government representatives, who will not vote.

Mr. Rosenblatt continued to decline to make known the exact composition, which shall be selected, but it appeared likely that the following would be members: Sidney R. Kent, Fox; Nicholas M. Schech, MGM; Harry M. Warner, Warner; George Schaeffer, Paramount; R. H. Cohan, Universal; Ed Kuykendall, MPTO; Nathan Yannins, Allied; W. Ray Johnson, Monogram.

Revisions in Third Draft

The third revision differed from the previous two drafts principally in changed phraseology. Formerly, the word for clarification, Change, were made to meet protests against provisions formerly incorporated. One stipulation was that extras shall be paid for interviews beyond two hours.

The agency clause (formerly Article 9) was "softened" considerably. Their problems will be placed in the hands of a Hollywood commission instead of being regulated by the code authority. On the agency committee will be ten members: Five to be producers or producers' representatives, with one each, representing agents, actors, writers, directors and legal representatives under the administration (General Johnson) from nominations submitted by the several groups.

Also, instead of the provision which was objected to, the code will provide for their registration.

An entirely new provision, known as Part 4-A, will permit the administration to go beyond the defined intent of the various clauses of trade practices, and order that a set of fair practices be drawn in order to establish harmony in Hollywood, if it be found possible. Probably the first important revision of Article 10, governing creative workers, is a measure which gives the producer to whom talent is under contract only three days to meet a competitive offer, instead of a "reasonable opportunity," which might mean three to six weeks, as stated in the second draft. The elimination provisions for exhibitors were clarified and an entirely new provision was created to prevent members appointed to serve on clearance and zoning boards and local grievance boards shall be "persons of good repute and a good standing in industry, and shall upon acceptance of appointment subscribe and file with the administrator an oath to fairly and impartially determine all violation issues.

The new provision says that no board shall have in its membership more than one representative from any distributor, or producer, or in this case, the code—in the event that one section or clause may be adjudged unconstitutional at some date.

Salary Clauses Unnerve Hollywood

The President's announcement that he was interested in learning whether "unreasonable" salaries were paid to Hollywood production folk and to motion picture executives, immedi-
ately suggested a new set of general provisions against any effort to incorporate salary-limitations in the code. There followed in Hollywood threats of strike, revolution, walkouts and whatnot, as actors and actresses, represented by the newly organized Screen Actors' Guild, and speaking through Eddie Cantor, president, voiced their belief that "If proposed Articles 9 and 10 are included in the motion picture code, not an actor of importance in Hollywood will work in a studio. These provisions are un-American."

The days of slavery are over.

Opposition of Hollywood to the code has been directed against the first and second drafts, but on Wednesday Eddie Cantor, acting for the Screen Actors' Guild, issued a statement in which he said that the actors and writers were highly incensed over the same provisions in the third revision, and that an appeal had been made to Senator R. Bemg Wager, at Washington.

The press associations flashed word from California that "the film industry was nervous with fear that a Government inquiry into salaries might throw the spotlight on golden secrets hidden during the depression."

This referred to a recent study of the salary question which was undertaken by Deputy Rosenblatt, following the President's announcement. Mr. Rosenblatt said that he had been shown a list of 466 individuals who drew 51 per cent of the producers' payroll.

Producers were asked by Mr. Rosenblatt for data on the salary question, but it was made
WHAT THE EXHIBITORS OF AMERICA ARE PAYING FOR LABOR IN THE THEATRE

With labor winning a hands down victory at the Washington conferences on the industry code, exhibitors are presented with one of two courses. They can either go back to Washington and reopen negotiations with labor leaders and Sol A. Rosenblatt, deputy administrator, or they can agree to the dictates of labor and Mr. Rosenblatt. If they abide by Mr. Rosenblatt's decision, which provides that the August 23 date sets the prevailing theatre wage scales for once and for all, they will have to pay considerably higher scales than existed between July 1 and the August date, when drastic reductions went into effect, with the voluntary agreement of the organized employees, in recognition of the anticipated savings in the percentage of attendance and consequently heavier burdens upon the box office intake.

CONTRACTS HELD UP BY FRACTIONAL DISPUTES

Annual contracts, which expired between the end of August and October 1, have been held over by local and regional courts were negotiated for the most part without increases. Where new contracts have been closed with locals, the deals represent virtual renewals of last year's wage scales, with individual exceptions where reductions made during the banking crisis of the past year have been restored in accordance with stipulations that they should be terminated at the time new contracts were negotiated. Many situations where reductions were made without that stipulation have renewed contracts without restoration of the cuts.

The most important labor contracts for virtually all circuits were to have been closed in September with the IATSE and the American Federation of Musicians locals, but these were being postponed pending settlement of the code problems. However, the IATSE issued a statement to its affiliated locals the end of September which recommended that they proceed with negotiations of new contracts without waiting for adoption of the code. In part the statement read:

"Despite the prevailing belief, as evidenced from the correspondence reaching the New York office, there seems to be a general impression that this code can be waved as a 'magic wand' to bring non-union and adamant managements into the fold, some locals being under the mistaken impression that by the adoption of the code they will encounter no difficulty in securing new agreements. Such a thought is both foolish and unwise and is a serious drawback to their interests, inasmuch as they may enter negotiations unprepared to meet the arguments advanced by the management, and as a result, come out second best."

The IATSE did make some definite concessions from demands which had been troubling exhibitors, especially in small situations, among them being the withdrawal of their original insistence on one man for each projection machine. Also, small-town exhibitors and all communities where the IATSE does not now exist may continue on a minimum basis of 40 cents an hour. Further, labor's latest proposal definitely sets up fair and equitable grievance boards to settle all labor disputes, and in the administration thereof "there will hereafter be none of this open warfare." This means that all labor disputes in future will be mediated in a manner not heretofore existing, according to Fred Meyer of the Wisconsin and Upper Michigan Motion Picture Theatre Owners.

In view of these developments, exhibitors in every territory may know of prevailing wage scales in other sections, Motion Picture Herald presents facts and figures for comparison, with figures to subjects to change constant as new agreements are reached locally. In the following listings the stated wage is on a weekly basis unless otherwise specified.

BIRMINGHAM SCALES SHOW WIDE RANGE

At Birmingham, probably no two theatres in the district actually are paying the same scale, and conditions have been so chaotic that operators are understood to have been willing to work for whatever the various theatres could pay, almost regardless of set scales. Practically no theatres in the Birmingham sector operate without some form of union labor, although a few use men from an independent group out of Atlanta; their scales fall far below those of the Birmingham unions, and the unions have failed to recognize them.

UNION (Local M. P. O. 236), (Stage Workers 78)

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<tr>
<th>Position</th>
<th>Wage Rate</th>
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<tbody>
<tr>
<td>Stage hands</td>
<td>$5.10 per week</td>
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<tr>
<td>Operators</td>
<td>$40 to $60 per week</td>
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<tr>
<td>Doormen</td>
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<tr>
<td>Cashiers</td>
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<tr>
<td>Musicians</td>
<td>$44, or 10 cents more than musicians, per week</td>
</tr>
<tr>
<td>Orchestra Leaders</td>
<td>$44, or 10 cents more than musicians, per week</td>
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INDEPENDENT

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<td>Operators</td>
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<tr>
<td>Cashiers</td>
<td>$36.6 cents per hour</td>
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<td>Musicians</td>
<td>$15 to $25 per week</td>
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NON-UNION

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<td>Ushers</td>
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<td>Doormen</td>
<td>17½ cents per hour</td>
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<tr>
<td>Cashiers</td>
<td>25 cents per hour</td>
</tr>
<tr>
<td>Watchmen</td>
<td>25 cents per hour</td>
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CINCINNATI OPERATORS GET CONTRACT PAY

In Cincinnati, union theatre employees are now paid in accordance with the scales specified in the collective contract. Practically all neighborhood and suburban theatres employ union operators, and those smaller houses using non-union men are decidedly in the minority. In the few cases where non-union men are employed, the wages paid are said to be the result of individual bargaining between managers and operators. A rival union came into the Cincinnati picture about a year ago and provided operators for the neighborhoods and suburbs at considerably less than the scale of Local 327. However, the local contended that the rival organization was not a bona fide union because of lack of affiliation with the American Federation of Labor. That union is now non-existent. Musicians and stagehands are employed only in downtown first runs. Non-union scales are said to have shown an appreciable advance since the inauguration of the National

CONTINUED ON PAGE 161
Paramount Head Says Circuit Ownership Saved World Film Industry in 1932; Denies Theatres Caused Bankruptcy

Theatres are a necessary adjunct of large production organizations, at least "as the industry is now constituted," is the firm conviction of Adolph Zukor, president of Paramount-Publix and head of its operating subsidiaries. The executive, breaking a three-year silence as far as public utterance is concerned, through the storm and stress, and that beset his company during the depression, this week went to bat for producer ownership of circuits.

Mr. Zukor maintained that the obligation of large producers to protect their huge theatre investments, to deliver a consistent supply of good product, saved the motion picture industry of the world from complete collapse in 1932. Had the producers been free of their theatre obligations, he insisted, they would also have been free of the necessity of delivering the best pictures of which they were capable, operating their studios only at such capacity as would have been necessary to keep their plants open.

Denying that the difficulties which led to the Paramount receivership were directly attributable to the tremendous, draining obligation of maintaining a huge theatre circuit, Mr. Zukor told Motion Picture Daily the company's troubles were rather the result of a combination of general economic and corporate circumstances, either of which, faced alone, the company could have withstood. Neither of the two sets of circumstances, depression in the larger sense, nor centralized theatre management, proved productive of theatres in error as a corporate policy, he insisted.

Sees Local Management Sound

"I believe the localized management operation of theatres to be sound," Mr. Zukor declared. "The partnership theatre deals which we are now, in the process of making will receive their first test this season. I am confident that the results which will be shown will be all that we expect."

Returning to his contention that producer-owned circuits are not only advisable, but necessary, Mr. Zukor declared, "A company with a big production investment requires that the assurance its theatres give to go ahead with its production plans."

"The reorganization work left to be done is largely routine," he said, "but how long it will take to complete cannot be said at this time." This was in reply to a query on the probable date of the receivership termination.

Mr. Zukor, recently returned from the Coast, paid tribute to Emanuel Cohen, vice president in charge of production. "Our pictures have been coming along fine. A great deal of credit is due Emanuel Cohen and the organization he has developed."

While Mr. Zukor, as operating executive, thus expounded his beliefs with reference to producer policy, and continued actively engaged in the direction of the various subsidiaries which grew out of receivership, the Paramount-Publix trustees in bankruptcy prepared to contest many creditors' claims. The company's referee in bankruptcy, Henry K. Davis, continued to hold regular creditors' meetings, some of them stormy, and the Publix theatre holdings of the corporation continued working out a salvation of partnership deals and local operation.

Trustees To Contest Some Claims

The total claims filed against Paramount-Publix by creditors aggregate approximately $246,000,000, of which about $178,000,000 is said to have been disallowed. "Future rent claims," while many more millions represent claims filed in duplicate, last week declared H. J. Franklin, counsel for the trustees, Charles D. Hilles, Eugene W. Leake and Charles E. Richardson. With completion of the tabulation of all claims legally entered during the six months' period permitted, which ended September 14, it is ascertained that the trustees will contest all but about $30,000,000 of the claims filed. Uncontested will be bond issue and approved claims of general creditors for merchandise, services and the like. Approximately $71,000,000 of the total will be duplicating claims, among them large portions of the various Paramount-Broadway bond issues, filed by individuals and bondholders protective committees.

Samuel Zinn, attorney for bondholders, was granted leave last week by the United States circuit court of appeals to appeal a motion for the removal of Mr. Davis, on the grounds of bias, which was denied by the court. The review will be taken on November 6.

Conclude Detroit Deal

At another in the series of meetings of creditors of Publix Enterprises, scheduled for October 23, before Referee Davis, are to be taken up the formation of a new organization to take over Tennessee Enterprises, Inc., the proposed sale of Augusta Enterprises, Inc., to Arthur Lucas and William K. Jenkins, formation of a new company to take over the lease of the Palace, South Bend, Ind., and the proposed transfer of the assets of Publix-South Bend to J. J. Kiser as trustee. Last week Paramount trustees concluded a ten-months' management deal with George W. Trendle of Detroit for operation of the company's theatre properties in that city. Therein was settled the rivalry between John Balaban of Biograph and Mr. Trendle over acquisition of Publix Detroit houses. Paramount, which had been threatened with alignment of Publix operating partners in opposition to S. A. Lynch, theatre reorganization head of Paramount, withdrew the houses from the market and concluded the arrangement with Mr. Trendle. The operator will function on a salary basis, taking a percentage. Referee Davis last week approved the arrangement.

CIRCUITS NECESSARY TO PRODUCERS: ZUKOR

TRENDELE CALLS FOR BASIC SHOWMANSHIP

George W. Trendle, who with John H. Koepnk established Detroit theatre properties which a few years ago became units of the Publix circuit, has now taken up the managerial reins where he dropped them.

Almost immediately upon resuming management Friday, Mr. Trendle announced radical changes in presentation and showmanship policies, a few of which are:

No smoking.
Rigid censorship of stage and screen attractions.
All new shows starting on Friday.
Elimination of twisted theatre fronts and a return to the old principle of putting the show on the inside, not the outside.

McDonough Takes Franklin's Posts

J. R. McDonough late on Wednesday assumed the RKO corporate posts which had been left vacant since the resignation of Harold B. Franklin. The board of directors elected Mr. McDonough to the positions formerly held by Mr. Franklin, including the presidency of Keith-Orpheum, B. F. Keith; Radio Gran Theatres and affiliated theatre companies, also to vice-chairman of Radio Pictures. Merlin Hall Aylesworth, president of RKO, made the announcement.

A spokesman for the company intimated that Mr. McDonough will concern himself primarily with executive management of the theatre companies, and that an appointment will be made shortly providing Mr. McDonough with an assistant who will have charge of physical operations. It was said the appointment will be made within the organization.

Mr. McDonough entered the RKO situation last July, from the Radio Corporation. At that time it was said that he would participate in the RKO management, although he was not assigned a title.

Meanwhile, Mr. Franklin was preparing to move his personal belongings from the corporation's headquarters. He said Wednesday that his plans will not be ready for public discussion until next month.

United Artists Names Two to Foreign Posts

William G. Triest, of the New York foreign department staff of United Artists, has been named district manager on the continent of Europe, under the general direction of J. A. Koerpel in Paris. Mr. Triest will make his headquarters in Stockholm, with supervision over the Scandinavian countries, the Baltic States and Germany.

In addition to this appointment, Arthur W. Kelly, vice president in charge of foreign distribution, has named Lester Sussman manager of the new United Artists office in San Juan, Porto Rico.
GEORGE ARLISS returns to the Coast after a summer in England, to star in "The House of Rothschild," 20th Century production for United Artists release.

CARNIVAL DANCER is Clara Bow in Fox's "Hoopla." Though far from the raucous honkytonk seems this setting with youthful Richard Cromwell, yet it's in the grove adjoining the Midway.

FIVE MILLIONTH ticket at Radio City Music Hall is taken, appropriately enough, by Irene Dunne, RKO Radio star, at last Saturday's showings. Miss Dunne is credited with outstanding performance in the leading role of "Ann Vickers," then playing.

MISS UNIVERSE, in 1930, and pride of the Louisiana American Legion, Dorothy Dell, is signed by Paramount, her first being Bing Crosby's "Cruise to Nowhere."

INCOMPLETE! But Mickey Rooney, demonstrating the pass to Coach Howard Jones of U.S.C., who appears with him in "Mickey's Touchdown," first for Columbia, blames the receiver.
HAPPY BIRTHDAY. At the testimonial dinner for Marie Dressler, MGM star, in New York's Hotel Roosevelt, were (left to right) Maida Read, Mrs. Oliver W. Harman, Jack Pearl, Miss Dressler, and Miss Bessie Beatty.

MAKING UP WITH THE COACH. Major Goodsell, coach at University of Southern California, learns grease painting from his fellow players, Mary Carlisle and Florence Lake, in Monogram's "The Sweetheart of Sigma Chi."

FROM FREELANCING to a contract with Warner Brothers comes Mary Astor, following "The World Changes." She's in "Convention City" now.

BEAUTY FINALIST. Jean Connors, winner in RKO Theatres-Daily Mirror contest, at AMPA luncheon; (left to right) Paul Benjamin, Edward L. Bernays, John C. Flinn, Miss Connors, Rutgers Neilson, Maurice Cowan, Herbert Rawlinson.

MEET SUSAN ANN GILBERT. Mrs. Gilbert (Virginia Bruce) presents the baby daughter of the co-star with Greta Garbo in MGM's "Queen Christina."

NEW STARS of Educational, introduced at the Astoria (L. I.) studio, include Stoopnagle and Budd, Ernest Truex, Lillian Roth, Moran and Mack, Tom Patricola, Charles Judels, Eddie Craven, Olive Borden.
MEN IN WHITE

“Men in White,” by Sidney Kingsley, is the first serious, grownup show on Broadway of the season. It landed feet first, S.R.O.

There is a fine, straight piece of picture work in this play of a drama in a hospital. But there are certain abortion matters that will have to be handled delicately—even changed. This is no great obstacle. There remains a show that some intelligent director, I hope, is going to plant in the four-star column.

Dr. Ferguson (played by Alexander Kirkland) involves himself with a nurse while he is engaged to be married to the daughter of a millionaire savior, financially, of St. George’s Hospital.

The nurse has had, secretly, a bungled abortion. Another operation in the hospital is necessary. Ferguson is going to do it himself. His fiancée, who asks to be present, finds out what has happened. Here is a tremendous situation, played beautifully, restrainedly and with all the human nuances.

The girl dies. Ferguson must choose between his rich sweetheart and medicine. He chooses medicine; but the girl is a future possibility. This in the third act, is superbly worked out.

There are five character studies in this play. All Ferguson’s Doctor Hochberg is simply great. The drama is moving, tender, grim. It beats “Arrowsmith” any way you look at it.

Picture value, 90 per cent.

SAILOR, BEWARE!

“Sailor, Beware!” is a whirlwind, a super-vo, a knock-em-stiff. It’s another “A Cock-Eyed World”—only more Rabelaisian, more vivid, more picture bang-whizzy. S.R.O. for a year—I’ll bet; and people laughing so loudly and continuously that it holds up the show again and again.

“Sailor, Beware!” by Kenyon Nicholson and Charles Robinson, is all S.R.O. It spoofs the navy and the gob It-drivers, who think, dream, talk and live it. Bawdy and Rabelaisian? All of that—but healthily so, naturally so, humanly so. A whip-saw dialogue that will need some maneuvering and delicate massaging for the screen, but of which the gusto and It-ness can be preserved almost intact.

Well, here’s the grand yarn in an It-shell. The U.S.S. Dakota has put into Panama. It’s been a long ungrumpy cruise, mate; and in compartment 108 there’s only one topic—the skitts of Panama. Let’s go! We’re It-daffy!

Now Dynamite Jones is the Don Juan, the Captain, of the Bull of the Dakotas. He has a legendary reputation: no girl has ever withstood him. (For Spencer or Lee Tracy?)

But at the Idle Hour Café there dawdled a one hundred per cent virge called “Stonewall” Jackson. She’s the Gibraltar of Chastity among all these push-overs of the café. And up looms Dynamite Jones, U.S.N., who can reduce all female Gibraltars and “Stonewalls” as easily as a shark can swallow a catfish—so he says.

So here’s the wild fun: the whole battleship also practically the whole city of Panama, is betting pro and con on whether Dynamite will make “Stonewall” before the battleship sails—in twenty-four hours. One fellow even has his father’s watch on Dynamite. The girls at the café are betting that “Stonewall” cannot be made by Dynamite.

But “Stonewall” capitulates before the boat sails. Dynamite is really in love. So is she. But the sex-spots like a world series or an election—is uproarious.

In spite of all censuroris, this satiric farce must be pictured; and it will be shown to S.R.O. in every picture-house in the English-speaking world—or I’ll eat my bronze Buddha.

Picture value, 100 per cent.

AMOURETTE

Leo Bulgaiov, who did such a fine job in directing “One Sunday Afternoon,” did not repeat in “Amourette,” an insipid and conventional dose of booh-boop-doo done over from an old vaudeville sketch by Clare Kummer.

The year is 1840. The place is Tuckerton, Mass. Discovered: Ameyse Tucker in bed. Ameyse is a hypocritical scion of the godly, inebriated crew that butted into Plymouth Rock in 1620.

Ameyse has a daughter, Amourette. She has run away to the Sodum of the time. Duxbury, Mass. Now, the Rev. Hiram Holland was on the stage with her. Tongues begin to wag in New England fashion and Ameyse is all het up morally.

The town of Tuckerton practically emigrates to Duxbury to investigate. It is even whispered that Amourette is going to blessed-event. But the Holy Tuckertonsian will see that she is did right by—by gosh!

Nothing to it, boys. Amourette is still a virge. It was another fellow from Buffalo she was in love with—a parson, also; pulchritudinous and mentally fluent.

That’s the play; but the picture might shape up into a delightful vehicle for Janet Gaynor.

Picture value (with Gaynor), 90 per cent.

KULTUR

What price propaganda? And how far can the screen venture? Ticklish subject.

The first of the Hitler satires arrived on Broadway. Chummy and flat; but it might have been an uproarious farce if it had been treated differently.

Professor Koerner, a surgeon in “the Fatherland,” is socially ostracized and expelled from his university because he aids members of “an outcast race.” Even his family gives him the skids.

A son-in-law is willing the professor to carry on an affair with a Jewess. And then some Aryan tree-peeper discovers an ancestor of Koerner’s who had a load of Mosaic corpuses in his blood. Aha!

Now, the Blessed Aryan Chancellor is hurt in an accident. Koerner, the great surgeon, the despised, is the only one who can save the Precious Thing. Blood transmutation is necessary.

And the grand chance that the playwright missed lies just there. The blood that goes into him is Jewish! This fact should have been the beginning and kernel of the play. And then we’d have had a farceal “Abie’s Irish Rose”—maybe.

But it ain’t!

Picture value, 10 per cent.

HOLD YOUR HORSES


As pictures are going musical, there may be some producer who will take a chance on this pot-pourri. If Joe Cook cannot be called back to pictures it would fit the fantastic Ed Fields down to the ground.

The principal part is Broadway Joe, a cabbey who has a cab that carries all the crazy inventions that only Joe Cook can concoct, including a cooking stove.

The first New York subway is about to be built, and a gang of crooked contractors pick Joe for Mayor. He’s elected with his cab and all.

There are conspiracies to kill him and other nertzy stuff, which will be funny on the screen, but were boresome to ultra stiffness on the stage.

Lillian Russell, John L. Sullivan, Anna Held, Diamond Jim Brady and the Floradora Sextette are all in “Hold Your Horses.”

Picture value, 40 per cent.

Milwaukee Women in Drive To Bar Children from Films

A campaign to bar children from unwholesome motion pictures has been started by the Milwaukee Woman’s Club with the appointment of a committee to determine the possibility of state legislation. It was stated that if they are unsuccessful in their efforts to prevent the production of terror pictures, the club will work for a law prohibiting children under 14 from attending film theatres.
WIDE VARIANCE IN OPERATORS' PAY

(Continued from page 11)

Recovery Act, although there are no fixed rates for non-union labor. In Ohio generally, operators average $67.50; musicians, $80; and stagehands, $55. The Cincinnati situation follows:

UNION (Projectionists 327), (Musicians 1) (Stagehands 5)

Operators (de luxe) $67.50 (two men) per week
Operators (neighborhood) $45 to $50 per week
Musicians
Leaders $80 per week (de luxe)
Stage men $55 per week (de luxe)
Stage men $35 per week (neighborhood)
Stage hands $58 per week (head men)
Grips, assistant property, and bumsmen $52 per week

NON-UNION
Ushers $14.50 per week
Cashiers $17.50 per week
Doormen $14.50 per week

DIFFERENCES SETTLED IN CLEVELAND AREA

Differences between stagehands, musicians and theatres, under way in Cleveland since last March have been settled by RKO and the unions. All labor used in this Ohio city is union, with two men required in a booth. A work week is comprised of six-four-hour days and one-nine-hour day. The 1933-34 wage scale is still being negotiated.

UNION (Local 160, IATSE)

Subsequent Run Operators:

<table>
<thead>
<tr>
<th>Class “A” (over 500 seats)</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Senior</td>
<td>$45.00 per week</td>
<td></td>
</tr>
<tr>
<td>Junior</td>
<td>$29.70 per week</td>
<td></td>
</tr>
</tbody>
</table>

Class “B” (500-800 seats)

<table>
<thead>
<tr>
<th>Senior</th>
<th>$45.00 per week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Junior</td>
<td>$31.90 per week</td>
</tr>
</tbody>
</table>

Class “C” (over 800 seats)

<table>
<thead>
<tr>
<th>Senior</th>
<th>$63.50 per week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Junior</td>
<td>$34.11 per week</td>
</tr>
</tbody>
</table>

First Run Operators:

Four operators required $92.07 each week
Stage Hands (Local 27, IATSE)

Four stage hands $83.60 each week
Three stage hands $79.20 each week
Musicians $45 to $50 per week
Leaders $120 per week
Ushers $15 per week

Subsequent Run Theatre Scale:

Managers $50 to $75 per week
Ushers $12 per week
Janitors $20 to $25 per week
Ticket Takers $11 to $15 per week
Doormen $37.50 per hour

UNION WORKERS RETURN AT DENVER

In Denver the disagreements between the unions and 11 theatres, including eight controlled by Harry Huffman, have been ironed out and all are operating with union men again.

The various scales follow:

<table>
<thead>
<tr>
<th>Operators (Local 20, IATSE)</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Operators</td>
<td>$30 to $60 per week</td>
<td></td>
</tr>
<tr>
<td>Stagehands (IATSE)</td>
<td>$45 to $50 per week</td>
<td></td>
</tr>
<tr>
<td>Musicians (MPA, 20, and A.F.L.)</td>
<td>$40 per week</td>
<td></td>
</tr>
<tr>
<td>Cashiers</td>
<td>$18 per week</td>
<td></td>
</tr>
<tr>
<td>Ushers</td>
<td>$18 per week</td>
<td></td>
</tr>
</tbody>
</table>

IOWA LEADERS AWAITING CODE

A change in the present wage scales in Iowa towns awaits the final action of the Washington code conferences. New contracts probably will provide for two men in a booth in every theatre in the state, according to George Hartnett, secretary of the Des Moines IATSE Local 260. While the figures given are indicative only of present wage scales in Des Moines proper, a few data on the situation in outlying sections would be interesting by comparison. In Mason City, three operators work a 56-hour week and receive from $70 to $90 each. In Waterloo, they work a 40-hour week and pay them $88, while three theatre employ four men on a 56-hour week, paying $175 for the four. In Waterloo, four men work five hours each, and in Class "A" houses they divide $215 weekly; Class "B" $175, and Class "C" $150. Two-man stands in a new opera-

WIDE VARIANCE IN OPERATORS’ PAY

(Continued from page 11)

tion under a 23-hour week, with from $60 to $80 as the weekly stipend; Burlington, one man, 23 hours, and $55 to $75 a week; Fort Dodge, one man, $41 to $85 for three hours and 20 minutes each day. Clinton theatres employ two men, paying them from $32.50 to $80 for the two per week. Davenport, one man at all times on an eight-hour day and in Class "A" houses they get $45 each, with Class "B" paying them $25, with no mattiness. In Sioux City, there are two men at all times; four men working five hours each; two men, six hours each, and three men, six and one-half hours each. Class "A" houses pay the operators $215; $216 and $208. Class "B" houses pay one man $125 and two men $100 each. Class "C" two-halves and two hours a day. In Marshalltown two men work eight hours a day for from $38 to $50. The Des Moines figures follow:

UNION (Local 288, IATSE)

Operators (four men required)

<table>
<thead>
<tr>
<th>Maintenance and Electricians</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>$20 to $40 per week</td>
<td></td>
</tr>
</tbody>
</table>

| Musicians (when used) | $2.50 per performance |

NON-UNION

Ushers $14 per week
Cashiers $14 per week

BLANKET CODE USED AT HOUSTON

In Houston, Texas, the blanket code of the NRA is in effect in all theatres employing non-

union workers, and is adhered to by union labor, with the exception of musicians, who are used in only one theatre. Operators work in two shifts with but one man in a booth at a time. One stage hand is employed full time in each theatre, and more are employed when occasional shows necessitate this.

UNION (Local 279, IATSE)

Operators $62.50 per week
Stagehands (Local 51, IATSE) $50 per week
Musicians (MPA 65) $35 to $65 per week

NON-UNION

Porters $12.50 to $20 (48-hour week)
Ushers $20 to $35 per week
Executives $75 to $125 per week

NEW CONTRACTS AT KANSAS CITY

Under new contracts negotiated by three Kansas City downtown first runs with Local 170, IATSE, operators' salaries have been in-

increased from $69.60 to $82.50 per week. This is now the basic scale at such houses as Loew's Midland, the RKO Mainstreet and the Pablix Newman. Four operators, two to a shirt, are employed at each house. Technically, the new scale is not considered a boost over the prior scale, as the old wage represents a cut from $100 per week. The new scale is effective Sept. 1, 1930, for two years. On con-

cessions by the union, these contracts later were extended. Current contract rates range from $90.05, then to $87. Following the bank clos-

ures last April, the union granted a further cut, agreeing to $80.00 until August 1 of this year. This was an effort to prevent loss of employment.

Annual conventions of trade employees are held in May, and the Custom of entering into two-year contracts has been discarded in favor of one-year agreements.

Suburban theatre men are said to be preparing for new contract demands by the IATSE operators' local. The union granted one-man

contracts with each house. Current contracts expire November 30.

Union labor scales in the Kansas and Mis-

souri territories depend on various factors, it is understood, the size of the town, strength of union, in addition to the usual considerations of scale. The Kansas City labourers employ union help, such as Topeka, Wichita, Joplin, Springfield and Hutchinson.

Current wages for operators in these sectors average about $90 to $85 per week. Most towns employ but one man in a booth, in but in St. Joseph, where two-man operation still holds, with the exception of one booth, the top is approximately $70 per week per man.

Wages for non-union labor in towns outside of Kansas City depend on general prevailing wages. Specific NRA blanket code minimums are in force for 40 hours weekly. Theatre operators earning less than 40 hours weekly pay from $8 per week up. Theatres in some smaller towns are known to hire high school boys who do not care much about the operators' trade, for a few dollars a week. These, however, cannot be classified as operators, experienced men in the smaller towns receiving from $17 to $25 per week.

In Kansas City, the suburban contract scale, as of December 1, 1932, is for two men in a booth, but under the agreement of April, 1933, only one man is employed, at wages 33 1/3 per cent higher than the contract scale for one man. Existing salaries in suburban areas are based on seating capacity, admission prices, run and hours of work. The scale for 35 1/2 hours per week is $38.70 to $40. Actual figures on the entire Kansas City situation follow:

UNION

Operators (Local 170, IATSE) $82.50 (first run) per week
Operators (suburban) $38.70 to $71.23 per week
Operators (Independent) $35 per week
P. R. runs, with one man $35 per week
Stagehands (Local 31, IATSE) $67.15 per week
Electricians (Local 31, IATSE) $67.15 per week
Carpenters (Local 31, IATSE) $67.15 per week
Local 61, International $9 per day (8-hour day)
Engineers (stationary) $50 per week (first runs)

UDOE, Local 6

(Continued on following page)
AWAIT FINAL OUTCOME OF THE CODE

(Continued from preceding page)

KANSAS CITY SCALE (Continued)

| Musicians (A.F.M. & K.C.M.A., 304) | $60 per week |
| Leaders                         | $78 per week |
| Poster Artists (Brotherhood)    | $10.20 per day |
| Painters, Paparhangers and Decorators | $1.50 per hour |
| Scene Painters (International Painters Brotherhood) | $1.50 per hour |
| Bill Posters (International Alliance Billers & Bill Posters of U. S. and Canada, Local 14) | $7.50 per day |
| Operators (Local 498, IATSE)    | *$70 per week (first run, 35¢ per week (sub.)) |

NON-UNION

| Cashiers                        | $14.50 per week minimum |
| Ushers                          | $14.50 per week minimum |
| Porters                         | $14.50 per week minimum |
| Cleaners                        | $14.50 per week minimum |
| Maids                           | $14.50 per week minimum |
| Doormen                         | $16.50 to $22 per week |
| Floor men                       | $25 per week |

Superintendents:

(*night watchmen) ...$25 to $27.50 per week

Operators ...$25 to $35 per week

LOS ANGELES

RANGE IS WIDE

The Los Angeles scales in detail:

UNION

Operators ...$77 to $100 per week (first runs)

Operators:

1st class neighborhoods ...$60 to $80 per week
2nd and 3rd class ...$60 to $70 per week

NON-UNION

| Cashiers | $20 to $25 per week |
| Neighborhoods | $15 to $18 |
| Doormen | $15 to $18 |
| Neighborhood | $15 |
| Ushers | $15 to $20 per hour |
| For boys | $15, or 40 cents per hour |
| For girls | $17, or 15 cents per hour |
| Neighborhoods | $15 or 15 cents per hour |
| Floor Girls | $18 to $20 per hour |
| Neighborhoods | $15 against 40 cents per hour |

Janitors:

Wages vary with size of house ...$15 to $18

Independently owned houses.

Managers:

| Cashiers | $100 to $125 per week |
| Neighborhood and secondary houses | $35 to $75 |

WORK SPLIT UP AT MILWAUKEE

Wages paid in Milwaukee theatres for labor are reported as varied and erratic, depending as they do upon the final outcome of the code. The Motion Picture Operators' Union, Local 164, IATSE, is operating under the NRA on a 40-hour weekly basis. In many cases where operators were working more than 40 hours, the work has now been divided at no additional expense to the exhibitor, thereby providing for additional operators.

UNION

Operators (M.P.O., Local 164, IATSE)

<table>
<thead>
<tr>
<th>Class</th>
<th>PAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>$90</td>
</tr>
<tr>
<td>B</td>
<td>$77</td>
</tr>
<tr>
<td>C</td>
<td>$60</td>
</tr>
</tbody>
</table>

NON-UNION

| Operators | $30 |
| Ushers and Doormen | $10.50 per week |
| Cashiers | $12.50 per week |
| Porters | $12 per week |
| House Managers | $25 per week |

PHILADELPHIA IS STRONGLY UNIONIZED

Philadelphia is strongly unionized in its theatre employees, except, of course, for the usual house staff. There are very few exceptions from the regular union scales. All labor unions are associated with national bodies and have maintained their position.

UNION

Operators (M.P.M.O.O., Local 307) ...$70 to $95

Stage hands (Local 8, IATSE) ...$48 to $60

* $60 for chiefs, property and flymen

Electricians (chefs) ...$55

Musicians (M.P.A., 71) ...$71

Leaders and "firsters" ...$91

NON-UNION

| Cashiers | $15 to $18 |
| Ushers | $15 to $18 |
| Porters and cleaners | $15 to $18 |

PORTLAND, ORE.

WAGES LISTED

At Portland, Ore., one theatre manager said: "I generally put in from 12 to 14 hours a day, and have to make out a larger salary check for my head operator, who sometimes will stretch his time, to adjust machines to as much as seven hours." Herewith the table:

UNION

Operators ...$57 (30-hour week)

Operators ...$73.50 (5-day week)

Stagehands (5-day week) ...$1 to $2 per week

Engineers ...$1 to $2 per week

Musicians ...$47 per week

Leaders ...$60 per week

ORGANIZATIONAL SCALES

| Doormen | $15 |
| Ushers (female) | $14.50 |
| Cashiers | $17 |
| Maids | $14.50 |

OPERATORS' SCALE

$7 TO $10 IN PROVIDENCE

Labor difficulties of three years' standing have made wage scales a problem in Providence. Those figures obtainable follow:

Operators (first runs) ...$10 per day (six-day week)

Operators (subsequent runs) ...$7 per day

UNION SCALE IN VIRGINIA HOUSES

Operators, maintenance men and others in Richmond houses are receiving increased pay, with union men employed in all local theatres except two in the Negro section. Contracts with unions are for a two-year period and two operators are employed in each of the first-run theatres for shift work.

UNION

Operators ...$48.75 (19-hour week)

Maintenance men (first runs) ...$44.50

ST. LOUIS OPERATORS

GET $45 TO $90

Operator wages in St. Louis depend upon the size of the houses involved, with the scale varying from $45 to $90 weekly.

UNION

Operators (M.P.O., Local 143) ...$45 to $90 per week

Stagehands (IATSE) ...$65 to $75 per week

Maintenance men (IATSE) ...$75 per week

Musicians (Local 2, A.F.M.) ...$90 per week

Twenty-one hours ...$45.50

Forty-two hours ...$75

Leaders ...$115 per week (20 extra of $95)

Ushers ...$15

Porters, etc. ...$20

ONE TO A SHIFT

IN SAN ANTONIO

Labor union agreements in San Antonio call for two operators in each theatre with one man to a shift. In second-run houses the same pro-

(Continued on following page)
VOLUNTARY DECREASE UNDER SCALE

(Continued from preceding page)

vision holds, with the wage scale varied. All unions are affiliated with internationals. The scales are:

UNION

Operators (Local 407, IATSE): Two men in booth, $75 each.... $150 Two men in booth (subsequent runs) ... $50 Stage hands (Local 76, IATSE) ....... $50 Musicians (Local 23, Musicians Society)......... $45

NON-UNION

Cashiers .... $12 to $14 Ushers .... $12 to $14 Janitors .... $12 to $14 Engineers .... $25 Assistant engineers .... $25 Assistant managers and treasurers .... $25 to $35

SAN FRANCISCO MEN UNDER VOLUNTARY CUT

In San Francisco, stage hands of all grades benefit by a high overtime rate which entitles them to $2 per hour for extra work between 1 a.m. and 8 a.m., and for overtime between 8 a.m. and 11 p.m. They get $1.50 for each overtime hour. Ten hours within the 14 hours are allowed on opening and closing days of shows; eight hours in 12 on all other days within the 48 hours. Any time in excess of 48 hours per week is paid at the overtime rates. Stagehands of IATSE Local 16 work not more than six days a week.

Operator’s overtime is paid at the rate of time and one-third in excess of regular six-hour shifts in Class “A” houses. Class “A” house operators received $84.50 per week before the recent cut which brought them down to the scale which follows. Class “B” theatre operators are paid overtime at the rate for Class “A” operators. The former and Class “C” and Class “D” operators. Before the cuts Class “B” men received $72 weekly. Class “C” men $61 for the regular man, and Class “D” $50 for the regular man. The operators are now said to be negotiating for recovery of the scales paid before the voluntary cut and settlement is expected within a few weeks.

Members of the San Francisco Musicians Union, Local 6, are not permitted to work seven days per week and one extra day is required to take one day off, paying a substitute one-seventh of his salary. In addition to this deduction from his salary, he also loses the musician salary quoted in the following, he must also pay out four per cent of their salaries—two to the local union and two to the national union.

Salaries paid non-union workers in San Francisco theatres vary with each circuit or manager. The lists indicate the minimum salaries paid the non-organized theatrical employees. There is a minimum wage law in California for women employees. The entire listing follows:

UNION

Operators (M.P.P. of San Francisco, Local 162): Class “A” .... $63 (36-hour week; two men) Class “B” .... $63 (36-hour week; two men) Class “C” .... $63 (36-hour week for reg. man) Second man .... $54 (36-hour week) Class “D” .... $54 (36-hour week for reg. man) Second man .... $35 (36-hour week) *First runs, 1,000 seats or more and subse-

quent with 1,800 or more. (District and sec-

ond runs seating under 1,800. Houses run-
ning two matinees weekly, not continuous.

Theatres running two matinees weekly, not con-

tinually run, nine shifts.

Stagehands (Local 16, IATSE): Master carpenter, no less than .... $65 per week Ass’t. carpenter, no less than .... $57.50 per week Property man, no less than .... $65 per week $65 per week Ass’t. props, no less than .... $57.50 per week Electrician, no less than .... $65 per week Ass’t. electrician, no less than .... $57.50 SAY’S ROSENBLATT OF MINIMUM PAY

Said Sol A. Rosenblatt, deputy ad-

ministrator for amusements of the

NRA, in an address before the Ameri-

can Federation of Labor Convention last week:

“There is no longer time for talk and twaddle. . . . The Good Book

cautions us against permitting men to earn wages only to put them in

a bag of holes; . . . unless the mini-

mum wages provide an adequate liv-

ing wage for labor, we are bound to

have strikes. This means in simple

words that unless we pay labor a wage worthy of its hire, but

an adequate wage, we are merely add-

ing to industrial unrest and thereby
to economic waste. I say and submit to you that not only shall we

fix a minimum wage which is adequate

and which is a living wage, but we

must also see to it that in fixing such

minimum wage the standards which

have been built up over a long period

of years are not impaired or de-

stroyed.”

Head flyman, per performance .... $5.25

Front Light operators, per performance .... $5.25

Extra men night shifts, light operators,

etc., not less than .... $5

Musicians (San Francisco Musicians’ Local 6, and A.F.M.):

Three shows per day, seven days 
(downtown first runs) $66.50

Leaders. Minimum of $25 per week extra.

Three shows per day (neighborhoods) .... $63

Leaders Minimum of $20 per week extra.

Night only, seven days: 
Per man .... $56.50 per week 
Leaders Minimum of $25 per week extra.

Side men (four shows per day, each

lasting one and one-half hours) $77 per week 
Leaders .... $25 per week extra.

Janitors’ Union of San Francisco .... $5 per day 

NON-UNION

Cashiers .... $18 to $24 per week

Ushers: 
Girls .... $16 (full 8-hour time) per week 
Boys .... $15 (full 8-hour time) per week

Evening hours .... $12 per week 
Doormen .... $18 per week 
Floor man .... $18 per week

Publicity man .... $35 per week 
Lobby card artists .... $25 per week

Spillers .... $20 per week

Stage doormen .... $10 per week

House managers .... $25 per week

Ass’t. house managers .... $20 per week

SEATTLE OPERATORS GET $50 A WEEK

The Seattle situation is as follows:

UNION

Operators: (84 hours weekly, divided be-

tween three men) .... $50 each 
Stagehands .... $6 per day

NON-UNION

Doormen .... $15 to $20 per week

Ushers .... $14.50 minimum

Cashiers .... $15 to $20 per week

ALL TAMPA HOUSES HAVE IATSE CONTRACTS

In Tampa, St. Petersburg and some other cities on the west coast of Florida, operators and stage hands are organized under the IATSE. All Tampa theatres have contracts with this union for operators. Two men are employed each day in all theatres operating from 1 p.m. to 11 p.m., one man operating the first five hours, and the second man from 6 to 11 p.m., the theatre, in accordance with the union contract, two in Tampa, two men are employed for each shift. In all other houses only one man to a shift is required. Stage hands’ working arrangements are the same, but no theatres in Tampa are presenting stage shows at this time. The Tampa scale follows:

UNION

Operators (IATSE) .... $50 per week (5-hour day) 
Stagehands (IATSE) Same scale when em-

ployed, but none working at this time.

NON-UNION

All other classifications receiving minimum $14 at least, as provided in the NRA blanket code.

OPERATORS’ RAISE

AT WILMINGTON

The operators’ Local 473 in Wilmington this week announced a wage increase in the new contract, due to arbitration of several concessions made in the previous one while the new scale was not divulged.

At Loew’s Parkway, first-run, the chief op-

erator was receiving $50 a week and his as-

sicant $40. Stagehands of Local 204 received 

$40 in first runs and $35 in second-runs.

Capitol Theatre

Has 14th Birthday

The Capitol theatre on Broadway will be fourteen years old next Tuesday. It opened on October 24, 1919.

Major Edward Bowes, managing direc-

tor in association with Mess-

more Kendall and others, built the Capitol in 1918. As managing director he has guided the policy since the day of its opening. Major Bowes is a vice-president of Metro-Goldwyn-Mayer Pictures, and also serves as liaison between the Capitol theatre and the radio public.

Built immediately after the war, the Capitol was the first of the long cinema houses of its kind, and features Metro-Goldwyn- 

Mayer pictures. Elaborate stage shows, con-

sisting of stars of the screen, stage and radio worlds are presented weekly, under the personal supervision of Louis K. Sidney, production chief of the theatre.

The DuPont family was represented on the board of directors of Morefield Realty Company, owners of the theatre in 1918, when the Capitol was built.
Again the only company to do it. Great... Isn't it? Those dates will be met, too... titles, stories, casts, directors! Because the FOX studio realizes what definite dates mean to you as a showman and a business man. Sound showmanship... that's the way FOX manpower operates. Going steadily, aggressively forward. Minding its own business and boosting yours. More than keeping its promises... by taking good pictures and making them great!

Now...
AIMED AT THE 3 BIGGEST

THIRTEEN pictures specially produced and dated for the holiday and winter season. Check over each one...

CLARA BOW again rises to dramatic heights in
HOOPLA
With Preston Foster, Richard Cromwell, Herbert Mundin, James Gleason, Muna Gombell. Directed by Frank Lloyd
Al Rickett production.
Released November 30th

SMOKY
WILL JAMES' great story with
VICTOR JORY
Irene Bentley, Will James
Released December 8th

I WAS A SPY
MADELEINE CARROLL
HERBERT MARSHALL
CONRAD VEIDT
Released December 15th

WILL ROGERS
hits a new hilarity high as
MR. SKITCH
with
ZASU PITTS
Released December 29th

AS HUSBANDS GO
with
WARNER BAXTER
Helen Vinson, Warner Oland
Catharine Doucet
From Rachel Crother’s stage smash
Jesse L. Lasky production.
Released January 5th

7 LIVES WERE CHANGED
Heather Angel, Norman Foster, Herbert Mundin, Ralph Morgan.
Released January 12th
MONTHS OF YOUR YEAR!

FRONTIER MARSHAL
with
GEORGE O'BRIEN
Irene Bentley
Released January 26th

JANET GAYNOR
LEW AYRES
LIONEL BARRYMORE
HENRIETTA CROSMAN
in
THE HOUSE OF CONNELLY
with Stepin Fetchit
A Henry King production.
Released January 19th

WOMAN AND THE LAW
Victor Jory Claire Trevor
Howard Lally
Released February 9th

STRANGER IN THE NIGHT
Victor Jory Heather Angel
Miriam Jordan
Directed by Irving Cummings
Released February 23rd

FOX MOVIE TONE
FOLLIES
Janet Gaynor
Lilian Harvey Lew Ayres
James Dunn
Heather Angel, John Boles,
Norman Foster, Victor Jory,
Herbert Mundin, Preston Foster,
Florence Desmond, Rochelle
Hudson, Harvey Stephens, Sid
Silvers, Mona Barrie, Miriam
Jordan, Dixie Frances, Claire
Trevor, Wini Shaw, Stepin
Fetchit. Plus Girls! Music!
Novelty! Story! Lew Brown
production.
Released February 2nd

ALL MEN ARE ENEMIES
Here, unquestionably, is one of the
year's great pictures. A best-seller
on two continents... exultant with
the sheer joy of living... glorified
by the most beautiful romance ever
attempted on the screen. An excep-
tional cast is being chosen.
Al Ricketts production.
Released February 16th

What do you say...
And it takes some going to outshine hits like "My Weakness," "Berkeley Square," "The Power and the Glory," "Dr. Bull" and "Paddy." FOX manpower—"not crowing, just growing"—makes this possible. And FOX manpower is proving daily that only such an organization can guarantee you consistently great product ... delivered on time. Be smart ... join that ever-swelling group of happy FOX exhibitors ... and "Put It Here!"

HOOPLA
Released Nov. 30th

SMOKY
Released Dec. 8th

I WAS A SPY
Released Dec. 15th

I AM SUZANNE!
Released Dec. 22nd

MR. SKITCH
Released Dec. 29th

AS HUSBANDS GO
Released Jan. 5th

7 LIVES WERE CHANGED
Released Jan. 12th

HOUSE OF CONNELLY *
Released Jan. 19th

FRONTAL MARSHAL
Released Jan. 26th

FOX MOVIE TONE FOLLIES
Released Feb. 2nd

WOMAN AND THE LAW
Released Feb. 9th

ALL MEN ARE ENEMIES
Released Feb. 16th

STRANGER IN THE NIGHT *
Released Feb. 23rd
* Tentative Title
A CROSS the muddied waters of the Mississippi River and into the East comes a story from John C. Moffit, critical critic of Kansas City's Star, about Louis B. Mayer, son-in-law David Selznick's "Night Flight" and maturity in picture making.

It seems that when young Selznick thought his "Night Flight" was completed he showed it to his father-in-law with a certain understandable pride.

"It's a thrilling picture," said Mr. Mayer, "but I doubt if they are flying for it!"

"What?" asked David.

"What are they flying for? You have terrific heroes, death and sacrifice and not a thing that will justify all this suspense and danger in the minds of audiences. Never ask an audience to sympathize with characters that are acting like fools, David."

So they went to work on the picture again and injected the story of the infantile paralysis epidemic and the vital theme that is being rushed across the Andes. That gave all the heroes dignity.

The New Yorker believes that if Hollywood ever decides to better the novelty under-water number in "Footlight Parade," it will have to do it with herds of diamond elephants, under glass.

This one sounds like one of those "pep" messages from a New York home office circuit executive to his men in the field, or like a market letter:

"Recovery is certain, if not by Labor Day, or before the snow flies, then by next spring, or within the next year or even within the next two years."—The Texas Weekly.

Publicity from the New York offices of Freuler Film Associates quotes John R. Freuler, as saying better films will result from this fall's releases. Our impression always has been that bigger receipts result from better films.

Two headlines in the nation's press last week gave prominence to the Hollywood salary situation in relation to industry's code. Our editor said a provision had been written into the draft curbing "unreasonably" high salaries. The editor quoted a Custom, recovery administrator.

Which reminds us of the Alabama Negro who had been lodged in jail, chained, tied and placed in a straight jacket. One day he was visited by a friend, another plantation worker, who, after seeing the prisoner's predicament, said, "Why, they can't put you in jail."

In view of the many theater and circuit receipts which occurred during the days of distress, one in the motion picture business might read with interest the following incident, as reported by the New York World:

"At a dinner given to Mayor O'Brien Wednesday night, Paul P. Rao, head of the Paul P. Rao Association, of the Yorkville section of New York City, said: 'I want to be a judge, so I can compensate the boys who have worked for me by giving them reciprocity, and so on—the way other judges do.'

"Everyone applauded him, including the guest of honor. . . . Mr. Rao was the hit of the evening."

ESTIMATES WILL BE GIVEN CHEERFULLY

The following advertisement, which appeared in the Waterville (Me.) Sentinel, could have been suggested by Warners' recent trade paper ad which revealed a couple of customers purchasing films:

IF YOU ARE GOING TO THE MOVIES
You Can Leave Your Clothes To Be Cleaned and Pressed Just at the End of the Lobby

In place of Eddie Cantor, the current champion in maintaining high Hollywood salaries, we nominate George Arliss, actor.

Mr. Arliss returned to these shores last week, fresh from a vacation along the country and among his friends. In New York, U. S. Customs inspectors affixed clearance stamps to the Arliss baggage, when the scribes of Park and Astor and the cathedrals United Artists' office on Seventh avenue, to learn whether this mature 65-year-old man didn't have something to say about the prevalent and highly publicized controversy over regulating Hollywood salaries.

Being an actor, they had expected that Mr. Arliss would avoid the scale, at least. But he went twice as far, saying: "Salaries of stars in Hollywood are not high enough! They'll have to go up." Hollywood will love him for that.

Mr. Arliss—who has spent 46 of his 65 years in theatricals—appeared to be strongly established on the gold standard, what with a gold monocle, heavy gold watch chain spread across his vest and fastened to a gold timepiece, a gold cigarette case, deep gold-tipped cigarettes, a few wide gold bands on his wrinkled fingers, heavy gold key chain, gold tie pin.

The morals of our studio capital in California need no longer be made a point of issue. Miss Marlene Dietrich has returned and the New York Daily News reports in its headlines:

LA DIETRICH IS BACK IN PANTS IN HOLLYWOOD

The Mae West "mouse trap" has brought the world to her door. Cash offers continue to pour in upon the voluptuous builder of voluptuous goods for inducements of everything from beer to beef and from a corset to a corage. Offers total $28,000, to date, all refused, with the exception of one given to Lux without restrictions.

Henry K. Luce's terse Time magazine traced Mae West's beginning to Brooklyn, not later than 1910. Her father, Jack West, was a pay and a theater hand. In vaudeville, it is supposed to have developed her figure with an acrobatic act in which she lifted a 500-lb. weight, supported them 150-lb. male assistants.

And now that RKO's "Greater Show Season" has filled the cinema's management and have another job on their hands—the "Autumn Festival." The management believes it's going to be a better job, even Phil Reisman feeling sure that almost everything is in the managers' favor. Phil told his field men that he's "as sure as the Scotsman who was never more sure than when he was in doubt." That makes it certain.

And Alexander Woolcott passes along the following item, which appeared in a recent circular of the Union Library Association:

FRANK HARRIS. My Life. Volume 1. Absolutely unbridged except for the obscene passages.

"We agree with Dick Watte. There is a great national movement that the pulpit orators should be thundering against. Walt Disney's theme song, 'Who's Afraid of the Big, Bad Wolf? It is one thing to be innocuously popular, and another to be murderous so."

Omgosh! Paramount says that Ernst Lubitsch is the most glamorous of directors! They explain that other directors, visiting a Lubitsch production, observe his quiet modus operandi. They lis to the smooth flow of accomplishment that rippled along like the rhythmic beat of simple verse.

"The answer," they said, "lies in watching him for more than the average visitor's span of time. Then can be perceived an unending effusion of vitality that bangs like an X-ray on a baseball card."

But Mr. Lubitsch's unending effusion of vitality is not half so important. "The secret," adds Paramount, "is in the way he whacks away at his chewing gum."
WIDE RANGE, HIGH FIDELITY HIGHLIGHT SMPE SESSION; RE-ELECT GOLDSMITH

Acceptance by Exhibitors and Public Appreciation of New Facilities Noted at Chicago Convention; Election Closed

by HARRY HOLQUIST

The wide acceptance and appreciation of wide range and high fidelity reproducing and recording equipment was the highlight of subjects before the Fall convention of the Society of Motion Picture Engineers at the three-day meeting at the Edgewater Beach Hotel in Chicago this week. In the words of A. N. Griffin, who was re-elected president of the Society, the acceptance by exhibitors and the public appreciation developed in the past year marks another epoch in the achievements of the Engineering and allied fields in the motion picture.

Wide range and high fidelity were pictured by Dr. Goldsmith as more than mechanical improvements. "The more subtle emotions, and the freedom of the conception... are his for expression and action possible by this recent development is a contribution of utmost importance to the theatre and showmanship at large," Dr. Goldsmith told the convention.

Close Vote for President

At the opening day's session the convention was mildly rocked by the unusual turn of events in the election. For the office of president Dr. Goldsmith was elected by one vote over L. A. Jones of Eastman Kodak Company. The balloting count gave the incumbent 69 votes and Mr. Jones 68. Other officers elected were O. M. Glinn, assistant director of apparatus development, Bell Telephone Laboratories, New York, vice president; J. H. Kurlander, commercial engineer, Westinghouse Lamp Company, Bloomfield, N. J., secretary; T. E. Shea, special products engineer, Bell Telephone Laboratories, New York, treasurer; H. Griffin, general sales manager, International Projector Corporation, New York, governor (re-elected); W. B. Rayton, director of scientific bureau, Bausch & Lomb Optical Company, Rochester, N. Y., governor.

Discusses School Film Use

Business is definitely on the upgrade, C. F. Strodel, who represented Barney Balaban, told exhibitors at the opening luncheon. Mr. Strodel said that audiences of the circuit faced the Century of Progress Exposition with considerable trepidation but that their fears proved groundless. In August of this year the 35 Balaban & Katz houses played to a million more admissions than the same month a year ago. The Fair enabled B & K to reopen four houses. The stimulant given business in the past few months will continue, Mr. Strodel predicted.

Use of commercial films in educational institutions was the subject of a talk by Donald P. Bean of the University of Chicago. Mr. Bean took issue with attempts of exhibitors to keep commercial films out of theaters as indicated in the Washington code discussions. He viewed as narrow any efforts to keep from schools films which have historical or other angles of value in education.

In the report of Secretary J. H. Kurlander it was revealed that the society membership now totals 652. A plan for a new setup in operation was introduced for consideration by the members.

Among those registered at the convention were:

- Thos McNamara
- Porter Evans
- J. G. Capstaff
- Will Whitmore
- A. H. Richardson
- D. McKae
- H. C. Wellman
- Ralph E. Furnah
- W. C. Kusznian
- Arthur C. Hardy
- J. O. Baker
- J. F. D. Hoage
- Paul Lamboit
- Maurice Ricker
- Dr. Alfred Goldsmith
- R. C. Holsgaard
- Thad C. Barrows
- M. Metzger
- E. K. Carver
- D. E. Hyndman
- Joseph Wittke
- Chasney L. Greene
- R. Fawn Mitchell
- J. H. Kurlander
- E. L. Spirovalable
- Otto Nelson
- James Frank, Jr.
- Herbert Griffin
- A. C. Evans
- Otto Sandvik
- Joe Gife
- H. G. Tasker
- D. B. Joy
- Loyd A. Jones
- Don M. Alexander
- Stanley A. Lakes
- Dr. J. C. Burnett
- E. C. Fritts
- L. C. Boylen
- J. Crabtree

P. A. McGuirr
W. W. Macomber
L. A. Bonn
H. M. Stoller
E. O. Scriven
E. E. Geib
A. J. Bradford
Charles J. Glasser
V. A. Wellman
M. C. Batsel
O. M. Glinn
John G. Jones
Peter Mole
T. E. Shea
Cyril Pregervage
Richard Brady
Glenn E. Matthews
J. M. Wain
Thomas L. Gibson
H. A. Hartt
R. F. Nicholson
H. A. Devrey
Alan A. Cook
Oscar B. Depue
M. L. Stoppelworth
W. H. Carson
Geo. A. Blair
Charles Bass
Clyde Tottle
J. D. Warn
S. R. Burns
Earl A. Read
Martin C. Schick
Harold H. Shotwell
J. Elliott Jenkins
Leroy F. Langford
N. B. Green
H. S. Morton
E. K. Livingston
S. K. Wolf

Numerous Papers Are of High Caliber; Greater Freedom of Expression for Players Is Seen in Use of Wide Range

by F. H. RICHARDSON

Papers read and delivered at the early sessions of the convention of the Society of Motion Picture Engineers at Chicago at the Edgewater Beach hotel, gave every indication that the meeting was setting a high mark in the caliber of discussions. One by F. L. Hopper of Hollywood, of Educational Research, emphasized the point that "Wide Range" improvements permit of greater freedom of expression and action by players and a much greater degree of subtlety in recording.

S. K. Wolf, consulting engineer for Erpi, New York, declared that extension of frequency and volume ranges in recording and reproducing sound has made theatre people more aware of the importance of perfection in theatre acoustics. Another Erpi member, C. F. Willis, of New York, dealt with the extension of range of reproduced frequencies over that previously considered acceptable.

Next J. O. Baker, of RCA Victor, Camden, came in with a paper dealing ably with 16 mm, sound-on-film. "It is possible," he said, "to successfully record as high as 9,000 cycles on 16 mm stock."

G. W. Baker and M. A. Smith, of the United States Gypsum Co., Chicago, in a paper on practical application of acoustics in theatres, treated of the relation of projectionists, the projection room monitor and sound equipment with theatre acoustics.

Automatic Printer Discussed

Automatic change-over devices were discussed by H. H. Pritchard, Coronado, Cal.

Recent developments in the Bell & Howell fully automatic printer were discussed by A. S. Howell and R. Fawn Mitchell, Chicago. The use of the talking picture as an additional educational tool at the University of Chicago, which already has five 35 mm, picture sound projection installations in its various buildings, was described by Harvey B. Leman, professor of physics. It seems the university is pretty thoroughly "sold" on the sound picture as an aid in education.

In a paper "The Non-Rotating Direct Current High Intensity Arc," A. C. Downes discussed the possibilities in utilizing this type of light source for projection.

Economies in projection lamps were traced by E. W. Beggs, of Westinghouse Lamp Company, Bloomfield, N. J., in most oil-lamp installations. And while H. E. Decamp, Western Electric Company, Chicago, told of the many interesting manufacturing problems confronted by equipment makers.

"Further Investigations of Ground Noise in Photographic Sound Records," by Otto Sandvik, Eastman Kodak Company, was really an investigation of the growth of ground noise during successive stages of the processes involved.
"RED" BRANAHAN
Something always happened in the old neighborhood when "Red" was out on bail!

ADONIRAM SCHLUMPP
Poor little rich boy and no mother to guide him . . what a break for Aggie Appleby "Maker of Men"!

There are Dames, Skirts, Frails, Babyfaces, Funnyfaces, Angel Faces, Redheads, Blackheads, Boneheads, Cuties, Snooties, Beauties, BUT YOU NEVER KNEW A GAL LIKE

"AGGIE APPLEBY
MAKER OF MEN"
She Took 'Em Apart—and Gave 'Em the Works!

starring
CHARLES FARRELL
WYNNE GIBSON
with
WILLIAM GARGAN
ZASU PITTS

BETTY FURNESS  BLANCHE FRIDERICI
DIRECTED BY MARK SANDRICH
A PANDEO S. BERMAN PRODUCTION

THERE'LL BE A PANIC AT RADIO CITY MUSIC HALL
WHEN "AGGIE" BLOWS IN!
A NEW SENSATION OF SHEER LOVELINESS GLORIFIES THE SCREEN!

Here is Romance in all its golden beauty, illumined with the Hepburn magic... a lilac tree, a waterfall... and "Jo"... the enchanting idol of every man's secret dreams. RKO-RADIO brings the story three generations have waited to see.

KATHARINE HEPBURN
in Louisa May Alcott's
"Little Women"

With Joan Bennett, Paul Lukas
Frances Dee, Jean Parker
Edna May Oliver, Douglass Montgomery
Henry Stephenson
Directed by George Cukor
Merian C. Cooper, Executive Producer
Pettijohn Manages Candidate Alicate

Dr. Charles Clyde Pettijohn of 28 West Forty-fourth Street, New York, this week announced the candidacy of Mr. John Wilde Alicate, publisher of Film Daily, 1650 Broadway, for membership on the Board of Aldermen of the village of Harrison, New York.

Dr. Pettijohn is Mr. Alicate’s campaign manager, which is in itself a guaranty of a great constructive movement in behalf of the common people.

Both candidates and the campaign manager have previously been alleged to live in fashionable Rye on the Westchester shore, but politics make strange geography.

The campaign, according to Dr. Pettijohn, will be entirely speechless, in line with his long standing Democratic position that the less said the better, about anything. The appeal to the voters will consist of opening a dark motion picture theatre in Harrison for seven nights of shows, made up of motion pictures from Broadway and such diversions as may be devised by the Colored Boys Alicate for Alderman Club, no doubt organized recently or on the một.

Mr. Alicate’s prospects of election when Harrison goes to the polls on November 7, are rendered bright by the forecasts of his manager. It will be remembered that Dr. Pettijohn served his political novitiate under the late Thomas Taggart of Indianapolis and French Lick, of Pluto wave fame.

TRAVELERS . . .

Dr. Alfred N. Goldsmith, president of the SMPE, led a delegation of motion picture engineers from New York to convention in Chicago.

Herschell Stuart, Publix op in Detroit, was in New York.

Marcel Mekelburg, of Century exchange, Boston, was in New York.

Norman Moray, Vitaphone sales executive, was due back in New York from Cleveland.

Marion Nixon returned from Europe.

Valentine Manndlbaum, scenarist, arrived in New York Tuesday.

Karl Krug, United Artist home office publicist, returned to New York from Pittsburgh.


Henry Ginsberg, Hal Roach manager, returned to Culver City from New York.

William Sistrom, Radio producer, was due at Fort Myer, Virginia, from Hollywood, for exteriors. Mike Marco returned to the coast from New York.

Dave (Skip) Wessner arrived at Milwaukee from New York, to become Warner theatre zone manager.


William Powell, Warner star, is due in New York from coast.

Grant Whityock, film editor, returned to Hollywood from New York, to rejoin Reliance Pictures.

Marie Dressler, Metro star, returned to Culver City after stay in New York.

Wallace Berliner was due on coast from New York and Europe.

Irving Berlin left New York for coast visit with Joseph Skolsky.

Ed Wynn, starring for Metro, will return to New York from Culver City in a week.

Sol Lesser calls Friday for Europe to arrange distribution for Principal.


Juliette Compton, British film player, arrived in New York en route to Coast.

WFMAN Fontaine, Paramount’s Midwest Division Manager, was in New York.

WARNER REPORTS STUDIOS’ PAYROLL RAISE $500,500

A total payroll increase of $500,500 in Coast studios as of September 1 compared with June 1 of this year, is reported from Hollywood by Jack L. Warner, chairman of the NRA there. The administration’s re-employment plan is credited with the increase.

More extra were employed during September than in any similar period since the advent of the talking picture, the figures breaking a record standing seven and one-half years. September placements totaled 39,762. Studios were declared by Mr. Warner to be using the required number of persons in all scenes calling for extra talent.

North Dakota Bans Sunday Showings by Close Margin

North Dakota citizens refused to allow Sunday film performances by a margin of 812 votes in the special election last month, complete unofficial returns show. Sunday performances are now banned by state law.

S. Z. Poli Regains Fox-New England

Backed by the New York banking firm of Halsey-Stuart, S. Z. Poli returned to his old stand as one of New England’s outstanding theatre operators, this week, when he purchased the assets of Fox-New England, former Poli properties.

Following the public auction of Fox-New England Theatres assets in Hartford, Conn., and Spa, and several other properties, the corporation shortly will take over operation of the former Poli houses. Mr. Poli and Halsey, Stuart & Co. will be in control.

John A. McNaughton and W. B. F. Rogers, New York attorneys, were acting for Halsey-Stuart on Monday when they purchased for $650,000 a block of first mortgage bonds with a face value of $3,326,000 at a safe held by Special Master Thomas J. Spellacy, acting under instructions of the United States district court at Hartford. These bonds had been pledged as security for an issue of debentures. Their transfer is part of the reorganization plan.

At the auction of all the Fox-New England assets this Friday, bids will be presented by Lou Sagal, now in control for Mr. Poli, and David Henderson, acting for Halsey-Stuart, as well as several others.

Eastern Theatres Corporation is the name of the underwriting syndicate which handled the repurchase of the bonds, which had been on deposit with the Guaranty Trust Company as collateral.

The new name for the Poli circuit will be Poli-New England, Inc. Mr. Sagal said Tuesday night that he hoped to have the new company in operation between November 1 and November 15.

MPTO UNIT FOR DETROIT PLANNED

A new organization of exhibitors in the Detroit territory, to become an affiliate of the Motion Picture Theatre Owners of America, is the aim of meetings this week. The movement has its origin in complaints against Mid-States Theatres, buying combos in which Herbert M. Woolf, M. B. Shanberg and F. H. Reid, owners of a half interest in the company, Mid-States are having difficulty in obtaining product.

Kansas City Action Asks Midland Investment Receiver

A suit in equity was filed in circuit court, Kansas City, on Tuesday, seeking an accounting of profits and a temporary receiver for Midland Investment Co., which owns Loew’s Midland and the adjacent Midland office building. The plaintiffs are Herbert M. Woolf, M. B. Shanberg and F. H. Reid, owners of a half interest in the company. Loew’s, Inc., owns the remaining interest. The initial hearing was set for next Monday, at which time Mr. James A. Reed as attorney, will argue indicating strong resistance to receivership is planned.
"CODE OFFENDS NRA REQUIREMENTS"

Independent motion picture producers, distributors and exhibitors who had previously voiced opposition to the revised code prepared by Solomon A. Rosenblatt, NRA deputy, finally presented it to the National Recovery Administration, last Friday, their analysis of and suggestions concerning the revised code. The proposed code for the independent committee, Abram F. Myers, Jacob Schechter, Mitchell Kalt and Milton C. Weissman, the members for the first and second code revisions, and concludes with the observation that both codes offered by the deputy administrator "offend each these (NRA) requirements.

A brief literal summarization of the independent committee's document, in its own language, analyzing Mr. Rosenblatt's code follows:

PART I
1. CODE AUTHORITY, CLEARANCE AND ZONING BOARDS, GRIEVANCE BOARDS

Functioning in the manner provided in the first revision of the code, the Code Authority and clearance and zoning and local grievance boards:

(a) Would vest complete control of the industry in the Hays organization; (b) Would divide control and jurisdiction possessed by major producers among the various anti-trust laws; (c) Would violate local laws; (d) Would create a serious problem for support of boards created in interest of majors and by compelling them to furnish evidence to be used against them in criminal cases; (e) Would create a super-combination;

2. FORCING SHORTS WITH FEATURES

Distributor should in advance satisfy local grievance board that such sale would not interfere with it.

3. ALLOCATION CHANGES

The authority, in its own language, analyzing Mr. Rosenblatt's code follows:

PART II
1. SUBSTITUTIONS

(a) Would vest complete control of the industry in the Hays organization; (b) Would divide control and jurisdiction possessed by major producers among the various anti-trust laws; (c) Would violate local laws; (d) Would create a serious problem for support of boards created in interest of majors and by compelling them to furnish evidence to be used against them in criminal cases; (e) Would create a super-combination;

2. NON-THEATRICAL COMPETITION

The code would effectively limit the number of second run and small theatre operators.

3. PRICE EVASION—PREMIUMS

The code would effectively limit the number of second run and small theatre operators.

4. ALLOCATION OF FILM RENTALS

The code would effectively limit the number of second run and small theatre operators.

5. DESIGNATION OF PLAYDATES

The code would effectively limit the number of second run and small theatre operators.

6. DATING RESTRICTIONS

The code would effectively limit the number of second run and small theatre operators.

7. SPECIAL PRODUCTIONS

The code would effectively limit the number of second run and small theatre operators.

8. DESCRIPTION OF PLAYDATES

The code would effectively limit the number of second run and small theatre operators.

9. OVERBUYING

The code would effectively limit the number of second run and small theatre operators.

10. DENIAL OF JURISDICTION TO GRIEVANCE BOARDS

The code would effectively limit the number of second run and small theatre operators.

11. TRANSFER TO AVOID UNCONTRACTED CONTRACT

The code would effectively limit the number of second run and small theatre operators.

12. CONFlicting ADVERTISING

The code would effectively limit the number of second run and small theatre operators.

13. ARBITRATION

The code would effectively limit the number of second run and small theatre operators.

14. MISCELLANEOUS

Among other sections requiring clarification:

(a) Definitions: These require some modifications, as we issues, as addition.

(b) Practice of a responsible producer from renting studio facilities.

(c) Interference with an outside or associate producer.

(d) Employment by producers under Article V, Part 5, of the second revision of the code.

(e) Details and interpretations concerning labor relations.

(f) As to Section 1 of VC-1, the word "overt" should be omitted, and other measures of protection should be afforded independent exhibitors with respect to the provisions of the first article.

(g) Premiums covered by Section 2, page VI.

PART III
Important Provisions Omitted From Revised Code

1. SUMMARY

Every proposal directly aimed at recognized vices, and every statement of principle intended

(Continued on page 34)
A NEW STAR IS BORN!!

ONLY YEST
Wire from James R. Grainger from studios to Home Office:

"Screened Only Yesterday and in my opinion, based on years experience with various companies, you can safely guarantee to every exhibitor lucky enough to have a contract with Universal that it's the finest love story ever screened... Back Street compares as a two-reel comedy to Only Yesterday... Have never been so enthused in my life... You can immediately set in time in all the houses, and any exhibitor who does not cash in on this attraction should get out of this business immediately. Margaret Sullavan becomes a new star—a star who will rank with the outstanding stars of the screen and I mean the biggest... Boles gives a performance that is almost unbelievable... Sincerely feel we have picture that will create history... A woman's picture based on a human story that is always a surefire theme..."

JOHN M. STAHL'S Greatest Production For Universal

Some of these figures, which were said to be "generally accepted," but not necessarily authen-
tic, follow, as they appeared in daily news-
papers last week:

John Barrymore, $75,000 per picture.
Wallace Beery, $5,000 per week.

Speaking of Stars' Pay...

Speaking of player salaries—and who at
Washington isn’t, in these autumnu code days
—H. I. Phillips had the following to say this
week in "The Sun Dial," his column in the
New York Sun, under the heading, "Eddie Cantor Makes a Salary Speech":

("The days of slavers are over," declared Eddie
Cantor, prominent picture star, in denouncing the
reported White House move to keep Hollywood
stars within reasonable bounds.—News item.")

"Yes, sir," said Mr. Cantor, creating in every
b limb from his income from pictures, radio, literature and
theatre. "The days of slavers in the United
States are definitely over. Any attempt to restore
them will find me in the front rank of those
willing to fight for the principles of Abraham Lincoln."

Mr. Cantor paused to take two more sucks of pay
checks off the mail wagon and continued with feel-
"ing: "Was the Civil War fought for nothing? Did
Lincoln die in vain? Has the country forgotten
Sumter, Bull Run, Gettysburg, Shiloh, Five Forks,
Little Round Top, Petersburg, Appomattox? ""

"Leaving on track five at 3:10," put in Charlie
Chaplín ($2,500,000 a year), always clowning.

"Did America suffer the war of the States in vain?
Did the red blood of the millions of dollars
and millions of lives and millions of rivers for four
terrific years for nothing?"

As the mention of something for nothing Wallace
Berry ($1,000 a week) and Greta Garbo ($40,000
a month), swooned.

"Shall Sheridan’s Ride become a mockery, Sher-
mans’ March to the Sea an idle jest and Grand’s cam-
paign in the Wilderness a futile gesture?" demanded
Mr. Cantor ($3,000 a week on the air, $300,000
a year in pictures).

"No," came the answer in a mighty roar from the
throats of Harold Lloyd ($700,000 a year),
Jackie Cooper ($3,000 a week).

"Again I tell you that the era of slavery is dead
and done for," shouted Mr. Cantor, "A nation can-
not endure half slave and half free."

("This allusion to something free drove Baby
LeRoy—$3,500 a week—into a crying fit which
grew seven nunsmaids on the run at once.")

"Ten thousand times ‘no’" declared Eddie.

"How much is ten thousand times so in our
money?" asked Jimmy Cagney ($7,000 a week,
trying to figure something on his cuff. "And do I
take our agent’s commission?)"

Mr. Cantor braced himself for a mighty conclusion
from Lincoln’s Gettysburg speech.

"Four grand and seven thousand again.
But he got no further. It was too petty a sum, so
Mae West shot him.

Some Hollywood Salaries

Meanwhile, motion picture legislative experts
who have been on the job of scouting the annual
flood of theatre taxation in the states and
the nation, obviously were none too happy over
the news that Hollywood was given carte blanche
in connection with the interventions of the
White House. Particularly were they con-
cerned over the publication of actual earnings.

(Continued from page 10)

Academy Belittles Strike Talk

The Academy of Motion Picture Arts in
Hollywood, which already has lost dozens of its
members who have struck out independently to
fight the code’s salary provisions, indicated this
week through an official statement that strike
and salary negotiations were "extreme measure" and
would result in Governmental disapproval and
unfavorable publicity.

Resentment of actors and writers over Articles 9 and 10 of the code, which
would control activities of agents and
studio creative talent, continued bitter.
The authors and writers attacked the "blacklisting" clauses. The Academy said
it would continue its fight against both
articles.

The Screen Actors’ Guild carried its fight
to Washington, sending a four-page wire to
President Hoover asking for the backing of the
industry’s salary provisions. They assaulted the pro-
ducers and said that they would resist any
attempts of the financial buscanniers “to saddle
their dogs on the creative talent.”

Cost of $10,000 for Pay Violations

Known that the information they submit will be
held strictly confidential and will not be
revealed either to the owners or to the public.

Last Thursday afternoon Mr. Rosenblatt an-
nounced that sums in excess of the fair value of
personal services which cannot be paid employees
in the industry. This article, inserted in the
third code revision, will apply also to execu-
tives.

This action followed a difference of opinion,
both in NRA circles and in the industry, as to
the legality of fixing maximum salaries in the
code, which previously had been discussed
with Washington. General Hugh Johnson said: "I
do not see how you could do it under the law,
and so a solution of the problem was reached by
making the office of exceeding salaries an unfair
trade practice.

Clause Would Fine Producers $10,000

The code authority is given the power to fine
producers $10,000 for the payment of salaries
"unreasonably in excess of the fair value of
personal services which results in unfair and
detrimental differences in the disadvantages of
using any person into the employ of a pro-
ducer. All such assessments shall be paid to
the code officers for use by it in the administra-
tion of its functions.

However, the new clause carries a significant
phrase, which makes it clear that nothing "shall in any manner impair the validity or the enforceability of such agreement or employ-
ment." Obviously, then, while the producer may be
charged with a $10,000 fine for conterenancing "excessive" salaries, he may con-
tinue with the agreement with the star and
with the salary which was the cause of the fine.
Which means that maximum salaries will not
be fixed by the code. Nor was it made
just clear just what means will be taken to deter-
mine "excessive salaries.

General Johnson said that the salaries in
Hollywood have reached the point where they
are "grotesque".

And Still More

Louis B. Mayer, $10,000 per week "and a cut on the
profits; reported to make $750,000 a year.
Paul Muni, $50,000 a picture.
Jack Paull, $80,000 a picture.
May McAvoy, Pickford, "reporting salaries clear between $500-
00 and $2,000,000 on each production.
William Powell, $4,000 a week.
George Raft, $2,000 a week.
Edward G. Robinson, $40,000 a picture.
Will Rogers, $125,000 a picture, 3 annually.
David Selznick, $5,000 a week.
Norma Shearer, $5,000 a week.
Irving Thalberg, $6,000 a week.
Lee Tracy, $2,000 a week.
Joseph von Sternberg, $50,000 a picture.
Mae West “stands to make $500,000” on “I’m No Angel.”
Wheeler and Woolsey, $100,000 a picture.
Ed Wynn, $150,000 a picture.
Loretta Young, $1,731 a week.

The New York Herald-Tribune gave recog-
nization to the fact that some of the "generally accepted" Hollywood salaries have been
affected by subsequent reductions and in
this connection, published the following:

<table>
<thead>
<tr>
<th>Actor</th>
<th>Before Cut</th>
<th>After</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marion Davies</td>
<td>$6,000</td>
<td>$3,900</td>
</tr>
<tr>
<td>Marie Dresler</td>
<td>$6,000</td>
<td>$3,900</td>
</tr>
<tr>
<td>William Powell</td>
<td>$6,000</td>
<td>$4,000</td>
</tr>
<tr>
<td>Ruth Chatterton</td>
<td>$6,000</td>
<td>$4,000</td>
</tr>
<tr>
<td>Joan Crawford</td>
<td>$3,000</td>
<td>$1,950</td>
</tr>
<tr>
<td>John Barrymore</td>
<td>$2,500</td>
<td>$1,625</td>
</tr>
<tr>
<td>Lionel Barrymore</td>
<td>$2,500</td>
<td>$1,625</td>
</tr>
<tr>
<td>Wallace Beery</td>
<td>$2,500</td>
<td>$1,625</td>
</tr>
<tr>
<td>Kay Francis</td>
<td>$2,500</td>
<td>$1,975</td>
</tr>
<tr>
<td>Edward G. Robinson</td>
<td>$2,500</td>
<td>$1,975</td>
</tr>
<tr>
<td>Jackie Cooper</td>
<td>$2,000</td>
<td>$1,300</td>
</tr>
<tr>
<td>John Gilbert</td>
<td>$2,000</td>
<td>$1,300</td>
</tr>
<tr>
<td>Ramon Novarro</td>
<td>$2,000</td>
<td>$1,300</td>
</tr>
<tr>
<td>Robert Montgomery</td>
<td>$1,500</td>
<td>$1,000</td>
</tr>
<tr>
<td>James Cagney</td>
<td>$1,500</td>
<td>$1,000</td>
</tr>
<tr>
<td>Jean Harlow</td>
<td>$1,500</td>
<td>$975</td>
</tr>
<tr>
<td>Loretta Young</td>
<td>$1,000</td>
<td>$800</td>
</tr>
</tbody>
</table>

"These figures," said the Herald, "are at vari-
ance in some cases with estimates made at
Washington.

The filing of a 48-page, 18,000-word analysis of
the tests and second code revisions, by inde-
pendent interests throughout the industry: de-
Independents Get Another Hearing

(Continued from preceding page)

cession of Allied to hold a mass meeting in Chicago on October 24 to discuss codes; and the apparently unsuccessful coup of Allied to storm the White House; with telegrams of protestation against code clauses, were the highlights of the week in the independent reactions to the NRA code.

In addition to the more voluminous than the code itself, a group of four attorneys—Abram F. Myers, Jacob Schechter, Mitchell Kupat and Milton Monograph, representing independent distributors, producers and exhibitors, submitted to the NRA their objections to and suggestions for the code written by Solomon Rosenblatt, NRA Deputy. The report deals with the first and second code revisions, having been written before the third.

Throughout the independents' report appear virtually all of the Allied theories, with very little in the memorandum having to do with independent producers and distributors.

While the basic protest of the independents hinges upon the creation, by the code, of a so-called "super-combination" which would dominate the industry, the report finds the code to be full of disadvantageous provisions, asserting that "every proposal directly aimed at recognized vices, and every statement of principle intended to guide the [local] boards to just and remedial determinations" has been omitted.

On page 29 appears a summary of the independents' document which analyzes the first and second code revisions, together with the independent suggestions for additional clauses not covered in the code.

Rosenblatt To Hear Independents

While various independent factions were heard in Washington to say they would not sign the code unless their demands were incorporated in the final code, NRA officials appeared unconcerned, because the affixing of the President's signature to the code automatically will bind all members, even in no way to radically change the third revision. Speaking for the independents, W. Ray Johnston, president of the Rosenblatt group, said that the group "stands on the principles of the (48-page) code analysis and did not look for any hasty or arbitrary action on the part of the Administration."

Allied and the White House Protest

While the MPTOA evidently intends to continue its protest against the final draft to members for ratification, at individual state association meetings, Allied States decided to dig into the whole question of the code, at a specially called meeting of all members, on October 24 at Chicago. Their leaders let it be known that the conference will result in new demands being submitted to the NRA. The sessions will be at the Congress hotel.

Disclosure, last week, that Allied had sponsored a "march" upon Washington in opposition to Mr. Rosenblatt's code, in the form of "100,000 letters" which "are written to the White House, elicited from P. J. Wood, of the MPTO of Ohio, a wire to Mr. Rosenblatt, in which he said, "This plan is not approved by our group for what are acts of sedition, are we a party to it. We have explicit confidence that the President and his Administration will not formulate a code that will force integration, nor cause additional unemployment."

Reciprocal Agreement Provides Each Country's Censors Reject Films Slighting the Other; Repealing Offense Bans Product by JAMES LOCKHART

Mexico City Correspondent

Mexico and Spain have gotten together for a reciprocal ban on all motion pictures which their censors consider to be snubbing, slighting, ridiculing or otherwise insulting in any way either the Mexican republic or her motherland. The agreement, which was signed in Madrid between the Mexican ambassador and representatives of the Spanish government, as explained by the Mexican Ministry of Foreign Relations, amounts to this: Mexico Beneveth prohibits the exhibition in any cinema in her domains of any film which its central board of censorship decides contains scenes, actions or dialogue which would slight Spain, her people or customs, or that Spain will do the same for Mexico. This agreement went into effect on September 16, presumably as a compliment to Mexico. That date is the anniversary of Mexico's independence from Spanish government domination. The Ministry's statement said, in part:

"The governments of Mexico and Spain have agreed to consider as offensive and unsuitable to be admitted to commerce, circulation and exhibition in both countries, spoken or silent motion pictures, produced in any country by any producer, which attack, calumniate, defame, ridicule, offend or insult against the other, and that Spain and Mexico will do the same for each other."

Nations To Work Together

The agreement requires the two governments to advise each other promptly of pictures banned in either country, and that both may prohibit exhibitions of the production. However, it is provided that with the consent of both governments an objectionable picture may be made suitable for entry, exhibition, etc., if it is possible to eliminate the offending parts, and that both countries may exercise joint prohibitive action against any picture which in their judgment slight any of the Spanish American countries. Mexico or Spain may withdraw from this covenant by giving the other government a year's notice of such anticipated action, the agreement provides.

Czechoslovakia To Supervise Its Domestic Film Industry

Washington Correspondent

The Ministry of Commerce of Czechoslovakia intends to form a supervision commission which would supervise domestic film producers who either desire to produce films or receive contingent permits according to a report of the American consular general from Prague to the U. S. Department of Commerce. It was further stated that film circles are of the opinion that the new controls will aid the industry.

General Electric Sales in Decline

Gross sales of General Electric, which manufactures considerable equipment used in the motion picture business, for the first nine months of 1933 were $97,426,146,comparing with $113,049,475 for the 1932 period, a decrease of 14 per cent. Gerard W. Swope, president, announced yesterday. The sales billed for the third quarter consisted of $35,652,732, against $32,838,986 last year, a gain of 8.37 per cent.

Profit available for dividends on the common stock for the nine months was $6,885,600, compared with $9,726,895. This is equal to 24 cents a share and 34 cents a share, respectively, on 28,845,927 common shares. Third-quarter net profit to common stock was 8 cents a share, against 7 cents last year, and totaled $2,220,520 against $2,073,208. The dividends of 10 cents a share on the common stock and 15 cents a share on the special stock for the third quarter of 1932 will be distributed to about 187,000 stockholders, in contrast to 179,000 a year ago.

Orders received for the nine months were $104,785,001, comparing with $94,374,114 for the 1932 period, a gain of 11 per cent, and for the third quarter were $43,733,499 against $25,665,402, an advance of 70 per cent. Net income from sales for the nine months amounted to $3,933,407, against $4,204,805 last year, and other income, less interest paid and sundry charges, was 4,884,484 against 7,452,864, leaving a net profit of $8,817,891 against $11,657,668.

John McConaughy Dies

John W. McConaughy, newspaper man and once executive manager of Cosmopolitan Motion Picture Corporation, died last week in St. Vincent's Hospital, New York, at the age of 49.
PROTESTS ON FILM CODE

(Continued from page 29)
to guide the boards to just and remedial deter-
minations, have been omitted from the revisions of
the code.

2. EXISTING EXHIBITION CONTRACTS
The substance of Article 34 of the code sub-
mitted by the exhibitors that the provisions of
the code shall apply to existing exhibition con-
tracts would be eliminated.

3. UNFAIR AND UNREASONABLE DISCRIMINATION
If unreasonable discriminations are not to be
banned, the intent of the code is properly open
to question.

4. DOUBLE FEATURES
The omission in the code of any reference to
double features is tantamount to vesting the
power in the major producer-distributors of regu-
larly the matter to suit themselves in the
contract.

Unless there is included in the code a clause
leaving the matter entirely up to each exhibitor,
the exhibitors to retain sale of any of the product
of the independent producers will be stifled.

5. UNIFORM CONTRACT
Only by the use of a uniform standard con-
tract which, by the code, will be required of all
and distributors, can unfair and
preferential arrangements be avoided.

6. THE RIGHT TO BUY IN
FREE AND OPEN CONTESTION
If the plan is to be adopted for the giving
of appropriate relief by action of a board, the
code must, by express language, give to the
appropriate board:

(a) The power to give such relief;
(b) Must provide that its mandate in such
respect shall be binding upon distributors; and
(c) Must set forth clearly the principles and
rules to control the actions of the board.

The principles in this regard, in substance,
are:

(a) That an exhibitor of creditable standing
shall have the right to buy in free and open
competition any run of pictures that he desires;
(b) That a distributor shall not deny to him
such right;

(c) That a theatre in one situation shall not
have power over its competitors by reason of its
buying power in other situations.

7. BLOCK BOOKING
Provision for the right to eliminate and
reject a given percentage of pictures without
payment therefor, is at best an inadequate
patentie.

8. BLIND BUYING
This provision, omitted from the second re-
vision, will accomplish nothing, unless it pro-
vides also that an exhibitor shall not be re-
quired to accept or to pay for a picture offered
for release which is not in accordance with
such synopsis or description.

9. FOREIGN FILMS
Foreign pictures should be sold on merit.
There should be no discrimination. Provision
should be made barring the forcing of foreign
pictures.

10. PICTURES VIOLATING THE PRODUCTION
CODE
Immoral, offensive and salacious pictures are
an abomination to the industry and an evil and
dangerous influence on the community.

They are forced upon the exhibitor, and he
has the choice of paying for them and not using
them, or of offending his patrons and unwilling-
ly bringing them to the ill-will.

If there is a sincere desire to discourage
violations of the proper moral standards of pro-
duction, the substance of exhibitors' Article 19
will be adopted, to wit, that no exhibitor shall
exhibit, or be required to exhibit, or pay for
any motion picture which is declared to be a
violation of the standards, etc., and by leaving
the determination of whether a picture is viola-
tive of these dictates to a balanced code author-
ity.

11. SCORE CHARGES
Basically there is no justification for these
most blatant uneconomic exactions that pro-
ducers are visiting upon the exhibitors.

12. SECRET REBATES
This clause was omitted from the second re-
vision, by order, we were informed, of the legal
division (of the NRA). This provision is based
upon a sound principle and should not have been
deleted.

Byrd Has 150 Films
For Antarctic Trip

Admiral Richard E. Byrd and his intrepid
fellow explorers, who last week set out for
the desolate wastes of the Antarctic are tac-
ing along 150 pictures donated by member
companies of the Motion Picture Producers
and Distributors of America.

Among the companies that have con-
tributed prints of motion picture films to
Admiral Byrd's expedition are Columbia
Pictures, Educational Film Exchanges, First
National Pictures, Fox Film, Metro-Gold-
wyn-Mayer, Paramount Pictures, RKO,
United Artists, Universal and Warner
Brothers.

For sound reproduction, portable "suit-
case" equipment, of the type originally de-
signed by Western Electric for use in school
and field work, has been provided by Elec-
trical Research Products, Inc., especially for
operation under Antarctic conditions, and
which will provide talking picture entertain-
ment for members of the expedition. The
equipment, packed so as to be easily car-
ried if necessary, includes two projector
heads, motor generators and a supply of
portable generators for three years' replace-
ments to insure uninterrupted operation. A
special grade of oil will be carried for lubri-
cation under unusual sub-zero conditions.

Among the pictures being taken are:

[Text continued on page 30]
Percentage of Home Production in Total Pictures Shown Reflects Increase; 19 Fewer Films from U.S. This Season

by J. K. RUTENBERG
Berlin Correspondent

Steady progress is being made in production by German companies, with 140 features planned for the new season, seven more than in the year 1932-33. The percentage of home-made pictures to total product shown has increased steadily the last three years, from 46 per cent in 1930-31 to 57.7 per cent the following season and 64.8 per cent in 1932-33, per cent.

In the year from July 1, 1932, to June 30, 1933, there were 205 features admitted to censorship, 133 of national production, 43 from the United States and the remainder from other European countries, chiefly France and Greece.

Statistics for the preceding year reveal the following figures:

<table>
<thead>
<tr>
<th>Country</th>
<th>Number of Pictures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Germany</td>
<td>139</td>
</tr>
<tr>
<td>United States</td>
<td>62</td>
</tr>
<tr>
<td>Other countries</td>
<td>36</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>237</strong></td>
</tr>
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The decrease in the number of feature films censored in Germany therefore is found rather in the foreign film, the United States alone bringing 19 fewer pictures this season into Germany.

So far as the German industry is concerned the season will be influenced decisively by three important developments:

- **Loosening of the import restrictions;**
- **Increased German production;**
- **Establishment of American production in Germany.**

The supplementary stipulations of the new law extending the period of validity of the German quota (kontingent) to July 1, 1936, contain a number of new measures which have been published recently, the most interesting of which will be the loosening of the restrictions on imports from countries which have entered reciprocity agreements with the German film industry or are willing to do so.

Germany frequently and justly has been reproached for having introduced a system of import limitations based on fixed figures, while demanding unlimited importation of German films into other countries.

The limited import number of 105 sound features remains unchanged until 1936, but Dr. Goebbels, minister for public enlightenment and propaganda, is authorized to issue an unlimited number of additional import permits (Kontingen-Scheine) for foreign films, if binding exchange agreements have been closed between the countries of origin and Germany.

France offers a practical example. It is now possible to eliminate all limitations on importation of artistically valuable films of cultural merit. The number would not be deducted from the twenty additional import licenses which, under the quota regulations, are at the disposal of the social emergency fund.

The uncertain condition that a valuable film could be excluded because all import permits already have been consumed, will have ceased to exist, as soon as the foreign film industries arrange reciprocal agreements with film distributors in Germany.

This, it is stated, pertains especially to the United States. Germany has granted free import to every good film produced by a befriended country and has authorized Dr. Goebbels to obtain for the country any valuable picture produced abroad. It is now up to the other countries, it is officially declared by the Government, to make use of the privileges under the new quota regulations.

**New German Product**

Although it is impossible at the moment to give complete information as to Germany's 1933 imports to call Germany the territory that no less than 140 feature films will be made by 60 producing companies. A third of this number already had been realized by September 1.

More than a hundred of these appear in the schedules of the distributing companies. The newly reorganized Deutsches Lichtspiel Syndikat, maintained by exhibitors and cooperating with the Cinematograph Exhibitors' Association, presents a list of 20 features. Ufa follows with 21 to 27 films, and Europa is next with 17 and Aafa with nine. Other film exchanges, such as Fox, Cando, Albo, Bayerische, Terra and Siegel-Monopole, have not yet made known their program.

The number of shorts, educational films and cartoons also is expected to be considerably increased.

The first uncertainty under the new government has been displaced by concrete production plans, and the number of films already completed seems to justify this optimism.

**U.S. Production in Germany**

There is a pronounced tendency among foreign producers to start film production in Germany. For many months it was said that four leading American film producers would come to Germany, but post-synchronization of several American films was all that was done. Difficulties in production of a well dubbed picture and the growing tendency to prefer national product seem to have been the main causes.

The willingness of the new German government to cooperate with everybody who is ready to arrange reciprocal film exchange agreements, and the extension of the quota regulations over a period of three years, seem to have encouraged several American companies. Universal made the start and Fox followed. One or two other American companies already have looked for suitable locations. It would be difficult to dispose of European production for the United States, but the production plans of the American film companies in Europe are now divided among England, France and Germany.

**Influence of New Chamber**

All branches of the industry are equally affected by the new German Film Chamber.

Up to April 1, 1933, the handling of the interests of the German industry has been divided into various, and sometimes competitive, organizations and trade unions. This rivalry made it impossible to get the double feature program and regulation of admission prices, and the industry in the last two years thereby was handicapped and heavy financial losses.

Fearing the entire industry would collapse and add another 150,000 to the unemployed, the government and the producers have asked officially unlimited influence. The Chamber has taken over the function of the Spio, former

Minister Authorized to Issue Unlimited Number of Additional Import Permits, Depending Upon Reciprocal Agreements

head organization. Current contracts, especially those international agreements, are automatically transferred to the new body.

Membership is obligatory upon everybody connected with film production, distribution or exhibition. The trade unions of the raw film producers, the patent holding companies (Tobis and Klangfilm) and the Society of Composers and Authors form a part of the Chamber which has been fitted with far-reaching authority.

Dr. Goebbels has appointed as members of the board of the Chamber Dr. Scheuermann, president of the board of the Film Credit Bank; Dr. Reilinck of the Reichskreditgesellschaft; Dr. Pluge, hitherto manager of the head organization of the German film industry, and Arnold Ritcher as representative of the ministry.

On the executive board are Mr. Corell (Ufa) and Dr. Pasch as representatives of the producers; Mr. Pitzner and Mr. Otto, studio branch and raw film manufacturers; Mr. Geyer, laboratories; Mr. Meydam, distribution; Adolf Engl, president of the Cinematograph Exhibitors' Association of Germany; Mr. Auern, actors' branch, and Mr. Kuchenmeister as representative of the patent holding firms. Representation of the import and export branches covers the international agreements.

Of special importance for our American readers are the following paragraphs of the foundation decree:

**Membership in the Chamber only involves permission to produce, distribute or show films within the boundaries of the German State;**

**The Chamber is authorized to stipulate new provisions for the opening, management and closing of companies and enterprises in the industry;**

**Public exhibition of a film is forbidden if the producer is unable to prove the membership of all his collaborators in the Chamber. The producer, in case of doubt, is he who disposes of the negative.**

On August 11, the chamber began to work and published the following provisions:

- All exhibitors must be members through their respective trade associations in order to get films.
- Double featuring was abolished, effective September 15. Where existing contracts made this impossible, a gentleman's agreement was required in those instances.
- The admission price of a sound film theatre in Germany must not be less than 40 pfennigs (10 cents at par). Vaudeville and stage performances may be continued in cinemas with an exception admission between 10 and 30 pfennigs per seat.

**Dr. Fanck Starts Unit**

Dr. Arnold Fanck, heading Screen Arts Productions, started work on a picture featuring Jimmy Savo and Eddie Lambert, with Jim Hogan directing.
NEW YORK CRITICS RAVE AS THOUSANDS POUR INTO 'ROXY'S' MAMMOTH RADIO CITY MUSIC HALL

"A masterpiece! Worth whatever price they charge to see it." — Regino Crewe, N Y American

"Don't miss it! Extraordinary fun! You'll applaud Laughton with cheers." — Bland Johansen, Daily Mirror

"Magnificent! Superb entertainment! Brilliantly constructed!" — Rose Petswick, Evening Journal

"Handsome! Striking! Brilliantly depicted! Admirably told! Here is acting in its richest and grandest manner!" — Richard Watts, Herald Tribune

"A never-to-be-forgotten performance!" — Kate Cameron, Daily News

"Nothing less than triumphant! Laughton's performance one to cheer about!" — Wm. Boehnel, World-Telegram

"Nothing so entertaining, so completely grand! Deserves all superlatives at command of movie gazer!" — Martin Dickstein, Brooklyn Eagle

"Laughton never more effective! As beautiful a group of women as ever surrounded a tyrant!" — John S. Cohen, Evening Sun

"Directed with rare skill! Will make motion picture history!" — Thornton Delehanty, Evening Post

CHARLES
in
The PRIVATE

Released thru
IN THE WORLD OPENS
NESS IN ITS HISTORY!

S LAUGHTON
LIFE OF HENRY VIII

UNITED ARTISTS

Presented by
LONDON FILMS
Directed by
ALEXANDER KORDA
THE LOST PATROL
Radio

This picture, which as a silent was held in the same esteem by British theatre-goers as "The Covered Wagon" was by the American public, is lair becomingly cast. Bud O'Sullivan, as the Mesopotamian Arab. The story portrays the colorful, dramatic experiences of a British Cavalry troop sent out on a secret mission. A punchy element in the picture is Miss Joyce Laughton, a woman who holds the secret to the troop's destination is killed. Romance and love interest that makes for taut tension is introduced as the survivors talk about their wives and sweethearts. But always the drama predominates as, one by one, the soldiers are picked off mysteriously by a venomous tributary of the desert. The principal production asset is found in the suspense that builds the story.

The Columbia Pictures Corporation has, and this, supplemented by the atmosphere of daring adventure against imagination-defying circumstances, endows the story with an emotion-stirring atmosphere that continuously strengthens the element of forbidding mystery. There is little analogy between this story and one of a similar ilk, "Men Without Women," which was quite popular several years ago. A sinister novelty that gives the drama a sympathy-evoking type of humor is the angle that should interest audiences in the picture.

WHITE WOMAN
Paramount

A melodramatic jungle picture, based on a stage play by Norman Reilly Raine, author of "Tugboat Annie" and the Saturday Evening Post stories and Frank Butler, co-author of "College Humor." Direction is by Stuart Walker, who did "Tonight Is Our's" and "Evenings For Sale." The scenario is Samuel Hoffenstein, who collaborated on "College Humor" and Gladys Lehman, who has been in on the screen plays of nearly all the John M. Stahl pictures.

The story, laid in the heart of Africa, features Charles Laughton in his first American picture since "Sigh Of The Cross," in a character similar to the cruel, ruthless role already established for him as the captain of the slave ship in "Of The Eagle" and "This Day And Age," in the principal supporting heavy part. Other familiar names are Kent Taylor, Perci Kilbride, Charles B. Middleton and Ethel Griffies.

In theme, stark melodrama predominating. Laughton is a self-appointed king of the river plantations. Picking up Miss Lombard in London, he brings her to his domain. The presence of a voluptuous white woman in the steaming jungle arouses the elemental passions of Laugh-

In the Cutting Room

In the Cutting Room outlines productions nearing completion

by GUS McCARTHY
of Motion Picture Herald's Hollywood Bureau

MOTION PICTURE HERALD
October 21, 1933

38

Segal, Frank Morgan, Henry Armetta, Jean Hersholt and Sterling Holloway.

Kern-Harbach. With the elimination of Mr. Novarro and Miss MacDonald, the story is located in Brussels and Paris, and carries an atmosphere of conflict revolving around two rival musicians, Novarro and Miss MacDonald, building pretentiously into a colorful Parisian climax where the play featuring the two stars is presented to the public.

The show is being elaborately produced, with sets and costumes pretentious. Its time is modern, and it has the unusual value of bringing together two of the finest voices of Hollywood boasts on the screen.

Light drama sustaining the romantic motif, comedy will play an important function in the production with Charles Butterworth, Henry Armetta and Sterling Holloway as the principal fun stimulators.

Warner Expanding Theatre Acquisitions in Two States

The Warner circuit is seen consolidating its holdings in New Jersey, a stronghold of the company, in the acquisition this week of four local motion pictures. The Lyndhurst, in Lyndhurst, was taken from Max Cohen, and the American and Cameo, Newark, and Rex, East Rutherford, were acquired from Al Gottesman. The circuit is also planning additions in Wisconsin. Several houses have recently been taken over, and Warner is anxious to get the Wisconsin in Milwaukee.

The company has taken a new five-year lease on the Sheridan Square, second run in East Liberty, Pa. The house, originally leased by the Harris Amusement Company, was turned over to RKO two years ago and then went to Warner in a theatre exchange. The RKO bankruptcy brought the house back to its original owners, with the Harris company and Warner bidding for the new lease.

Peck Develops New Motor For Camera and Projector

William Hoyt Peck, president and chief engineer of the Peck Television Corporation, New York, has developed a new synchronizable motor, capable of 1440 r. p. m., which he believes will afford a simpler and more effective means of driving talking picture cameras and projectors. The new motor, according to the announcement, is designed to provide an even speed of one revolution per frame when used with present sound-on-film equipment. Mr. Peck, a member of the SMPTE, was formerly president of Col- orcrift Corporation, making natural color films.
This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public with the exception of Constance Cummings, Gregory Ratoff and C. Henry Gordon, other names are unfamiliar as screen players, several of whom are well enough known to make them particularly popular. This is particularly true of Texas Guinan and Mr. "Hello, suitor" fame, and Dustin Farnum whose vaudeville career has carried her into almost every corner of the country. Paul Kelly, previously making his debut in pictures, yet more personified glamour surrounds Russ Cumbo, who on account of his broadcasting popularity is almost sure to have a definite following and whose picture is heavily dramatic for the box-offices. Opening day business should be kept up by a slam-bang follow-up campaign.

—McCarthy, Hollywood


CAST:
Joan Whelan .................................. Constance Cummings
Clark Brian .................................... Brian Aherne
Paul Kelly .................................... Paul Kelly
Sybil Smith .................................... Bessie Lovey
Max Mermelstik ............................... Gregory Ratoff
Jeanne Adrain .................................. Susan Taffian
Chuck Haskins ................................ Hugh O'Connell
Pooh Anderson ................................ Delbert Mann
Robert Duvall .................................... Warner-First
C. Henry Gordon ............................... Frank Craven
William Barss ................................. Robert Coote
Esther ......................................... Helen Jerome Eddy
Floyd Johnson .................................... Alice Faye
Marcia Douglas .............................. Frances Williams

Faye, Jr., Barto and Masa.

Hell and High Water

(Paramount)

Drama

Selling this picture depends largely upon with the exhibitor can do with name values. On the strength of his book and previous picture, "I Cover the Waterfront," the name of the picture is heavy, but the picture is justly dramatic for the most part, with romance that is not easily understood. The comedy makes a good debut, and a Japanese is used the dialogue becomes almost unintelligible.

The title suggests the water story that it is, while basically it's an odd character study. The picture is heavily dramatic, and where a Japanese is used the dialogue becomes almost unintelligible.

Human interest is built around a little founding, and for thrill and spectacle the United States Navy and a race track scene are incorporated.

In theme, Jericho is skipper of a garbage scow, selling the Chittled Fleet. Being an inveterate woman lover and grimly ambitious, he nevertheless is the fatherly guardian of deserted Eliza, a beauty who becomes the object of Jericho's ironic bitterness. Satsannah's romantic meanderings and Peck and Mom's kidnapping fail to dent Jeri—
MOTION PICTURE HERALD October 21 1933

CHUNG—Professor Charles Robert this born, Raymond Warner Barbara Cherie is Claire Frank is Harry Richard much Wallace McNutt,克拉拉 strong

Adaptation particularly made for broadcasting, the broadcasting, throws the story tieup of a film into the ads of the broadcast. There is the complete emphasis on the man as a result of the special ad of the exhibition exhibition. Barbra Stanwyck is a popular story picture with an unquestionable strong feminine appeal of which much may be made.

There is the title a beauty of expression, a tendency to romantic sentiments which should be sold in copy and advertising layout, with a quiet distinctiveness, always emphasizing the quality of something in the nature of ballyhoo. It is one of those instances where stepping off the beaten track is a matter of choice, for a distinctive beauty, with thorough justification in the film itself, should be essentially of great value to the exhibitor.

Miss Stanwyck, who has a considerable following, is aided, for marque purposes, by Ralph Bellamy, a dependable, popular performer, and Otto Kruger, who, though a more or less recent recruit from the stage, has nonetheless already demonstrated his unquestionable ability and in this offers a performance which would be well worth the exhibitor's while in emphasis.

In the transitory atmosphere of a small, typical New England town, Miss Stanwyck awaits the return from study in Germany of her cousin, Bellamy, to whom she is expected to become engaged. She presents herself as a straight-faced, Plymouth Rock, polished, Chesterfield. With Bellamy, on a visit, comes a friend of her brother, Kruger, and inevitably, Kruger and Miss Stanwyck fall in love, marry. Kruger becomes a professor in the local college. Bellamy accepts the situation with good grace. That evening, there is an illness, shortly after war breaks out. The Lastian is torpedoed, and the anti-German sentiment waxes hotter, becomes hate. Driven by despair, Kruger leaves for Fatherland. Miss Stanwyck enters canteen service. Then tragedy strikes, as she suddenly, in the canteen, finds herself in an American uniform, and Bellamy discloses the presence of a spy in the camp. Kruger, fearsome, comes to her defense. Finally, morning breaks, torn between her love for him, for he is "ever in my heart," and the terror which awaits thousands of soldiers is she permits his escape, she nurses his wine and her own, and the two die together.

The tragic conclusion, though wholly in keeping with the plot, presents an obvious problem. That is another reason for the distinctive selling treatment suggested. Granting that the film is heavily sensational, it has to be done in a manner, and that it is an adult motion picture. It is nevertheless true that the average audience desires that type of story, and that if it be properly, which means distinctively, sold, the exhibitor should do well with it. It would be well to strike for the feminine patronage, relying on that to bring the masculine accompaniment to the box office.—AARONSON, New York.

Mary...Barbara Stanwyck Hugo...Otto Kruger
Zoe...Ralph Forbes
Lizzie...Ruth Donnelly
Harry...Spencer Tracy
Leif...George Cooper
Emoch Sewell...Wally Clark
Ma...Virginia Howe
Eunice...Florence Roberts
Russ...Jack Holt
Dr. Hoffman...Frank Reicher
Mrs. Milkom...Virginia Howell

Before Dawn

(RKO Radio) Mystery

There is rather unusually good cast material for the marquee in this mystery film, with the addition of origin, from one of the Edgar Wallace yarns, which have untold readers, should serve to make the exhibitor selling job a点点头, and, in a serious, not a comic role, is Stuart Erwin. In support are the attractive Dorothy Wilson, the always capable performer and同性的, Erwin gets away from detective roles to be a villain in this picture role. He contributes his usual villain in appearance and action.

In Vienna dies the last of a notorious gang of crooks. At the hospital is a specialist in psychopathology, Oland, to whom the crook brings the history of the gang, that of $1,000,000 in loot, guarded for 15 years apparently, by an old woman and her equally elderly companion. Oland comes after the money, but meanwhile the elderly woman learns of the crook’s death and, about to reach the monies, dies of shock at the sight of the "ghost" of the departed crook. Erwin is the detective on the case. In the course of his routine duties, he has arrested Miss Wilson, a medium, in a small town. The crook, Oland, and Miss Wilson are placed on the case of the old woman’s death, which appears to be murder. Erwin, with the help of an ex-forensic scientist, and is given practically free rein.

Then follow "tramping feet in the dark, the "ghosts" of obvious manufacture, and sundry mysterious comings and goings, the While Oland and Diggie try to outsmart each other, both obsessed by the desire to lay hands on the $1,000,000. Diggie is the spinster, and discovers him there and kills him, the while Miss Wilson senses danger and suspects Oland. That Miss Wilson and Oland grapple in the hidden room over the body of the crook, Erwin arrives in time to finish Oland and save Miss Wilson.

Before Dawn, the two men striving for the hidden money, the use of the clairvoyant girl in the solving of the crime, lend somewhat to the mystery. For the public, the Wallacer follows there is much to offer, and the exhibitor should make full use, exploitation, of the use of the medium by the police.—AARONSON, New York.


Dwight Wilson...Stuart Erwin
Dr. Cornelius...Dennis King
Dr. Oland...Warner Oland
Hannah Diggie...Gertrude W. Hoffman
Joe Valentine...Fredric March
Mrs. Marble...Jane Darwell

My Woman

(Columbia) Drama

A marital complication, via the triangle route, through the medium of talkies and broadcasting, "My Woman" offers its best selling angles in the radio atmosphere. There is the complete emphasis of the man as a result of the special ad of the exhibition exhibition. Barbra Stanwyck is a popular story picture with an unquestionable strong feminine appeal of which much may be made.

The story is simple, rather exciting. The title has that same marital implication. Besides the leading name of Helen Twelvetrees there is conventionally an opposite, and then for the first time, Miss Stanwyck shares the masculine lead opposite Miss Twelvetrees, but their names are Marty and Larry, saleable names at the disposal of the exhibitor.

Miss Twelvetrees is an entertainer in a Philadelphia night club—beautiful, unambitious, husband, Ford, the master of ceremonies, of sorts. He refuses to be shaken out of his leghary to the extent of going after bigger things in New York, until Miss Twelvetrees meets Jory, president of a great radio corporation, and he promises to give her an assignation with Broadway. It is the neglect to mention that she is married. In New York nothing happens, her efforts to penetrate the big city are unsuccessful and availing. Finally she sees him, confesses she is married and wants the audition for her husband, not herself, and gets him a routine assignment.

She develops an idea for a novel character on the air, in the person of Ford, which goes over. If she should materialize, Jory plays the good sport and gentleman. Success goes to Ford’s head and he falls for the woman himself. This is a situation that no society girl, who, laughing in the sleeves the she seldom wear, takes him, and enjoys herself. The woman and drink ruin him on the air, and after the inevitable suspension of her she leaves for Panama. The girl, Claire Dodd, meantime has dropped into his mind seeds of doubt concerning the relations of his dead Twelvetrees and his wife. The conclusion finds the down-and-out Ford back in Havana, his lesson learned, in search of the forgiveness which he readily receives.

The marital angle is too old for successful selling with it alone, consequently exploitation which concentrates on the idea and at least some element of novelty, should bring better results. The picture perhaps is best played in the middle of the week.—AARONSON, New York.
Let's cooperate! says MAE WEST. And PARAMOUNT agrees with her. So PARAMOUNT takes this opportunity to thank the exhibitors of the nation for their splendid cooperation in arranging play dates and extended playing time on MAE WEST in "I'M NO ANGEL."

PARAMOUNT also wishes to assure every exhibitor playing "I'M NO ANGEL" of its complete cooperation in servicing them with prints, accessories, publicity and advertising material. If there is something you haven't got on this picture, just sing "I Want You, I Need You" to your nearest PARAMOUNT Exchange, and you will get it.

and Now
"How am I doin', boys," says MAE
And the attendance figures from these theatres answer "GREAT!"

NEW YORK
PARAMOUNT THEATRE: "I'm No Angel" smashes all attendance records in the history of house!

DETROIT
STATE THEATRE: "I'm No Angel" smashes all attendance records for last three years!

CHICAGO
ORIENTAL THEATRE: "I'm No Angel" smashes all attendance records in history of house!

NEWMAN THEATRE: "I'm No Angel" smashes all attendance records in the last three years!

AND ALL POINTS WEST!

if it's a PARAMOUNT PICTURE it's the best show in town!
The Important Witness
(Tower) Drama

The public stenographer in the large west coast hotel, the gang leader with whom she becomes involved when she is accidental witness to one of his little parties, and the young lawyer who makes a likely match of her. Calmly he takes it down, then asks her, "To whom must I address this letter, madam?" At random she names a man, and suddenly the last moment when the resultant marriage threatens the happy ending do we learn that our frigid ex-soldier hero has not forgotten that soldiers must take whatever companions they please.

The difficult role of Karl gives Victor Varconi a chance for his best performance to date, and Leslie Hulbert and Lester Matthews are the most successful in a film that pits two of the biggest producers and audience respectively of an amusing miniature marionette which reflects their own experiences. - CHALIFORNIA, London.

Produced and distributed by British International Pictures. First of its kind in film with miniatures. The story, as it is told, offers a wide range of material for the audience to enjoy.

的重要见证
(托尔) 剧情

大西部酒店的公众速记员，与她结识的是犯罪头目，与他们在派对中发生了一件事情。律师冷静地记下并问道，"要写给谁？"她随便地说了一个名字，但突然之间，当结果的婚姻威胁到幸福的时刻来临时，我们才发现，我们的冷酷前军人英雄并没有忘记士兵必须服从任何伙伴的原则。

卡尔的角色给了维克托·瓦科尼一个表现他的最好表现的机会，利兹·赫伯特和莱斯特·马修斯在这个电影中扮演最成功的角色。这个电影的故事情节，作为它的第一部分，提供了广泛的材料来供观众享受。

当一个故事，就如它被讲述的那样，对于微型木偶具有广泛的范围，对于观众来说，这是一个有趣的发现。

Aniakchak
(Fox) 热门兴趣

Father Hubbard, Catholic priest and intrepid explorer of the wastes of Alaska, herein presents calmly, vocally and pictorially, in a lengthy subject, the greatest of his adventures into the investigation of the largest erupted volcanic crater in the world, Aniakchak. And his story is one of great interest, especially for the "class" motion picture audience, for he has combined occasional pictorial magnificence with scientific interest. His journey, by dog-sled, which forms an interesting phase of the film, is featured by a visit to the Valley of 10,000 Smokes, several Eskimo villages, and the surrounding of another live volcano, where bitter cold and howling winds are in sharp contrast to the heat of the cone-shaped mountain peak. It is an interesting, worthwhile subject. - Running time, 78 minutes.

Aniakchak
(福克斯) 热门兴趣

天主教神父汉伯德，阿拉斯加荒原的探险家，展现了一个漫长的故事，讲述了他最大的冒险，即调查世界上最大的火山口安雅卡克。他的故事非常吸引人，尤其是对“班级”电影观众来说，因为他结合了偶尔的壮观和科学兴趣。他的旅程，通过雪橇，形成了电影中一个有趣的阶段，其中包括去10000个烟雾谷，几个爱斯基摩村，以及另一个活火山的环绕，那里的寒冷和咆哮的风与锥形山峰的热量形成了鲜明的对比。这是一个值得一看的主题。- 运行时间，78分钟。

The Song You Gave Me
(British International) British's Debut

Not since "Rio Rita" has Bebe Daniels exuded the vivacity and charm which she brings to this, her first British picture. She is perfectly cast as Mitzi Hansen, a popular Viennese actress just returned from a triumphant tour in America. With captivating verve she wins numerous hearts, but not the one she wants in a logical story of love deferred.

She is singing one of her songs to friends in a fashionable coffee bar. Karl Linden, ex-officer, leaves noisily and abruptly; he is piqued because her song makes "monkeys of the military."

Later Karl is among applicants to her advertisement for a male secretary. She hands him the job so that she may get near enough to punish him. His subsequent fate may arouse

The Song You Gave Me
(英国国际) 英国首演

自从“里奥·丽塔”之后，贝贝·丹尼尔斯从未展现出她在美国巡演时带来的生动和魅力。她在这个英国首演的电影中被完美地定格为米齐·汉森，一个受欢迎的维也纳女演员，刚刚从美国的巡演中归来。她用令人振奋的活力赢得了众多的心，但没有获得她想要的。在一个关于爱情等待的逻辑故事中。

当她正在咖啡馆里为朋友们唱歌时，卡尔·林登，前军官，因为她的歌声让“军队里的人们都很丢脸”而离开了，声音吵闹并且突然。

后来，卡尔在她的广告中被招募为男秘书的候选人之一。她把这份工作交给他，所以她可以靠近他来惩罚他。他随后的命运可能会引起人们的注意。
The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 195.—(A) Explain, in detail, what insulation is for. (B) Name as many types of insulation as you can. (C) What type of substances do we class as insulating materials? (D) Is there any known material that is a complete non-conductor of electricity? Explain. (E) Why are R.C. wires rated at less carrying capacity than those having fireproof insulation?

Answer to Question No. 188

Bluebook School Question No. 188 was:
(A) By diagram show how you would so arrange that a new set of lines might be cut in instantly when a projection circuit blew. (B) Tell us just what a glare spot is and what various bad effects such spots set up. (C) Tell us just what is meant by "ground" as applied to an electric circuit. (D) Has current generated by a battery or dynamo any affinity for or inclination to escape into the earth?


(B) Many excellent answers, but I believe T. Van Vaulkingburg has a shade the best of it. He says: "A glare spot, so far as concerns the auditorium itself, is a small area, usually of a wall, within view of theatre patrons, or some of them, which is illuminated sufficiently higher than its immediate surroundings to be an annoyance to the eyes of patrons viewing the screen. In this I, of course, have cut my answer to fit theatres and theatre patrons. I might add that a spot that is annoying to some eyes may not be to others, as the eyes of all persons do not react equally to such a condition.

"As to the screen itself, low auditorium lighting and screen illumination may make a glare spot of all spots of white on the screen. This is especially true if the screen have high reflection powers and reflects most of the light back toward the center of the auditorium."

"As for the box office income for the reason that patrons who find what they believe is touched in a wide range of words: 'Current has no affinity for the earth except insofar as earth may offer a path of opposite polarity of the same power source.'"

Reeves Has Own Studio

Hazard E. Reeves, former sound director at the Standard Sound Studios in the East, has opened his own recording studio at 1600 Broadway, New York, where he will handle synchronization, dubbing on film and disc, electrical transcriptions and recording on location.
IN THE LAP OF LUXURY! ... and Luxury is only one of the sixty Hollywood beauts that the FOUR MARX BROTHERS pursue through PARAMOUNT'S riotous "DUCK SOUP". Directed by Leo McCarey.
## Theatres Receipts

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Boston</strong></td>
<td></td>
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</tr>
<tr>
<td>Boston</td>
<td>2,900</td>
<td>25c-50c</td>
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<tr>
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<tr>
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<tr>
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<tr>
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<td><strong>Detroit</strong></td>
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The total of theatre receipts for the calendar week ended October 14, 1933, from 121 houses in 19 key cities of the country, reached $1,425,338, an increase of $136,002 over the total for the previous calendar week, ended October 7, when 119 theatres in 19 cities reported an aggregate gross of $1,289,336.

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<table>
<thead>
<tr>
<th>Theatres</th>
<th>Picture</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
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<tbody>
<tr>
<td>Hollywood</td>
<td>&quot;Dinner at Eight&quot; (MGM)</td>
<td>12,237</td>
<td>17,197</td>
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<td>17,197</td>
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<td>1,200</td>
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<td>1,100</td>
<td>High 9-29 &quot;The Devil's Brother&quot; 1,850</td>
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<td>Filmarte</td>
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<td>Lyric</td>
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<td>1,100</td>
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<td>1,100</td>
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<td>Low 6-23 &quot;Storm at Daybreak&quot; 9,900</td>
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<td>Gaity</td>
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**Theatres Receipts -- Cont'd**
### Theatres

#### New York (Continued)

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<th>Gross</th>
<th>Previous Week</th>
<th>Gross</th>
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<td>&quot;Charlie Chan’s Greatest Case&quot;</td>
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<td>&quot;Brief Moment&quot; (Col.)</td>
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<td>Oklahoma City</td>
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<td>&quot;I Loved a Woman&quot; (F. N.)</td>
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<td>(2nd week)</td>
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<td>10c-41c</td>
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<td>(4 days)</td>
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<td>Victoria</td>
<td>10c-26c</td>
<td>&quot;Hallelujah I’m a Bum&quot; (U. A.)</td>
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<td></td>
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<td>(4 days)</td>
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#### Philadelphia

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<th>Gross</th>
<th>Previous Week</th>
<th>Gross</th>
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<tr>
<td>Aldine</td>
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<td>&quot;Emperor Jones&quot; (U. A.)</td>
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<td>&quot;Three Cornered Moon&quot; (Para.)</td>
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<td>Boyd</td>
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<td>&quot;Too Much Harmony&quot; (Para.)</td>
<td>7,000</td>
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<td>Fox</td>
<td>35c-75e</td>
<td>&quot;Walls of Gold&quot; (Fox)</td>
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<td></td>
<td></td>
<td>(6 days)</td>
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#### San Francisco

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<th>Previous Week</th>
<th>Gross</th>
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<tbody>
<tr>
<td>Broadway to Hollywood</td>
<td>25c-40c</td>
<td>&quot;Broadway to Hollywood&quot; (MGM)</td>
<td>6,500</td>
<td></td>
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</tr>
<tr>
<td>El Capitan</td>
<td>50c-$1.50</td>
<td>&quot;Dinner at Eight&quot; (MGM)</td>
<td>8,600</td>
<td></td>
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<tr>
<td>Embassy</td>
<td>10c-40x</td>
<td>&quot;Midnight Mary&quot;</td>
<td>8,500</td>
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<tr>
<td>Fox</td>
<td>35c-50c</td>
<td>&quot;Too Much Harmony&quot; (Para.)</td>
<td>4,000</td>
<td></td>
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<tr>
<td>Golden Gate</td>
<td>25c-65e</td>
<td>&quot;Midshipman Jack&quot; (Radio)</td>
<td>10,300</td>
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<tr>
<td>Orpheum</td>
<td>15c-40e</td>
<td>&quot;Ladies Must Love&quot; (U.)</td>
<td>15,000</td>
<td></td>
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<tr>
<td>Paramount</td>
<td>25c-75c</td>
<td>&quot;My Weakness&quot; (Fox)</td>
<td>15,000</td>
<td></td>
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<tr>
<td>St. Francis</td>
<td>25c-50c</td>
<td>&quot;Curtains&quot; (W. B.)</td>
<td>5,000</td>
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<tr>
<td>United Artists</td>
<td>25c-50e</td>
<td>&quot;The Bowery&quot; (U. A.)</td>
<td>5,300</td>
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<tr>
<td>Warfield</td>
<td>25c-90c</td>
<td>&quot;Broadway to Hollywood&quot; (MGM)</td>
<td>18,000</td>
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#### Seattle

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Picture</th>
<th>Current Week</th>
<th>Gross</th>
<th>Previous Week</th>
<th>Gross</th>
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<tbody>
<tr>
<td>Blue Mouse</td>
<td>25c-55c</td>
<td>&quot;Emperor Jones&quot; (U. A.)</td>
<td>5,250</td>
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<tr>
<td>Fifth Avenue</td>
<td>25c-55c</td>
<td>&quot;The Power and the Glory&quot; (Fox)</td>
<td>7,000</td>
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<tr>
<td>Liberty</td>
<td>20c-25e</td>
<td>&quot;Below the Sea&quot; (Col.)</td>
<td>3,500</td>
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</tr>
<tr>
<td>Music Box</td>
<td>25c-55e</td>
<td>&quot;Goodbye Again&quot; (F. N.)</td>
<td>3,750</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paramount</td>
<td>25c-55e</td>
<td>&quot;One Sunday Afternoon&quot; (Para.)</td>
<td>5,000</td>
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<tr>
<td>Roxy</td>
<td>25c-55e</td>
<td>&quot;Lady for a Day&quot; (Col.)</td>
<td>4,900</td>
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</table>

### High and Low Gross

(Tabulation covers period from January, 1933.)

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Gross</th>
<th>Previous Week</th>
<th>Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>High 1-7 &quot;No More Orchids&quot;</td>
<td>39,497</td>
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<tr>
<td>Low 8-3 &quot;What’s New Pussycat?&quot;</td>
<td>25,100</td>
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<tr>
<td>High 10-14 &quot;Footlight Parade&quot;</td>
<td>25,190</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Low 8-3 &quot;She Had to Say Yes&quot;</td>
<td>10,500</td>
<td></td>
<td></td>
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<tr>
<td>High 9-9 &quot;Three Cornered Moon&quot;</td>
<td>3,790</td>
<td></td>
<td></td>
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<tr>
<td>Low 4-15 &quot;Fighter's Pit&quot; to Honey*</td>
<td>1,500</td>
<td></td>
<td></td>
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<tr>
<td>High 6-24 &quot;Gold Diggers of 1933&quot;</td>
<td>9,500</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Low 3-11 &quot;Clear All Wires&quot;</td>
<td>1,400</td>
<td></td>
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<tr>
<td>High 9-2 &quot;Gold Diggers of 1933&quot;</td>
<td>3,500</td>
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<tr>
<td>Low 3-18 &quot;The Death Kiss&quot;</td>
<td>1,400</td>
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<tr>
<td>Low 7-1 &quot;King of Jazz&quot;</td>
<td>1,800</td>
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<td></td>
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<tr>
<td>Low 9-30 &quot;To the Last Man&quot;</td>
<td>3,300</td>
<td></td>
<td></td>
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<tr>
<td>High 6-3 &quot;Peg O’ My Heart&quot;</td>
<td>5,800</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Low 7-10 &quot;Perfect Understanding&quot;</td>
<td>7,500</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>High 10-14 &quot;Saturday Millions&quot;</td>
<td>5,750</td>
<td></td>
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<td></td>
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</tbody>
</table>

### General

- **Philadelphia**
  - "The Woman" 1,200
  - "Philadelphia" 1,800
  - "Fox" 1,600
  - "Shaw" 1,300

- **San Francisco**
  - "The Fox" 1,900
  - "Theatre" 1,600
  - "United Artists" 1,900
  - "Capitan" 1,500

- **Seattle**
  - "Theatre" 2,700
  - "United Artists" 2,500
  - "Roxy" 2,275

- **New York**
  - "Theatre" 6,300
  - "Strand" 3,000
  - "Roxy" 2,500

- **Omaha**
  - "Theatre" 1,200
  - "Orpheum" 3,000
  - "Paramount" 2,900
  - "World" 2,500

- **Portland, Ore.**
  - "Beverley" 1,912
  - "Liberty" 1,800
  - "Music Box" 2,000
  - "Playhouse" 1,600

- **Seattle**
  - "Low" 2,700
  - "High" 3,000
<table>
<thead>
<tr>
<th>TITLE</th>
<th>WRITER AND DIRECTOR</th>
<th>CAST</th>
<th>STAGE OF PRODUCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>COLUMBIA</td>
<td><strong>Fog</strong></td>
<td>Mary Brian, Reginald Denny, Donald Cook.</td>
<td>Shooting</td>
</tr>
<tr>
<td></td>
<td><strong>House of Murder</strong></td>
<td>Ralph Bellamy, Junc Colyer, Betty Blythe.</td>
<td>Shooting</td>
</tr>
<tr>
<td>FOX</td>
<td><strong>Boopsie</strong></td>
<td>Clara Bow, Preston Foster, Richard Cromwell, Minna Gombell, Herbert Mundin, Roger Imhof.</td>
<td>Shooting</td>
</tr>
<tr>
<td></td>
<td><strong>As Husbands Go</strong></td>
<td>Warren Baxter, Helen Vinson, Warner Oland, Catharine Doucet, Eleanor Lynn, Jay Ware.</td>
<td>Shooting</td>
</tr>
<tr>
<td></td>
<td><strong>Mr. Skitch</strong></td>
<td>Will Rogers, ZaSu Pitts, Florence Desmond, Rochelle Hudson, Harry Green, Charles Starrett.</td>
<td>Editing</td>
</tr>
<tr>
<td></td>
<td><strong>Olsen's Big Moment</strong></td>
<td>El Brendel, Walter Catlett, Barbara Weeks, John Arledge, Susan Fleming.</td>
<td>Shooting</td>
</tr>
<tr>
<td></td>
<td><strong>I Am Suzanne</strong></td>
<td>Lilian Harvey, Gene Raymond.</td>
<td>Shooting</td>
</tr>
<tr>
<td></td>
<td><strong>7 Lives Were Changed</strong></td>
<td>Heather Angel, Norman Foster, Ralph Morgan, Herbert Mundin, Una O'Connor, Irene Ware, Dorothy Burgess, Roy D'Arcy.</td>
<td>Shooting</td>
</tr>
<tr>
<td>METRO-GOLDWYN-MAYER</td>
<td><strong>Tarzan and His Mate</strong></td>
<td>Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton, Paul Cavanough, Doris Lloyd, Frank Reicher, Gregor Garbo, John Gilbert, Lewis Stone, C. Aubrey Smith, Elizabeth Young, Akin Tamiroff, Ian Keith.</td>
<td>Shooting</td>
</tr>
<tr>
<td></td>
<td><strong>Queen Christina</strong></td>
<td>Mack Sennett, Erich von Stroheim, John Barrymore, Leatrice Joy, Olaf Hytten, Leon Errol.</td>
<td>Shooting</td>
</tr>
<tr>
<td></td>
<td><strong>Person to Person</strong></td>
<td>Elmer Rice, John Barrymore, William Abrahams.</td>
<td>Shooting</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td><strong>Pardners</strong></td>
<td>Jackie Cooper, Addison Richards, John Wray, Lily Lee, Gavan O'Herlihy, William L. Claxton.</td>
<td>Shooting</td>
</tr>
<tr>
<td></td>
<td><strong>Tarzan and Jane</strong></td>
<td>Charlotte Henry, Richard Arlen, Polly Moran, Jack Oakie, Charlie Ruggles, Louise Fazenda, Ford Sterling, Alison Skipworth, Anna May Wong, Dorothy Wilson, Kay Johnson, Mildred Hollis, Betty Grey, Douglas Montgomery, Peggy Montgomery, Ferde Foris, Barbara Barondess.</td>
<td>Shooting</td>
</tr>
<tr>
<td></td>
<td><strong>Sons of the Desert</strong></td>
<td>Charles Farrell, Margarette Churchill, Charlie Ruggles, Walter Woolf, Gregory Ratoff.</td>
<td>Shooting</td>
</tr>
<tr>
<td>KRO-RADIO</td>
<td><strong>Arms and the Man</strong></td>
<td>Nancy Carroll, Henry Daniell, Richard Dix, Fred Fronk, Alexander Johnston.</td>
<td>Shooting</td>
</tr>
<tr>
<td></td>
<td><strong>Man in Two Worlds</strong></td>
<td>Mary Astor, Thomas Meighan, Edward Norris, John Carradine.</td>
<td>Shooting</td>
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<tr>
<td></td>
<td><strong>Romeo</strong></td>
<td>Leon Errol, Paul Wegener, Anna May Wong.</td>
<td>Shooting</td>
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<tr>
<td></td>
<td><strong>Lost Foster</strong></td>
<td>Richard Barstow, Richard Dix, Elsa Lanchester.</td>
<td>Shooting</td>
</tr>
<tr>
<td>SAMUEL GOLDWYN</td>
<td><strong>Nana</strong></td>
<td>Francis Lederer, Henry Stephenson, Sarah Padden, J. Farrell MacDonald, Oliver Hardy, Walter Huston, Frances Dee, Robert Shane.</td>
<td>Shooting</td>
</tr>
<tr>
<td></td>
<td><strong>Roman Scandals</strong></td>
<td>John Barrymore, Elizabeth Allan, Alan Mowbray, Doris Lloyd.</td>
<td>Shooting</td>
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<tr>
<td>TWENTIETH CENTURY</td>
<td><strong>Moorin Rouge</strong></td>
<td>Anna Sten, Lionel Atwill, Phillips Holmes.</td>
<td>Shooting</td>
</tr>
<tr>
<td></td>
<td><strong>Born to Be Bad</strong></td>
<td>Eddie Cantor, Ruth Etting, Gloria Stuart, David Manners, Verree Teasdale, Edward Arnold.</td>
<td>Shooting</td>
</tr>
<tr>
<td></td>
<td><strong>Advice the Lovelorn</strong></td>
<td>Constance Bennett, Francis C. Tone, Tullio Carminati, Helen Westley, Fuzzy Knight, Andrew Tomba, Loretta Young, Cary Grant, Harry Green, Marion Burns.</td>
<td>Shooting</td>
</tr>
<tr>
<td></td>
<td><strong>Gallant Lady</strong></td>
<td>Lee Tracy, Sally Blane, Paul Harvey, C. Henry Gordon, Judith Wood.</td>
<td>Shooting</td>
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<tr>
<td>UNIVERSAL</td>
<td><strong>By Candlelight</strong></td>
<td>Anna Sten, Lionel Atwill, Phillips Holmes.</td>
<td>Shooting</td>
</tr>
<tr>
<td></td>
<td><strong>Counsellor-at-Law</strong></td>
<td>Eddie Cantor, Ruth Etting, Gloria Stuart, David Manners, Verree Teasdale, Edward Arnold.</td>
<td>Shooting</td>
</tr>
<tr>
<td></td>
<td><strong>Beloved</strong></td>
<td>Constance Bennett, Francis C. Tone, Tullio Carminati, Helen Westley, Fuzzy Knight, Andrew Tomba, Loretta Young, Cary Grant, Harry Green, Marion Burns.</td>
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<tr>
<td></td>
<td><strong>Bombay Mail</strong></td>
<td>Lee Tracy, Sally Blane, Paul Harvey, C. Henry Gordon, Judith Wood.</td>
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<tr>
<td></td>
<td><strong>Cross Country Cruise</strong></td>
<td>Anna Sten, Lionel Atwill, Phillips Holmes.</td>
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<td></td>
<td><strong>Madame Spy</strong></td>
<td>Constance Bennett, Francis C. Tone, Tullio Carminati, Helen Westley, Fuzzy Knight, Andrew Tomba, Loretta Young, Cary Grant, Harry Green, Marion Burns.</td>
<td>Shooting</td>
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<tr>
<td>WARNER BROS.-FIRST NATIONAL</td>
<td><strong>The Finger Man</strong></td>
<td>Paul Lukas, Elissa Landi, Nils Asther, Esther Ralston.</td>
<td>Shooting</td>
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<tr>
<td></td>
<td><strong>Redside</strong></td>
<td>John Barrymore, Bebe Daniels, Doris Kenyon, Osmo Stevens, Thelma Todd, Isabel Jewell, John Boles, Gloria Stuart, Paulette, Mae Busch, Edmund Breese, Edmund Lowe, Osmo Stevens, Ralph Forbes, Shirley Grey, Ten Moore, Lew Ayres, Alice White.</td>
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<tr>
<td></td>
<td><strong>Massacre</strong></td>
<td>Paul Lukas, Elissa Landi, Nils Asther, Esther Ralston.</td>
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<tr>
<td></td>
<td><strong>Easy to Love</strong></td>
<td>John Barrymore, Bebe Daniels, Doris Kenyon, Osmo Stevens, Thelma Todd, Isabel Jewell, John Boles, Gloria Stuart, Paulette, Mae Busch, Edmund Breese, Edmund Lowe, Osmo Stevens, Ralph Forbes, Shirley Grey, Ten Moore, Lew Ayres, Alice White.</td>
<td>Shooting</td>
</tr>
</tbody>
</table>
DEAR HERALD:

Hop Peterson at Genoa, Nebraska, told us that he had served about a hundred people in his house in one day recently. This was in a town of one thousand. We said to him, "Now look here Hop, you are all right when it comes to fish stories but you ought to confine your talent to that field." Then Ma Peterson spoke up and said, "Say, you old devil, don't you call my husband a liar." And Ma being a very large woman, we apologized. Then Hop told us that the show was a free show put on by the merchants of the town.

R. D. White of the Royal theatre at Fullerton, Nebraska, runs a cafe in connection with his show. That's a good idea. He feeds 'em physically as well as mentally. He says that when they get filled up on hamburgers and 3.2 they are in a better condition to stand the show. We didn't try his hamburgers.

Getting His Batting Eye

Tommy Thompson is batting about 750 at his theatre at St. Paul. Tommy used to bat 1000 when he was selling film out of Omaha but he says he strikes out too often at his box office. There are a lot of curves in this theatre business that Tommy didn't get onto here but the road and went into the big league. But he'll come out all right for he's got it in him.

We see by the press that a doctor at Tulsa, Oklahoma, delivered an address before the medical society on how to treat "Neuropsychiatrics." Good gosh, if they are going to hang that thing onto somebody else to know how to treat it. We knew a girl once who had phycylopylengomregm and that was a whole lot worse.

Jack Riggis who operates the theatre at Central City, is considering opening a theatre at Grand Island. He expects to make it a ten cent house. If the house has the capacity and Jack caters to the hired girls and hayrack boys we'll becha he makes it win. This isn't the day for full dress performances. The most of the public are now wearing overalls. We need a pair on us.

A. F. Jenkins has taken over the City theatre at David City, Some time ago he sold this theatre to Monsky Brothers of Omaha but they recently gave it up and now A. F. is in full charge again. A. F. said to us: "You know, Colonel, us Jenkins folks must be respected. It was a Jenkins who brought the Plymouth Rock chickens over with our Pilgrim Fathers: it was a Jenkins who taught 'em how to make limburger cheese, and it was a Jenkins who carried the flag in the front ranks at Bull Run," and we said, "You are right, A. F., and the Jenkins family have made the bull run ever since, mostly bull." Then he gave us a check for a renewal of his subscription to the Herald.

Nothing Cool About Kuhl

We have called at Seward several times and found I. N. Kuhl, the manager of the theatre, but this time we found him at home and we are mighty well pleased that we did, for we met him and his estimable wife and had a delightful visit with them. They were giving an anniversary show and they played to two packed houses, which proves that it pays to give an anniversary performance.

Harry Gould operates the Sunbeam at Geneva for Bert Beans of Red Cloud. Harry is a mighty likeable darn pup and we hope we will always find him when we call.

Art Record still runs the Majestic at Hebron, Art said, "Well, Colonel, I don't care if I do." Then we ran onto Ike Rubens, who is connected with Paramount, and he said he didn't care if he did too. We never saw a film salesman yet who would refuse if you offered to buy, and it takes a lot to fill a film salesman up. They all wear rubber belts.

We heard a crooner on the radio last night and there was an airedale lying on the lobby floor and as soon as that crooner started he got up and began to howl as loud as he could and kept it up until the crooner finished. We never thought much of an airedale as a house dog, but by gosh we went out and bought that pup fifty cents worth of beefsteak.

Jack Galbraith at Superior was having a fight with the Universal manager and Harry Letholz, salesman, over the cancellation of some news reels, when we called. They wanted us to referee the fight but we refused on the grounds of prejudice, for we hoped they both licked. The melee went to a ten round draw.

R. E. Cooper is soon to open a theatre at Scandia, Kansas. He gave us a subscription for the Herald as the first important requisites. It's the first and most important thing all showmen ought to do in preparing to open a new theatre. Figure it out yourself.

Sam Blair in Hospital

We stopped at Belleville, Kansas, to call on our old friend, Sam Blair. Sam was in the hospital and recovering from a very serious operation. Mrs. Blair said we could go out and call on him if we would agree not to start a political argument with him, as we usually do, and we agreed we wouldn't, but when we got out there about the first thing he said was, "Colonel, as soon as I get out of here me and Roosevelt are going to shoot this depression so full of holes it won't hold hazelbrush," and we said, "Oh yeah, what are you going to use for a gun, air rifles or pop guns?" Then Sam got excited and said to the nurse, "Hand me that ball bat over in that corner, I'll show this hammerhead what we are going to use." We finally got him quieted down and then he told us about his plans to go duck hunting up in the sand hill country and he even invited us to go with him.

Charlie Swiercinsky is running true to form at the Majestic theatre at Washington. This is the town that was virtually blown away by a cyclone a year ago last spring. It wrecked the most of the town and blew the south half of Charlie's theatre over into Missouri, but the whole town has been rebuilt and Charlie is right on the job. That's the way these Jayhawkers do business.

Why is it that a radio announcer always introduces the talent as the world's greatest this, that and the other thing? There is more bull on the radio nowadays than there is in the Union Stock Yards.

A Community Necessity

Walt Holofield of the Elite theatre at Greenleaf is a general utilities man. In addition to operating the theatre, he runs a filling station, repairs radios for the community, operates a matrimonial bureau and finds husbands for the hired girls. There are two things he says he won't do, act as wet nurse for the farmers' cows and worm Mrs. Malony's pups. Outside of that he's at the beck and call of the community both day and night.

F. W. Davis is still on a batting spree at the Fox Rex theatre at Clay Center. He hasn't struck out once yet.

B. F. Strowig of the Lyric theatre in Abilene broke his arm a few days ago playing polo. When an exhibitor goes to playing polo it's time for a mental test. Yes, you are right, we ought to have one too. The last time we met H. E. Ulrich he was operating a theatre in Springfield, Missouri. He now operates the Fox Watson here in Salina and is still the swell fellow he always was. C. M. Morehead is the local manager of the Strand, another Fox house. Fox seems to know how to pick good ones.

Colonel J. C. Jenkins

The HERALD'S Yagabond Columnist

Majestic Gets B.I.P. Films, Increasing Lineup to 15

Herman Glueckman, president of Majestic Pictures, has concluded a deal with Arthur Dean, vice-president of B.I.P., for three productions, with American stars, which will be released by Majestic in addition to the 12 already announced.

The first of this BIP group will be a Thelma Todd-Stanley Lupino comedy directed by Monty Banks, starring Ben Lyon and Sally Eilers, is a comedy directed by Allan Dwan, and the third, a comedy drama, also is directed by Monty Banks, starring Constance Cummings.
B. I. P. America

MY WIFE'S FAMILY: Gene Gerrard—Good old October. The song that draws in the people.

For the first time the audience can see as well as hear the war. R. B. Johnson, Orpheum Theatre, Kerrobert, Canada. Rural patronage.

British and Dominions


Consider the sound version just nearly as good as the old silent picture.—B. R. Johnson, Orpheum Theatre, Kerrobert, Canada. Rural patronage.

British International

MAID OF THE MOUNTAINS: Nancy Bowring—Silently above average German picture with more slapstick comedy and less music than I expected.

That this is a whole was disappointed as coming to the screen the story they told something and they must have been more. The production in London, I can say that the film did not come up to the expectations. It was not satisfactory, particularly in view of reasonable rental.—B. R. Johnson, Orpheum Theatre, Kerrobert, Canada. Rural patronage.

Chesterfield

FORGOTTEN: June Clyde, William Collier, Jr.—A well produced picture. Anyone who doesn't like movie goers, and believe me, they're not disappointed at Columbia again gives them a honey. Business average above the one on this. Running time, 60 minutes.


ANN CARVER'S PROFESSION: Fay Wray, Gene Raymond.—This is another credit picture from Columbia. This is the only picture we have played in some time that lacks merit. Women who seek to make a career for herself is the picture. The picture is the story of a woman and the patronage to forget it. A picture of comedy and there adds to the picture. Acting adequate. Average average. Running time, 60 minutes.


LADY FOR A DAY: Warren William, May Robson—Columbia has made a star for MGM in May Robson. Here is excellent entertainment. The picture is a good one. Played around May 20.—Roy Adams and B. R. Johnson, Ormegg, Minn. Rural patronage.

PAROLE GIRL: Mae Clarke, Ralph Bellamy.—Nice little picture, clean and holds interest from beginning to end. Recommended for town and country patrons with good. Our patrons liked it and said so. Played September 24.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.


THAT'S MY BOY: Richard Cromwell, Dorothy Jordan.—One of the swellest football stories that it has been my pleasure to see or run. The picture is up and we doubled our business on the second night. Not an unfavorable comment. Plenty of comedy. Average average, average running time, 60 minutes.


Columbia

AIR HOSTESS: James Murray.—The fact that this story is based on the serial that ran in True Story Magazine gives the exhibitor a break and True Story readers will see to it that it is one of those pictures that are not regular movie goers, and believe me, they're not disappointed at Columbia again gives them a honey. Business average above the one on this. Running time, 60 minutes.


Central

BUREAU OF MIS ledge PERSONS: Lewis Stone, Genza Farrell, Bette Davis.—The title may mean nothing, but if you can see it in them they will just naturally eat this up. Success and full of grand entertainment. Worthy of your best playing time. Pat O'Brien steals the show. Running time, 60 minutes.

Ralph Bellamy, Lyric Theatre, Harrison, Ark. Small town patronage.


FIRST NATIONAL

I LOVED A WOMAN: Edward G. Robinson, Kay Francis.—This is the best picture of this type for this town and I am afraid that this picture is going to be as big in this town as it is. We would like to know if you are interested in it. Played September 11.—R. B. Johnson, Ormegg, Minn. Rural patronage.

THREE ON A MATCH: Joan Blondell, Warren William, Annette Dvorak.—This feature seems to give good satisfaction to all. Double billed with Tom Mck's "Hidden Gold," and the program did above average business in the face of most unfavorable weather conditions. Saturday would probably this year. Running time, 65 minutes.

Ralph Bellamy, Lyric Theatre, Harrison, Ark. Small town patronage.


Fox


HELLO SISTER: James Dunn, Boots Maloney—Another block looking picture. A picture that would have been lost back to the studio for running but for the fact that it is doing well. Business: N. S. G. 4—Leonard F. Brown, Majestic and Adelphia Theatres, Shapwood, Idaho. General patronage.

London Film

COUNSEL'S OPINION: Henry Kolodl, Cyril Maude.—For a good bedroom type comedy drama this OK. The picture is a hit. Cyril Maude is stars but the rest of the cast don't do him justice. They belong in the camer. Well liked. Business fair. Double billed this one. Running time, 71 minutes. Played September 22.—W. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

Majestic

SING, SINNER, SING: Paul Lukas, Leila Hyams.—Don't give up very well here.—C. M. Hartman, Lincoln Theatre, Cambridge, Ohio. Small town patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan, Jackie Cooper.—Saw, Daddy C. J. Jenkins, if you think you've seen the theatre business portrayed on the screen, you just ain't seen anything "yet." It's a pleasure to show that good old trooper, Alice Brady. "Oh, for those good old silent days." Frank Morgan did himself proud. It's got everything you want for a good family audience entertainment. Well liked. Played September 19.—Roy W. Adams, Lyric Theatre, Harrison, Ark. Small town patronage.


DEVIL'S BROTHER, THE: Laurel and Hardy.—Dennis King shares the limelight with his pleasing simplicity of character in this picture, but that doesn't take anything from the work of these two comedians. They are as good as ever and have some real good gag producing gags in this one. Business better than average. Running time, 92 minutes. Played September 15.—Roy W. Adams, Lyric Theatre, Harrison, Ark. Small town patronage.

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LOOKING ON THE BRIGHT SIDE: Gracie Fields.—Admittedly a good picture, but it appeals more to Old Country people, but can be built up by a little advertising. That's exactly what some houses need. A good picture and it was well liked. Running time, 62 minutes.


TOO GOOD: Spencer Tracy, Greta Nissen, Myrna Loy.—The picture was well liked. Played September 27.—W. A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

THE PICTURE Did For Me

1790 Broadway, New York

WHAT THE PICTURE DID FOR ME

October 21, 1933

MOTION PICTURE HERALD

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PLOG O' MY HEART—Marion Davies—A good tale of Old Ireland, with songs that have the air of a peck log and shamrock. They certainly went for it in a big way, and brought down a good running time. Running time: 86 minutes. Played September 30—Wm. A. Crate, Victoria Theatre, Vancouver, B. C. General patronage.


STRANGER'S RETURN, THE—Lionel Barrymore, Miriam Hopkins—This picture is well acted, good story, but it seems only about 50%. Here. Running time: 89 minutes. Played September 25-26—J. E. Tunstall, Nottawa Theatre, Blackstone, Va. Small town patronage.

TUGBOAT ANNIE—Marie Dressler, Wallace Beery —A box office winner that should be running a full time. On a three-day engagement with this producer—Sunday night was all sold out. Monday night every seat was filled and Saturday night we turned people away. This picture promises the house. Beat the former "Ben Hur" record by over 250. Running time: 86 minutes. Played October 2-3—W. J. Powell, Lotnet Theatre, Wellington, Ohio. Small town and rural patronage.

DEVIL'S MATE—Peggy Shannon, Preston Foster—This is a very good picture of the mystery type from Monogram. While it should be a success, it proved to do a good business. I personally would like to see us go on with this type of product, but it seems that they will never. We played this one day and two nights. It should do better than most of the specials. Running time: 68 minutes. Played September 23—Mr. and Mrs. William Goldwyn is certainly releasing some fine productions this season. Running time: 86 minutes. Played October 3-4-W. J. Powell, Lotnet Theatre, Wellington, Ohio. Small town and rural patronage.

Principal


RKO


MIDSHIPMAN JACK—Bruce Cabot, Betty Furness—An excellent picture woven around the Naval Academy. Played October 2—Mr. and Mrs. Charles Bums, Carnegie, Iowa. General patronage.


NO MARRIAGE TIES—Richard Dix—A dandy picture with a title that is clever and means nothing. Watch this Elizabeth Allen-Wm. Roob, The Grand Theatre, Port Washington, Wis. General patronage.

PROFESSIONAL SWEETHEART—Ginger Rogers, Norman Foster—Just so-so. Okay if you get them in a good mood. Played October 2—Mr. and Mrs. Charles Bums, Carnegie, Iowa. General patronage.

RAFTER ROMANCE—Ginger Rogers, Norman Foster— Tried to do everything but never even got to the theme here. A fine romantic comedy. Stop, Niles Theatre, Anamosa, Iowa. General patronage.


State Rights

SEVENTH COMMANDMENT—Played one day to adults only and had people from all over the county. People showed up very early. If our home people had turned out like the out-of-town people did this would have been a record for Altor. We used the Max Schmeling vs. Max Baer fight picture and the two together made exceptionally good drawing. Carnival turned out to be really good and that is because we received a mar¬row of enthusiasm. The people were too raw and that it should not have been permitted to play such a picture. We knew that they were not exactly the home patrons but we made a mistake by not playing it two days.—Man from Monterey, The Coun¬tount Theatre, Winslow, Ill. Small town patronage.

Universal


HER FIRST MATE—Slim Summerville, Zasu Pitts—Have noticed some good reviews on this but I rate it a very good picture in all respects. There are no dull situations. At least, my audience did not laugh a small time. I believe this team should not make to exceed one picture every six months. Played September 27—Wm. Roob, Lyric Theatre, Harrison, Ark. Small town patronage.

THE KING OF THE ARENA—Ken Maynard—A good western, better than average. Some different angle from other westerns. Some good fight riding from Ken Maynard and some good story in all. Played October 5—Mr. and Mrs. Charles Bums, Carnegie, Iowa. General patronage.


LADIES MUST LOVE—June Knight, Neil Hamilton—This is a very good show. Played September 30—Wm. Roob, The Grand Theatre, Port Washington, Wis. General patronage.

LADIES MUST LOVE—JUNE Knight, Neil Hamilton—A very nice little picture. This new star, June Knight, is very good. She sings well and dances gracefully. We are selling it in the right kind of pictures. This is another Gold Digger story but is a little better than the last. The girl does not want 95% of the gross for this one; in fact, her mother would stand on her head if the gross is not at least 95%. She is a big star in all the 25 years we have been doing business with him. Played October 1—Wm. Roob, The Grand Theatre, Harrisburg, Ill. Small city patronage.

MOONLIGHT AND PRETZELS—Mary Brian, Leo Carrillo—To say this is a wonderful picture would be putting it mildly. Will tell us that there are other pictures that have been released this year are better, but my personal opinion is that they could not be any better than this one. The picture should show out above all the rest. One of them is "Merry Women," a good story, but this picture is the best of this type of pictures. Played September 29— Mr. and Mrs. Charles Bums, Carnegie, Ohio. General patronage.

MOONLIGHT AND PRETZELS—Mary Brian, Leo Carrillo—Good, great. A musical show which is a good business. Played October 4—Wm. Roob, The Grand Theatre, Port Washington, Wis. General patronage.

General

MOTHER-IN-LAW'S DAY—Edgar Kennedy—A
good family comedy that has several laughs. Running
time, two reels—Emerson Theatre, Hartford, Ark.

United Artists

MASON OF THE FLEET—Charles Crute—A
brotherhood comedy—Charles Niles, Niles Theatre,
Anamosa, Iowa. General patronage.

Universal

ALIAS THE PROFESSOR—James Gleason—A
funny comedy—Roy W. Adams, Mason Theatre, Mason,

WARREN DOANE BREVITY: Excellent
It should go over any place. One of the best shorts we
have had in a long time, it's a good, funny, and educating
side show. Running time, 11 minutes—J. E. Tunstall,

Warner Vitaphone

CEST PARIS: Good color musical—Roy W. Adams,

BREAKWATER: Pepper Pot—Not so hot. A
depressing story about the life of a fisherman,
Mason, Iowa. General patronage.

DOUBLE-CROSSING OF COLUMBUS, THE:
Charles Farley—This is a comedy with plenty of very
good comedy and good music. There are
some laughs that are so good, they're priceless.
Hats off to Vitaphone for this series of musicals. The
shorts are all great. Running time, 20 minutes—J. E.
Tunstall, Nottawa Theatre, Blackstone, Va. Small
town patronage.

FRINGE—Charles Farley—This is a
series that appeals to everyone. Great scenario
singing some old songs that touch your heartstrings.
Running time, 22 minutes—J. E. Tunstall, Nottawa

HOW'VE YOU BEAT?—"Fatty" Arbuckle—This
is a very good comedy of the old slapstick variety.
The humor is good, it is a very funny film, and
the kind that everyone sees to enjoy. Full of
laughs and should please both young and old.
Running time, 19 minutes—J. J. Medford, Emerson

ONE STEP AHEAD OF MY SHADOW—Molly
Melody—This is a comedy with plenty of very
good comedy. Scenes are in China and the drawing
is excellent. This is a very good comedy—Running
time, 9 minutes—J. J. Medford, Emerson

SEA DEVILS: Pepper Pot—This Pepper Pot is
a story of deep sea commercial fishing; interesting,
and with a witty running comment accompanying it.
Running time, 19 minutes—Roy W. Adams, Mason

TIP-TAP-TREY: Broadway Brevity—Mildly
interesting—R. B. Johnson, Orpheum Theatre, Rogers,
Canada. Rural patronage.

3.00 CHEERS FOR THE CHAIN GANG:
Broadway Brevity—Niles Theatre—A well
made comedy. Good science, pretty girls and some
very good comedy. Dickie and some of the
Dixons and sisters and others. This is good entertainment
and will please the patrons—Running time, 19 minutes—
J. J. Medford, Orpheum Theatre, Oxford, N. C. General
patronage.
Pollard Names Six Films For His New Eastern Studio

Bud Pollard, who will celebrate the opening of his studio at Grantwood, N. J., formerly the Royal Studios, with a dinner-dance Saturday night, announced this week six features which his company will produce there. These are "Dancehall Dams," "Manhattan Murders," "Framed," "Lanatic at Large," and "The Green Jade." Edwin Carewe is to direct "Dancehall Dams," with Dal Clawson cameraman and Jerry Burton sound engineer.

Independent producers announced as negotiating for the use of the Pollard studio include George Gullette, making "Gooytoey Newsreels" for Universal release, Romaine Rubinfeld of Cinematrade with four features planned, and Aubrey Kennedy.

ON BROADWAY

Week of October 14

CAPITOL
Hello Pop, MGM

GAIETY
Scouring the Seven Seas, Fox

Thee of Pan, Fox

HOLLYWOOD
How D'y Like That?, Vitaphone
Tis Spring, Vitaphone
Boto, the Musketeer, Vitaphone
Admission Five Cents

MAYFAIR
The New Deal, Vitaphone
Animal Gods, Vitaphone
Nearly Nudet, Vitaphone

PARAMOUNT
On Ice, Paramount
I Yam What I Yam, Paramount

RIALTO
Blow Me Down, Paramount
Aniakchak, Fox

Screen Souvenirs—No. 3, Paramount

RIVOUL Steepleschase, United Artists
Audition, Vitaphone

RKO MUSIC HALL
Fit to Be Tied, RKO Radio
Phantom Rocket, RKO Radio
Motor Mania, Fox

ROXY
The Three Little Pigs, United Artists

STRAND
The Dish Ran Away With the Spoon, Vitaphone

Mountain Issues Product Book

In a 16-page black and white product announcement book, just issued, D. J. Mountain, president of Showman's Pictures, Inc., presents all 1934-35 features. He notes in a foreword that several of the proposed total of 15 already have been completed. It is announced that the Alexander Brothers Studio in Hollywood has been acquired by the company. A. I. Alt is vice president in charge of production and Sam Katzman is production manager.


WABASH AVENUE

Chicago

Jack Miller, as chairman of the exhibitors' labor committee, has the distinction of being the first to put into effect Deputy Administrator Rosenblatt's wage scale for employees in lower brackets. On his return from Washington last week Miller announced that Balaban & Katz, Warner, Essaness and his own circuit were immediately putting into effect the higher scale which increases salaries from 26 to 35 cents, ushers from 17½ to 25 cents and waiters from 20 to 35 cents.

Madeline Woods, well known locally as the former head of advertising and publicity for Great States Theatres, is the author of her first novel, "Scandal House," to be published this month and later made into a motion picture.

Doris Warner, daughter of H. M. Warner, had the misfortune to miss her train for the West Coast during her stop-off here last week.

Metro's "Dinner at Eight" will open a road show engagement at the Apollo on Sunday. Fred Barto is busy on advance publicity.

John Herman, Paramount cameraman who spent much time working out of the local branch, is on his way to accompany the Byrd expedition to the South Pole for Paramount.

Jack Fuld, of the RKO New York advertising department, is here to advise exhibitors on advertising problems. Fuld is a pioneer advertising and trade paper man.

Some of the old FBO boys are starting a reunion. The initial gathering was held at the Hamilton grill with Walter Brown, Charles Miller and Sam Gorelick present. It is planned to hold a dinner once a month.

Eddie Phelps, RKO salesman who was transferred to the Dallas office to enable him to recover his health, is now back at the Chicago branch feeling fit again.

Harry Gold, assistant to Al Lichtman, was a visitor at the United Artists branch to confer with Eddie Grossman.

Gradwell Sears and Carl Lesserman passed through Chicago on a swing among the company's branches in the Middlewest.

George West is hitting the ball for National Screen Service. Many of the Exhibitors Screen Service staff are now at the National offices following the recent absorption of the local branch by National.

HOLOQUIST

Motion Picture Relief Fund

At Detroit Made Permanent

A relief fund of more than $800 raised at the recent Motion Picture Day outing of Detroit film folk is to be administered by the following committee: Carl H. Shalit, Columbia branch manager; M. Gottlieb, Universal manager; Ed Kirschen, Family theatre; F. Markham, of Theatrical Advertising Company, and Alec Schreiber of the Schreiber circuit.

The fund is to be perpetuated by organization of the Michigan Motion Picture Relief Fund, with memberships at $1 a year. Heading a committee of 20 to complete this organization are Otto Bole, Paramount manager, and Bill London, exhibitor.

MONOGRAM'S "Oliver Twist" Sold to Thirty Countries

The foreign representative of Monogram Pictures, Richey Exley, Corp., has sold rights for "Oliver Twist," Countries include Belgium, Central America, Czechoslovakia, Denmark, British Malay, Dutch East Indies, Egypt, Syria, Palestine, Finland, France, Holland, Hungary, India, Italy, Japan, Jugoslavia, Norway, Philippine Islands, Poland, Portugal, Roumania, Santo Domingo, Haiti, Spain, Portugal, South Africa, Sweden, Switzerland and United Kingdom.

The picture has been dubbed into French and Spanish and the German talking version will be in work shortly.

Stevenson With Crosby Gaige

Edward Stevenson, until recently president of Visigraphic Pictures, is now associated with Crosby Gaige, producer-distributor. Mr. Stevenson is continuing this year his weekly lectures at University of New York and Stevens Institute on "Motion Pictures in Advertising and Publicity." Gaige announced for early production the following plays, "Ten Minute Alibi," which opened Tuesday, and "A Man in the Zoo," "Hat, Coat and Glove," "Ragged Army."
An international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress

LET 'EM ALL IN

Why cannot these gatherings be put on in the various key cities for the information and inspiration of other circuit and independent exhibitors and managers as well? We refer to the recent Boston convention of the Mullin and Pinanski New England theatre circuit, where managers were brought together to discuss the new season’s product with film company department heads.

From all reports, the meeting was productive of much good. The sales representatives detailed their coming pictures, and ad chiefs explained nationwide campaigns and merchandising ideas planned to aid the new releases at the box office. Sounds fine, as far as it goes. No doubt the theatremen present obtained a lot of good dope and were stimulated by the helpful contacts with the film people.

However, a series of such meetings should be arranged in all key cities, to which should be invited exhibitors and managers irrespective of their affiliations, circuit or independent. Gatherings of this nature must of necessity build up invaluable good will for the film companies as well as helping sales. At the same time, the ambitious manager could have the rare first hand opportunity to discover for himself just what the home offices are doing to make his labors more profitable.

Producers should realize that informed theatremen are apt to turn in better business than those working in the dark, so to speak. And if it is true that higher rentals follow increased patronage, then no effort should be spared to let the manager in on what's what.

GETTING BETTER

The "lowly" press book evidently is coming into its own, to judge from some of the recent efforts we have been studying with great interest. The showmanly touch becomes more apparent as skilled theatremen with field experience are being brought into the home office by wise ad chiefs who realize the advantages of this procedure.

Paramount's "I'm No Angel" book, Warner Brothers' "Footlight Parade," United Artists' "The Bowery," and Fox's "My Weakness" can be quoted as good examples of what the manager needs and can use in the field. From publicity to posters, from exploitation to advertising, these manuals offer diversification to suit most every situation.

While we agree that the average press book is not always what it should be, nevertheless we do not hesitate to say a few words for the home office ad men responsible for their creation. As a former member of this "press gang," we well understand the physical difficulties and the strain of turning out these books week after week. And although the job isn't killing, it is far from being what might be termed a sinecure.

Therefore it is pleasing to discover a flock of press books at one time, all of which do a better than expected job, and to their makers our sincerest wishes, on behalf of the membership, for a continuation of the good work that should go far to solve what has always been one of the industry's most annoying problems.

EARS TO THE GROUND

From Kansas City via Red Kann's Motion Picture Daily come brave words credited to exhibitor-visitng Metro-Goldwyn-Mayer ace director Clarence Brown, stating that for viewpoint freshening, studios should compel picture makers to make regular visits into the field for the purpose of gathering exchanges and exhibitor picture reactions. Brown further opines that theatres are losing much money by not exploiting fully the possibilities of pictures with name values.

That studio folk are now interested in the other fellow's ideas on production is a far cry from the old days when Hollywood regarded opinions from theatremen as so much wind, continuing to turn out quantities of perfume-labeled bilge, to be jammed down the protesting gullets of paying customers by distressed showmen.

Now that Brown and other Hollywood explorers are leaving their firesides to find out what's what, there is reason to feel optimistic of closer studio and theatre cooperation. But in seeking gold, the manager might be prevailed upon to say a few words, especially about exploitation opportunities in actual story production.

We venture to state that within one day's journey, open minded, truth-searching studioites could obtain from managers with ears to the ground enough real lowdown on star and story box office slants to change, tout suite, some of Hollywood's pet production ideas.

A. Mike Vogel
SHOWMEN’S LOBBY LAFFS

Ad Men Go “West” For “I’m No Angel”

Reports from early engagements on the new Mae West picture, “I’m No Angel,” indicate that the Lady Lou is doing everything she was expected to do in the way of drawing records around. Bob Gillham, Paramount ad chief, states that the story is the same in all dates, but although capacity business was anticipated, the publicity men took nothing for granted in their campaigns to roll up the grosses.

Newspaper ads of course, are all “West” in art and copy. Below is a striking example adapted from the press book, by Bill Raynor, maestro of the Brooklyn (N.Y.) Paramount, who, you will notice, stressed the “day-and-date booking with New York.” With Dave Davidson, his publicity shooter, Raynor put over a walk-up campaign that did plenty to pay the rent, details of which will be run in these columns shortly.

Chicago opened the picture at the Oriental Theatre, where Bill Hollander’s Balaban and Katz crew also turned out some fancy ads, along the lines of the above, emphasizing the sock-ad lines from the press book.

Campbell. The Windy City lads also went in for some bally, as illustrated by the accompanying photo of the “West” carriage gag, that was planted in the American Legion convention parade, and witnessed by a half million onlookers. Incidentally, this was the only commercial stunt allowed in the parade and took a lot of doing.

Exploiteers Hilght ‘Henry VIII’ Opening

Fresh from their “Bowery” campaign, the United Artist exploiteers in New York put over a lot of nice work for the opening of “The Private Life of Henry VIII” at Radio City Music Hall, where George Gerhard cooperated with Hal Horne and Monroe Greenthal of U. A., assisted by Meyer Beck, to register a nice high score.

Of course, every British and Canadian club and organization in New York was informed of the date, and bulletins were posted at all headquaters and clubrooms. High and elementary school history and English department heads were asked to inform their classes of the historical interest of the picture, and the various New York colleges also cooperated in bringing this information to the attention of students.

Special screenings were held for representatives of over 600 local women’s clubs, the National Council of History Teachers, the Daughters of the American Revolution, and the environment organization whose secretaries signed endorsements of the picture on postcards sent by United Artists to all individual members. Other screenings were held for magazine and newspaper picture editors and critics, with excellent advance publicity results.

The local Liggitt drug stores carried special 40 by 60 window cards done in the Ripley manner showing the highlights of Henry’s matrimonial career, and book stores also plugged the Hackett edition of the king’s biography.

A clever humorous angle was carried out in the newspaper ads, wherein the entertaining values of Henry’s roving romances were stressed, and managers who do not choose to sell the historical angle too strongly, should utilize this slant which is carried out in the press book ads.

Well Rounded Campaign To Introduce Harvey

Arthur Swanke, Saenger Theatre manager at Hope, Ark., put over the first date showing of “My Weakness” with a nicely rounded campaign that covered a number of good angles. As Lilian Harvey, the star, is a new personality in American produced pictures, Art sold her effectively by putting out a special lobby panel board of stills in advance of the new personality in different poses, with copy stressing the new picture name. A regular three-sheet, cut out of the star, was set over the panel to sell her more strongly.

On another poster, Swanke placed cutouts of a poker hand, the face of a pretty girl, a bottle of beer, a new auto and some stage money, lettering the title at the top. He also carried out this idea in a 3 by 5 card folder, on the cover of which was printed only the title and a question mark, and on the inside was listed the above “weaknesses,” with star’s name in caps, the title and there.

Another clever hook up was the imprinting of theatre copy on the back of the gas company envelopes, enclosing the monthly bills. The line in read: “Pay this bill promptly with the discount see” (etc., etc.). The cost of this was just a few dollars and some passes. All the above, with the addition of striking newspaper copy, made up, in our opinion, a very effective campaign.
Ties Kidnapping To “Missing Persons”

Among recent examples of quick thinking smart showmanship is reported from Oklahoma City (Okla.) where Manager George Henger of the Liberty Theatre there tied in his showing of “Bureau of Missing Persons” to the trial of the widely publicized Urschel kidnappers, held in that city during the run of the picture.

On casels in front of the theatre were placed airbrushed heads of the head “snatchers,” Machine Gun Kelly and Pretty Boy Floyd, with captions reading—“Oklahoma’s Missing Persons Who Were Caught by Uncle Sam’s Bureau of Missing Persons.”

One entire side of the front was made up of streamer press heads of the Urschel case, these headlines being in the different colors of the bulldog editions of the local papers. However, the feminine angle was not neglected, the rest of the front selling the romance of the picture.

The “snatch” angle was carried out further inside the lobby with duplicates of the legs iron and chains used to bind the prisoners in addition to many of the gag used in the New York showing such as the carrier pigeon and police file stunts.

That the showing broke all records for the theatre is not surprising in view of the mental agility Henger displayed in hooking up the picture with the hottest news in town.

BIRTHDAY GREETINGS TO THESE MEMBERS!

Tazwell L. Anderson  Kermit High
Booth Anthony  Laverne C. Ingersoll
Al Bockich  Sterling Jermed
Tan Boon Bee  Tom Johnson
Nelson Blitz  Morris Kaufman
Colas Camelin  B. L. Kearney
Adolfo Caruso  Frank LaBar, Jr.
James W. Christian  A. C. W. LaShelle
Ed. J. Clark  Sol J. Levy
A. Jerry Cooper  W. Young Louis
Frank Dancer, Jr.  Ralph H. Lundgren
Willbur N. Degenhart  Ray McLean
Lucy A. Farmer  Sidney Magruder
Jack Fieman  Fred Meyer, Sr.
H. M. Francisco  Paul E. Michaud
E. O. Gabriel  Oscar H. Miller
Paul H. Gouv  Nat Mutnick
Geo. E. Gomma  Laurel Nelson
Frank C. Goldquist  Albert O’Neill
Stanley Graham  C. H. O’Ree
R. F. Hardin  Harry Pickett, Jr.
Joseph Herman  James V. Pisapia

B. H. Powers
Samuel Rose
Harry Rosenbaum
Wm. L. Samuel
Henry G. Santos
Theodore Schlaser
J. B. Schoforth
L. W. Scott
Ralph W. Sherrard
C. Don Sheedy
Alka Sitton, Jr.
Allison Stanford
All Stevens
Bill C. Talley
Richard M. Thomasen
Vern T. Touchett
Alex Turner
Dave Unger
Warde Van Hook
Karl Watson
O. B. Wood, Jr.
C. W. Woodall
t didn't cost a million dollars

Crack independent product and worthy of comparison with screen musicals costing many times more. "Sigma Chi" is smart and showmanly. Should register strongly at the box office. Direction clean cut and aids the story tremendously.

—VARIETY.

A lively piece of entertainment that will please the fans. Something doing every minute would do credit to any big lot. Exhibitors ought to have made-to-order audiences for this picture. A winner for any program.

—HOLLYWOOD REPORTER.

Should click merrily as fine entertainment. Topped by an exciting crew race spectacle. Should be profitable and satisfactory entertainment to audiences.

—MOTION PICTURE DAILY.

This picture offers a local angle for every town in the country.

Sigma Chi is a national college organization in which 125 leading universities are interested and over two million college graduates and undergraduates are members.

There are five national tie-ups already set. See the special Monogram press book.

The song has sold into the millions of copies. Sheet music, orchestrations, records and special advertising are available for tie-ups and broadcasts.
it's not the picture of the century

entertainment

TARRETT, FLORENCE LAKE and TED FIO-rito HIS ORCHESTR

37 MONOGRAM EXCHANGES TO SERVE YOU
ANALYSE YOUR ATTRACTIONS

So Says Prominent Kentucky Showman Who Started Theatre Career by Writing Publicity

by LEE L. GOLDBERG
Zone Manager, Warner Kentucky Unit

Some years ago, when I was business manager of the Louisville-Kansas City Baseball Club, I discovered one noteworthy fact about baseball. A high-salaried, or so-called "star" team, did not generally win the pennant. Instead, the championship more often was gained by the manager who was smart enough to mould into winning form the "material" he had available. Of course, even a Connie Mack or Muggsy McGraw couldn't win a pennant with an outfit of utterly incapable players.

During my rather long experience in the theatrical world, I have found these same salient facts to apply with equal force. In other words, the theatre manager equipped with the most costly and classiest "show material" doesn't necessarily "come through" with his box office on the top rung. Often, his competitor, in a theatre of less palatial appearance nearby, with attractions of secondary rank, is the box office winner.

 Naturally, the exhibitor with the better grade of product finds himself in a quandary as to why his good old public is so foolishly passing his theatre by and patronizing the house with attractions of a lower rank. To that unfortunate and unsophisticated exhibitor, I would give this advice: Forget for just one day that you are the owner or manager of the "A" theatre. Instead, cast yourself in the role of a patron.

Note carefully the front of the "A" Theatre. Is there anything about it, either in its physical construction, or, more important, the presentation of lobby display, to beckon to you in a manner as if to say, "Come in: here's a show you will enjoy, amid comfortable, pleasant surroundings"?

Personnel Cooperation

Then, after you have been lured to the box office, have the gracious and smiling countenances of the ticket-seller and doorman indicated appreciation of your ticket expenditure? And, having been seated, have the physical elements (sound projection, ventilation, etc.) tended to augment the pleasurable enjoyment of a program not entirely dependent upon the quality of the feature?

Determined to improve if the shorts were selected with the proper care and programmed in a manner to make the entire show highly interesting and diverting. Perhaps on that same "off-day" you have the good sense and courage to similarly visit the other theatre nearby, you might readily find the solution to your problem.

Those of us who have been in the show business for any length of time must freely concede that audiences in various towns and sections differ as to taste. However, I have found that the enthusiasm or the tastes of the theatre manager, himself, generally reflect the reaction of his particular audience. I don't mean to imply for a moment that a manager can, through false enthusiasm, become a miracle man and cause his audience to enthusiastically accept pictures generally in disfavor elsewhere.

One of the first men to write motion picture publicity was Lee L. Goldberg, who started at the Hopkins Theatre, Louisville, Ky., billed at that time as "the world's largest moving picture theatre." Continuing as publicity manager, and later manager, of the Hopkins Theatre and Fontaine Ferry Park, through 1913; in 1913 to 1916 manager of Keith's National, Mary Anderson and Strand Theatres, Louisville; 1916 to 1931 part owner and active manager of an independent circuit of theatres, and in 1931 joining Warner Bros. as zone manager for the Kentucky unit. Mr. Goldberg in the adjoining columns has given us some of his observations on theatre operation which should prove of value to the membership.

Again, I want to point out that while the feature picture is undoubtedly the basic attraction, the correct blending and booking of diverting short subjects are often essential to the success of the entire program. Some of us who came to the picture field from vaudeville learned this important point in booking and programming the right kind of acts around our so-called "headline" attractions. Often, we found that some unknown or apparently inconsequential act gave more real entertainment and satisfaction than the high-priced "headline." Even more often than in selecting his entertainment program should be exercised by the theatre manager in engaging his personnel. The exhibitor cannot always control the elements of his program, but he surely can control the selection of employees, and I think most exhibitors will agree with me that it costs no more to engage an efficient, cheerful and courteous crew of house attends than it does to hire an unintelligent and disinterested staff.

Above all, the house manager should, himself, make it a point to set the pace for his employees by interested and gracious contacts with his audiences. No manager is too big an executive to have to take the role of an usher in an emergency. To paraphrase Shakespeare, it is undoubtedly true that "the picture is the thing." By the same token, the best picture cannot be successfully presented in a theatre amidst an atmosphere devoid of those pleasant personal elements that we all like to contact when we purchase our own wares, be they groceries or entertainment.
Universal Tries Out Studio Exploitation

Joe Weil, Universal ad chief, is working out a number of advance exploitation stunts on pictures still in production, and sends along a report on the traffic stoppers put out by Marc Lachmann, handling this end at the studio, who startled Los Angeles with his gags on "The Invisible Man," soon to be released.

A man garbed in the same costume worn by "The Invisible Man" in the picture was taken about Hollywood (see photo), where he lounged at popular restaurants, sent "in-visible" telegrams in a tiptop that landed a photo of the stunt in the window of every local telegraph office, drove around town and also visited the local jail where he was interviewed by the city's leading crime specialist, the story landing in all papers.

The invisible man has managed to create plenty of excitement in the film city, and the stunts worked will no doubt be included in the press book on this picture. Joe's advance exploitation stunts will have the undoubted advantage of being actually worked before they are suggested to managers, and for this the idea is to be heartily commended.

Kenimer Promotes Bakers For "Pretzel Week"

A well rounded campaign that resulted in better than capacity business for "Moonlight and Pretzels" is reported by Round Tabler Guy A. Kenimer, who has the happy faculty of setting Jacksonville (Fla.) on its car with his consistently effective exploitation, at the Florida Theatre.

Deeming the picture worthy of his personal endorsement, Guy proclaimed it so in his screen and newspaper advertising under his own signature, a plug that he uses rarely, and to make sure that plenty of the folks would know of the date he pledged every child at his Saturday children's matinee to tell at least three people about it.

A leading a pretzel week, during which large imprinted bags of pretzels were sold at bargain prices from a specially constructed booth in the store, which was decorated with streamers, stunts and other padding. A large window was filled with piles of the twisted delicacies and decorated with picture cut outs and stills all carrying theatre advertising.

The pretzel sale idea was carried out in tea of the town's largest groceries, all of which gave windows and extra counters to the tie in with the picture, besides stuffing each bag with a herald, and in addition to which the theatre gave a number of passes which were likewise distributed. The baking company behind the idea at all these stores paid for the services of specially engaged girls in charge of the pretzel departments, as well as assuming the cost of all the specialty constructed booths.

L. E. Myers, chief artist, was responsible for the very flashy front done in large metal cut out letters and a street float which also included to bring put on in, free pretzels being distributed by costumed girls from the top of the truck.

The other advertising channels were not neglected, as Guy missed no angles in thoroughness of his preparatory date. The baking company hook up on a city wide "Pretzel Week" is a very snappy idea and, incidentally, the first of its kind reported on this picture. Happy to hear from you again, Guy, and trust that you will keep on sending in the good stuff.

SEDGE COPPock'S UNUSUAL DISPLAY

For striking and breath taking lobby displays, E. S. C. Coppock, Paramount Theatre, Stapleton, S. I., gets the medal this week. When he played "Big Executive" he took one of the stunts from the picture and enlarged it to life size. After the photo of Sharon Lynne was enlarged, they cut out around her figure so that she apparently was seated on the desk. To lend still further the "Big Executive" effect, he placed the cutout on a desk borrowed from a furniture dealer for the occasion and Sedge says it was amusing to see the startled expression on the patrons' faces as they came to the seemingly alive figure seated on the desk, and that the impression lingered sufficiently in their minds to reward him with a few dollars at the box-office, which after all is what counts.

Showman's Calendar

NOVEMBER

1st  All Saints' Day
   Daniel Boone Born—1734

2nd  North and South Dakota
     Amends to Union—1889
     James R. Poll (11th President)
     Born—1795

3rd  William Cullen Bryant Born—
     1794

4th  John Philip Sousa Born—1854
     Dixie Lee's Birthday
     Will Rogers' Birthday
     Don Alvarez's Birthday

5th  Joel McCrea

6th  Lincoln Elected President—
     1860

7th  Montana Admitted to Union—
     1889

8th  Election Day

9th  Katherine Hepburn's Birthday
     Kaiser Wilhelm Abdicates
     Throne of Germany—1918
     Marie Dossler's Birthday

11th to 18th  American Red Cross Week
     Armstice Day
     Washington Admitted to
     Union—1789
     Maude Adams' Birthday
     Robert Louis Stevenson Born—
     1850
     Jack Oakie's Birthday
     Lewis Stone's Birthday
     Oklahoma Admitted to Union—
     1907
     Texas Canal Opened—1869
     Frank Fay's Birthday
     Nancy Carroll's Birthday
     Frantz Shubert (Composer)
     Died—1828
     James A. Garfield (20th Presi-
     dent) Born—1831

20th  Reginald Denny's Birthday

23rd  Capt. John Ericson Landed in
     New York—1837

25th  Repudiation Day—Maryland
     Franklin Pierce (14th President)
     Born—1804
     British Evacuated New York—
     1783

26th  Frances Dee's Birthday

28th  Rubenstein (Composer) Born—
     1829

29th  Genevieve Tobin's Birthday
     Rudi La Roque's Birthday

30th  Mark Twain Born—1835
     Thanksgiving Day
     Louisiana Purchased—1803

Paging Pete

Whenever the Hudson's Bay Company puts on a kid party in Calgary, Alberta, Can. Pete Egan, head man of the Palace Theatre is called on to help make it run. In a recent bicycle, tricycle and doll carriage parade Pete not only acted as a judge, but also presented the prizes, among which were theatre passes. Egan's skillful showmanship put the party over so big that the Bay executives have decided to make it an annual affair.
ELECTION AND ARMISTICE DAY IDEAS

These early November events, local observances of which can be tied into by theatres, should encourage various good will and box office builds. In spots where elections are to be held, the following might be useful:

Returns announced from stage, over house p.a. system, or by slides, advertising this in advance. Photos of local candidates in lobby, with names and offices sought, and perhaps past for those guessing nearest numbers of winners' votes, a contest idea that might be tied in with newspaper.

For windows and tacking, print regulation size advertising "vote for" election cards, with star photos; and name, picture, and theatre under photo, star cuts or mats to be obtained from exchanges.

Armistice Day will no doubt be observed by local Legion and Foreign War Vet posts, and if you intend running special Armistice Day short, include trailer dedicating showing to local posters. From them borrow flags, trophies, photos, etc., for lobby display. If parades and other events are held, place information booth in lobby or on sidewalk for out of town visitors, and offer rest room facilities during parade, as a good will gesture.

Organ or orchestra program should include soldier songs, and presentation ideas could be built around this atmosphere with doughboy quartets, soloists, etc. Advertise special program in surrounding territory as well, for after the parade and civic ceremonies, visitors will no doubt be eager for further entertainment.

Brient and Deering Step Fast in Richmond

In the wired news, Round Table issue of September 30, Elmer Brient of Loew's Theatre, Richmond (Va.), informed us of a fashion show he put on in conjunction with "Penthouse" which we are now describing more in detail, with the receipt of the local newspapers.

To further publicize the stage presentation, Elmer promoted a three-column full ad paid for by the store putting on the show in which was included a large production cut and plenteous copy covering the picture. Besides this, the paper itself ran two and three-column cuts of the local models taking part in the fashion presentation.

While Brient was busily engaged in work-

Outdoor Bally Stops Traffic

After filling important assignments for the Skouras Bros. in various sections of the country, Lew Preston is back at his old stamping grounds, the Academy of Music in New York, and 14th Street is again responding to the mighty exploitation of this skilled showman.

Lew doped out a nice idea by distributing a circular in the form of a newspaper ad proof on his coming picture, “One Man’s Journey,” with hand written copy to the effect that the proof was sent out in advance of release for the information of patrons who planned to see the picture.

To publicize one of his headline stage acts, an escape artist, Preston effectually blocked traffic by suspending him on a streetcar trolley gear. The zippy parade bally, shot of which we are running here below, was the outstanding of course, but there were a host of other stunts that clicked.

The newspapers came across with plenty of art and stories, including a four column cut and story by the author, Norman Reilly Raine, on “How Tugboat Annie Was Born,” good enough, incidentally, to crack any paper. A guessing contest, in which two letters of the title were run each day, such as “Tee You,” “Gee Bee” etc., with passes for the first ones sending in the correct title, brought in a flock of answers.

Marine display in lobby and upstage in sailors’ uniforms and white title-bearing sashes helped sell the atmosphere, as did a tugboat street float. Children were sold through the Parent-Teachers and Better Film Board on special matinees, and the leaders were invited to a midnight show.

The conventional window streamer idea was treated a bit differently by hand lettering and process printing in color, and though they cost a bit more, practically every soda fountain and restaurant used them to advertise special “Annie” sandwiches, sundaes, and of course, the picture and theatre.

The other regular mediums of course, contributed to the success of the campaign, the results of which at the box office proved the effectiveness of the ideas that were put across.

**BOWKER EMPHASIZES ACE LOCATIONS FOR 24 SHEET STANDS**

Charles A. Bowker, operator of the Strand Theatre, Norwich, Conn., is a real oldtimer of 35 years of showbusiness experience, and forwards some interesting ideas on billposting along with an account of activities on “Tugboat Annie” by Manager Ruff, who sponsored a children’s free morn-

Pulently of "Tugboat" in Troy Showing

That was quite a campaign that Troy (N.Y.) saw on “Tugboat Annie,” put on at the Troy Theatre by Manager Leo Rosen cooperating with Charley Smakowitz, Warner zone ad chief. The zippy parade bally, shot of which we are running here below, was the outstanding of course, but there were a host of other stunts that clicked.

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British Member Puts Out Monthly Mag

We’ve just finished looking over the August issue of “The Beaufort Mag,” sent out by Frederick J. Studd, a new member from abroad and licensee of the Beaufort Cinema, Birmingham, England. Though meant as a house organ, it really takes on the proportions of a magazine, what with the plenitude of merchant’s advertising plus chatty fan stories and art.

Studd lists his pictures for the entire month and the last page is given to a feature called “Fackeletas” in which he discusses various picture angles and mentions local social affairs. In this issue, he takes exception to fan magazine reviews, evidently another indication that the American and English papers are off the mark.

To celebrate the theatre’s birthday, Studd distributed expensive looking memo books, with house ads on front cover and back. And as a burglar chose this time to break into the theatre, Fred had a picture taken of the damage done, and planted the shot in his leading Birmingham paper, the cut line humorously tying in with the party.

Pony and Cart Bally Help Put Over "Paddy"

Manager Michael H. Chakeres, State Theatre, Springfield (Ohio), dug up a small pony and cart for a street bally on his showing of “Paddy The Next Best Thing” and had a girl dressed as Gaynor in the picture, drive the outfit around town and also across the playing field, between the halves, of two local football games which took place two days in advance of the picture showing.

All promising drug and candy stores were furnished with a 14 x 17 portrait stills with date card in corner.

Beside mounting a 24 sheet on the canopy of the theatre, Mike pulled a little different one by placing another right in the theatre, with a baby spot giving it a nice flash. Being in a college town, this Round Tabler ties in on every opportunity to plug his student trade, one of his effective ideas being a hook for the college weekly paper for a half page gratis weekly ad secured in exchange for passes.

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**IT WAS PUT OVER BY MANAGER LEO ROSEN AND SURE IS A GRAND STUNT. ACES, LEO.**
Showman Stresses Psychology Study To Build Business

by PAUL BINSTOCK
Manager, Republic, Brooklyn, N. Y.

Every manager at this time should be asking himself the question, "In what way can I put a different atmosphere in my theatre so as to increase business?"

It is a known fact that environment plays a prime factor in the make-up of the universe, so let us all hear in mind that in no other business does the surroundings play so vital a part as in show business. Our job is to study the conditions as they exist in our own theatre and make as pleasant an atmosphere for our patrons as possible, because no other profession makes the mind so susceptible to the suggestion of environment as does show business. Since the public is coming into our theatre in order to use their imagination, let us strive to make possible their imaginary powers to the fullest extent.

Although there may be nothing new under the sun, yet we can take old ideas and mould them into ideas that will appear new. This is an art in itself, and if we can constantly put forth the idea that they are seeing something new, then we are keeping the glamour alive, the very quality that attracts people to the theatre. The producers are aware of the fact that they must keep up with the present conditions and even ahead of the times and in this they are succeeding, for we are constantly seeing new things in the pictures. By being on the alert for changes, we keep a living personality in the theatre, for surely a theatre lives just as truly as any institution of learning.

Theatre Personality

Without personality a theatre becomes cold and uninviting and nothing could do more to hurt the whole industry than the fact that the theatre is losing its life and glamour, for this is the medium through which our patrons' minds are taken from their humdrum every-day life into the land of make believe and unless they can give way completely to their emotions, then it is surely our fault, in that we are not giving them the right atmosphere. The manager's personality should be reflected in his theatre, for his actions determine whether the conditions are pleasant or otherwise, as he can instill in his force the mannerisms that will be a compliment to his patrons.

The theatre can be educational due to the fact that every impression becomes an expression and we must try to make the impressions favorable, so that the expressions will be to our advantage. As the patron enters our theatre, he should be greeted as our guest and made to feel as much at home as if he really were at home, because after all it is up to our patrons whether we are a success or not, so it is well to let them feel that it is their own interests we are serving in everything we do or plan.

From the manager down to the porter, there should be a personal feeling of pride in making the patron feel at home, because it is through this spirit of good will travels from one to another. By observing the audience reaction and contact- ing the patrons after they have seen our show, we see whether we are giving them what they want, for that is our objective.

"Tarzan" Bally Earns Nice Newspaper Break

Manager Harold F. Janecky, Jamaica Theatre, Jamaica, N. Y., managed to get himself an armload of newspaper breaks with his street bally on "Tarzan the Fearless," in which he paraded a Tarzan and monkey up and down the main streets. The newspapers not only went for a two-column cut of the stunt, but also ran a swell story to the effect that contrary to Janecky's wishes, the police paid no attention to the gag, allowing the "jungleer" and his simian companion to roam the streets without inter- ference from the law.

A few days later the same paper gave it the bally a two-column cartoon cut in which the stunt was prominently mentioned, and whether or not Harold meant to cross swords with the local gendarmes, he did manage to get a lot of helpful publicity from his local sheriff.

The kids, of course, were not neglected, as Janecky distributed Tarzan club cards which allowed the holders to see the last episode free of charge if they had attended the seven previous, their cards being punched by the doorman to attest to their gain of his popularity. A store ad on reverse side of card paid for the printing.

Janecky's Tarzan Front

A jungle front included natural green grass as background for red lobby-wide title banners, and the Tarzan cutouts on each side of the box office as pictured above. Flash three sheets and special heralds were included in this very well rounded campaign, and Janecky is to be commended in getting the newspaper publicity which, though kid- ding the street bally, nevertheless did so with generous space.

SWELL "MICKEY" WINDOW

Those United Artists ad men are break- ing into swank New York Fifth Avenue stores with "Mickey Mouse" fre ups, and the above is a shot of the display in a prominent Saks' window, on "Puppy Love," played at the Rivoli Theatre.


Gold being a headline issue out in that section of the country, Frank Larson, skip- per of the Paramount, Idaho Falls (Idaho) and Ed Burke, his next in command, put across a novel weight guessing contest on "Gold Diggers," using the daily ounce quotation on the precious metal as a basis for the guessers. Here's how it was done.

The newspaper ran a two column ten inch "Gold Diggers" press book ad showing one of the girls around whose neck was draped a gold (?) cape weighing 324 ounces (Lar- son's figures). At the then current price of gold, she was therefore supposed to be worth some nine thousand odd dollars.

Ten free tickets were given daily to those coming nearest guessing the worth of the young lady according to the day's quotation of gold ounces, which meant a simple operation of multiplying the original 324 ounces by the current price of gold. Although it may sound a bit involved, the gag went over very well, especially since Idaho is in the midst of the gold mining country. Outstanding, of course, was the fact that the paper thought enough of the idea to give it two column display ads for the week.

Gammett Puts Over Effective Street Bally

A masked "masquerader" in complete evening costume, handing out Ronald Colman calling cards on which were inscribed the title and theatre, was one of the ace stunts used by Manager Harry Gammett of the Globe Theatre, Bethlehem (Pa.), in advance of his showing. Cards were also put under windshield wipers of automobiles and distributed to clerks and customers in all stores.

Gammett also mailed out post cards using the two-column slug mat with the top line reading, "Announcement Extraordinary," with theatre name and date line under the cut. Different treatment was accorded the usual newspaper display, and Harry says that the campaign went over very well.

The street stunt fits in very well with the exploitation on "The Masquerader" and other managers who would like to use it can do so without incurring any too great expense. It seems to us that the costume can be promoted and the calling cards printed very cheaply.
THE RELEASE CHART

Productions are listed according to the names of distributors in information as he may need, as well as information on pictures that which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

<table>
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<tr>
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<th>Rel. Date</th>
<th>Running Time</th>
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<tbody>
<tr>
<td>I Loved a Woman</td>
<td>Edward G. Robinson</td>
<td>May 31</td>
<td>72 mins.</td>
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<tr>
<td>Lilian Turner</td>
<td>Ruth Chatterton, Gene Ray</td>
<td>May 19</td>
<td>64 mins.</td>
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<tr>
<td>F. P. 1</td>
<td>Paul Muni</td>
<td>Nov. 25</td>
<td>70 mins.</td>
<td>Reviewed</td>
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GOOD COMPANIONS, The | Jessie Matthews | June 30 | 75 mins. | Reviewed |
| Last Woman in Paris? | Dorothy Lamour, Marian Nixon | May 12 | 75 mins. | Reviewed |

Coming Feature Attractions

CHESTERFIELD

COLUMBIA

Features

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Coming Feature Attractions

EQUITABLE PICTURES [Distributed through Majestic]

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<tr>
<td>The Last of the Mohicans</td>
<td>Joel McCrea, Eleanor Boardman</td>
<td>Mar. 26</td>
<td>60 mins.</td>
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FIRST DIVISION

Features

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Coming Feature Attractions

FIRST NATIONAL

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Coming Feature Attractions

INFORMATION

FOX FILMS

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World Change, The | Paul Muni | Nov. 25 | 70 mins. | Reviewed |

Coming Feature Attractions

FREULER FILM ASSOCIATES

Features

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Coming Feature Attractions

GAUMONT-BRITISH

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<th>Rel. Date</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curtains Go Up</td>
<td>Deanna Durbin</td>
<td>Oct. 1</td>
<td>65 mins.</td>
</tr>
<tr>
<td>Gun Law</td>
<td>James Cagney</td>
<td>Apr. 30</td>
<td>69 mins.</td>
</tr>
<tr>
<td>Throttle</td>
<td>Jack Oakie</td>
<td>Apr. 2</td>
<td>60 mins.</td>
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**Coming Feature Attractions**

Sara Novi, the French actress, will appear under the management of Adam Richman.

### MAYFAIR PICTURES

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Running Time</th>
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<tbody>
<tr>
<td>Alimony Madness</td>
<td>Helen Chandler</td>
<td>Apr. 12</td>
<td>57 mins.</td>
</tr>
<tr>
<td>Dance Hall Hoodlows</td>
<td>Helen Chandler</td>
<td>Apr. 16</td>
<td>63 mins.</td>
</tr>
<tr>
<td>Nora Hepburn</td>
<td>Helen Chandler</td>
<td>Apr. 18</td>
<td>73 mins.</td>
</tr>
<tr>
<td>Hell Below</td>
<td>Robert Montgomery</td>
<td>May 10</td>
<td>65 mins.</td>
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<tr>
<td>Made on Broadway</td>
<td>Robert Montgomery</td>
<td>May 10</td>
<td>60 mins.</td>
</tr>
<tr>
<td>Night Flight</td>
<td>Lewis Stone</td>
<td>Apr. 24</td>
<td>70 mins.</td>
</tr>
<tr>
<td>Peony of My Heart</td>
<td>Marion Davies</td>
<td>Apr. 28</td>
<td>67 mins.</td>
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**Metro-Goldwyn-Mayer**

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<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Running Time</th>
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<tbody>
<tr>
<td>Devil's Brother, The</td>
<td>Loretta Young</td>
<td>Apr. 6</td>
<td>65 mins.</td>
</tr>
<tr>
<td>Faith of Our Fathers</td>
<td>Loretta Young</td>
<td>Apr. 30</td>
<td>65 mins.</td>
</tr>
<tr>
<td>Five Little Peppers</td>
<td>Loretta Young</td>
<td>Apr. 30</td>
<td>65 mins.</td>
</tr>
<tr>
<td>Posy of My Heart</td>
<td>Marion Davies</td>
<td>May 1</td>
<td>55 mins.</td>
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**Coming Feature Attractions**

Ruth Martin, the French singer, will appear under the management of Adam Richman.

### RKO RADIO PICTURES

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<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Running Time</th>
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<tbody>
<tr>
<td>RKO Republic</td>
<td>Richard Dix</td>
<td>Mar. 13</td>
<td>70 mins.</td>
</tr>
<tr>
<td>Big Boy, The</td>
<td>Bob Hope</td>
<td>Apr. 23</td>
<td>65 mins.</td>
</tr>
<tr>
<td>Big Brain, The</td>
<td>George Raft</td>
<td>Apr. 23</td>
<td>67 mins.</td>
</tr>
<tr>
<td>Big Business</td>
<td>Robert Young</td>
<td>Apr. 23</td>
<td>65 mins.</td>
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<tr>
<td>Big Business</td>
<td>Robert Young</td>
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<tr>
<td>Big Business</td>
<td>Robert Young</td>
<td>Apr. 23</td>
<td>65 mins.</td>
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**Coming Feature Attractions**

Lionel Atwill, the British actor, will appear under the management of Adam Richman.
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<th>Motion</th>
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**World Wide**

[Distributed Through Fox Films]

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**Other Product (Foreign)**

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**State Rights**

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**The Release Chart-Cont'd**

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**Additional Details**

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**Further Information**

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**Contact Details**

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USED EQUIPMENT

COMPLETE LINE OF REPAIRING AND REPLACEMENT PARTS FOR ALL LEADING TYPES OF SOUND EQUIPMENT. Used projection equipment at bargain prices. JOE GOLDBERG, INC., 623 S. Wabash, Chicago.

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THE "RITE" THEATRICAL PRINTERS, A. J. LIPP COMPANY, 307 West 36th St., New York City. Phone: IBrant 9-8651.
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in the pictures you show have called for new ingenuity on the part of the producer. What is more, the photographing of the backgrounds has definitely demanded a special new type of raw film. Eastman Background Negative—recently announced and now widely used—is the answer. Possessing unique characteristics, it dovetails perfectly with this important technical advance. It greatly enhances the beauty, effectiveness, and value of projection background "shots." Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN BACKGROUND NEGATIVE
When you look at this lovely face, you are gazing on a great future star

DOROTHEA WIECK

in "CRADLE SONG"

Screen story by Marc Connolly, author of "Green Pastures"

Directed by Mitchell Leisen

PARAMOUNT, the company that brought you the only two big stars of the past year...MAE WEST and BING CROSBY...brings an attractive new personality to you, DOROTHEA WIECK, who scored an instant hit in "Maedchen in Uniform."
Better Theatres

WITH WHICH IS COMBINED "THE SHOWMAN"

containing

EQUIPMENT INDEX

and

SUPPLY DEALERS

BUYERS NUMBER

FALL & WINTER

1933-1934

OCTOBER 21, 1933
People will put up with second class surroundings in order to see a first class picture. But they won’t put up with second class surroundings to see ordinary program pictures.

That is why theatres that are making money attach almost as much importance to interior furnishings as to their programs. Alexander Smith long-wearing carpets—richly colored, luxurious looking, soft-under-foot—will go a long way towards adding to the attractiveness of your house.

Why not have our representative call and show you how little Alexander Smith Carpets cost? Among his samples you will find patterns for every type of theatre and grades for every budget. Write W. & J. Sloane, 577 Fifth Avenue, New York, wholesale selling agents.

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Used by the Majority of the Country’s Outstanding Theatres
National Projector Carbons surpass in both volume and efficiency of screen illumination. They have won every competitive test in which all three major factors have been compared—screen illumination, amperage and carbon life.

The brilliancy, steadiness and snow white quality of the light from National Projector Carbons is a source of satisfaction to the patrons of the theatre. Satisfied patronage is directly reflected in satisfying box office returns.

AN OPERATING SUGGESTION

Correct Arc Length on Hi-Low Reflecting Arc is Important. Increasing the arc current by shortening the arc on Hi-Low reflecting arc lamps may give more light but is liable to result in pitting of the reflecting mirror and damage to rheostat or motor-generator. The arc voltage should be maintained at 55 volts and the current regulated entirely by adjustment of the rheostat provided for that purpose.

NATIONAL CARBON COMPANY, INC.
Carbon Sales Division, Cleveland, Ohio

Branch Sales Offices: New York Pittsburgh Chicago San Francisco
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BE KIND

TO THEIR EARS

or else...

It's twenty to one (and that's no sport's bet) the house with old type sound doesn't even begin to approach the attendance of the house down the street with a brand new High Fidelity System.

And that stands to reason. Six years ago the show business was for the eye only. When sound came in, anything was good...at first. But now, it's different. Folks come to see and hear. And they're not taking nor liking sound that's frayed at the edges.

High Fidelity Sound means new life for your house...new patronage and new profits. Hardly a week goes by without an enthusiastic report bearing us out on this...reports of exhibitors who claim that purely from a box office standpoint, their High Fidelity Equipment is the best paying investment they have.

This we pass along to you with the reminder that times are on the up and up. More recreation for workers and more money...better product and new headliners all mean bigger crowds willing to stand in line to pay you money, IF you give them sound in tune with the times...IF you give them

HIGH FIDELITY SOUND

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Camden, New Jersey

Right you are! Please have your representative get in touch with me immediately with facts and figures about a High Fidelity installation in my theatre.

Name...............................................................Address.................................................................
City..................................................State........
ERPI SERVICE

Western Electric SOUND SYSTEM

An essential in maintaining theatre operation on a profitable basis.

A policy of proven soundness

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250 West 57th Street, New York, N. Y.
Observations

It's a good idea, and we are going to adopt it right now. The suggestion occurs in a letter from N. C. Haefele of the Baltimore office of the National Theatre Supply Company, who takes stenographer at side to say that "the first month under the Blue Eagle regime has shown such a decided influx of orders, and increased the purchase of theatrical equipment to such an extent" that some publicity ought to be given to it.

Mr. Haefele's testimony is quite in line with that of the other sources of theatre equipment. And we think it has significance to the motion picture theatre owner and manager. If the equipment manufacturer and dealer has grounds for courage, faith and confidence, surely all exhibition interests have them, for from vigorous, enterprising quarters of the theatre field this confidence, this faith and courage have come.

The reports of revived activity in remodeling and general reconditioning come daily to our desk. The news columns of the motion picture press carry some of them. In front of us now is a thick sheaf of communications from editorial correspondents, enough to fill pages. From Richmond, Va., Fredericksburg, Detroit, several cities in Wisconsin and Ohio, from New York State, from New England, from the Northwest. And these are just one accumulation. The motion picture theatre business at last is doing something about its theatres, properties representing one of the nation's greatest investments which have been so generally deprived of normal maintenance and regular modernization during the last two years.

True it is that motion picture exhibition needs a greater income. But it is also true that part of this necessary increase must come from its own enterprise. Whatever potential patronage is created by rises in employment and wages, must be gone after, won by widely interesting product and by live-looking, technically effective theatres. The theatre that appears and runs as if it had succumbed to the past can scarcely hope for an active place in the future. It is a matter of extinction or betterment to be decided in the present.

The decision, of course, is one which thousands of theatre interests must make if the motion picture is to flourish again. Therein lies the true significance of the influx of orders for equipment, furnishings and supplies. It means that the retail branch of this industry is determined to renew itself.

Here is the kind of editorial we like: one already written for us! Originally it was addressed only to Hoosier showmen, as a message to members of the Association of Theatre Owners of Indiana from their headquarters. But its words of consummate wisdom apply as urgently to theatre operators everywhere. In the hope they will be more persuasive than anything on the subject that we could say, we steal them, in toto, as follows:

"Far too many of the smaller theatres of Indiana are dirty and grimy and look exactly as they did 15 years ago. The very nature of any form of show business is that it make a 'flash' that appeals to the public. Sometimes exhibitors sit back complacently with the feeling that they are offering a show and that the public must come in, and then they wonder why they are in the 'red' all the time. The theatres in Indiana today that are making money (and there are quite a number of these) are the ones where the owners are on their toes and the theatre is attractive and clean and comfortable both inside and out. If you cannot afford to fix up the inside, at least keep it clean and sweet-smelling, and do something to the outside. You would surprise yourself if you spent a little time, thought and money in making your theatre more inviting. Think it over and then do something about it—Cordially yours, Officers and Directors, Association of Theatre Owners of Indiana."

Mr. Edward Filene, in speaking recently over an NBC nationwide network, said too many words for repetition here. But some we wish to pass on—for this is an industry of union labor. Mr. Filene:

"I have been an employer throughout my life. My reaction to this labor objective [A. F. L. goal of 25,000,000 members] therefore may seem strange and paradoxical. . . . It seems to me folly, from the employer's point of view, to attempt to destroy unionism. If unionism could be destroyed, it would be necessary to build it again. The whole tendency of unions has been to give non-competitive wages and adequate buying power to their members. Business needs the stability which is conferred by standard, non-competitive wages. Business needs, to insure a steady market, adequate and distributed buying power for the masses."—G. S.
The Challenge of Small Theatres

As an architect view: the growing interest in 600-seat houses devoted entirely to screen entertainment

While the motion picture theatre of large seating capacity, and lavish in treatment, might have been a product of the prosperity era hysteria, it can not be said that the smaller type of theatre now becoming popular is a product of reverse economic conditions. It is more likely that financial difficulties have tended to stagnate theatre construction rather than to start a new phase of theatre building. The smaller theatre is a result of a natural evolution—it might even have appeared sooner had economic conditions at all permitted it.

We have but to analyze the initial reasons for the coming into existence of the large over-ornamented theatre to see that these reasons no longer hold any importance in the average community. The stage performance, which required a large seating capacity to insure financial returns, has been pretty well proved to be an unnecessary adjunct to the motion picture performance. The importance of the premier showing of a film, which formerly attracted large attendance in first-run theatres, has also greatly diminished. The first run of a film is now viewed by a comparatively small public, while the attendance at second- and third-run showings has by comparison, greatly increased. At the present time there is even evidence of a considerable amount of revivals of films a year and even two years old. Now a demand has evidenced itself for the smaller type of theatre to meet more effectively the new conditions under which the motion picture product is being distributed.

Some four years ago, I stated that there was a vital need for structures that would more properly house and extend the exhibition of motion pictures. In an article written at that time, the problem of appropriate and efficient seating capacities for the motion picture theatre was discussed. In this article the following question was raised: "Should there be many smaller theatres in preference to fewer larger ones?" I stressed that theatres should be more carefully placed and more scientifically planned and sized to suit the immediate communities they serve. In a subsequent article appearing in Better Theatres, called "Planning Today's Simplified Cinema," I said:

"It seems that the 600-seat theatre could be popularized in both centralized and neighborhood locations. Two such units might easily serve a community that is at the present time being served by one larger unit. It is a fallacy to assume that a 1500-seat theatre alone would better answer the need of a community. The amount of seats crowded into larger theatres has created a condition known as over-seating, which might be more aptly called inefficient seating."

Over-Seating or Faulty Seating?

Evidence to prove that this condition of over-seating is rightfully a condition of inefficient seating, is rapidly presenting itself. We now find large seating capacity theatres dark or else operating under considerably reduced incomes, while smaller theatres, more appropriately sized and located, are prospering. It is encouraging to see smaller theatres being remodelled, and even being newly constructed within a very short distance from larger houses. In some instances, the larger theatres themselves are being reduced in seating capacity, thereby releasing surplus theatre-building areas for other rental purposes.

A considerable amount of new small theatre construction work can be carried on without actually increasing the present number of seats, since the process eventually becomes that of a redistribution of the present seating total, until each seat ultimately reaches its maximum earning power.

It should be noted that small theatres are being built even where the exhibitor knows that he will be able to exhibit films only after they are exhibited by a nearby competitor. This is because it has been proved to him that if he can maintain a high standard of exhibition and yet reduce his admission price, he can be assured a substantial income despite the fact that he must show his product later. The reasons
for this assured patronage to the exhibitor of the small theatre is as follows:
1. The small theatre is closer to the patron's home.
2. Minimum admission price due to minimum running costs.
3. Greater choice of and variety of program for the patron due to greater number of theatres in a given vicinity.
4. Intimacy of small theatre.
5. Physical comfort in small theatre due to ease of accessibility to seats and better sight lines.

FINANCING OF SMALL THEATRE

It is encouraging to find construction of new theatres in these times, when building financing generally is extremely difficult. Most theatre projects which are at the present time going ahead are being financed by an exhibitor or a builder. As yet there is very little evidence of mortgage financing for theatres from banking institutions. It is therefore evident that a theatre project today does not materialize unless a definite potential need for it is obvious.

Yet the number of projects which have gone ahead and the number that seem definitely scheduled to mature are surprisingly many. The number of projects would increase greatly in a very short space of time if there were as many builders or institutions ready to finance theatre construction as there are exhibitors who are anxious to obtain theatres in locations in which they have confidence.

An even more encouraging sign is found in the fact that the number of exhibitor-owned small theatres is increasing. The small theatre is at its best when it is built by the exhibitor who intends to personally operate it. There is a better chance that the theatre will be properly planned and designed than when a speculative builder is the landlord. The speculative builder endeavors to make a minimum investment, usually with poor results, inasmuch as his lack of knowledge of theatre operation hampers him from a judicious use of the investment. There is also usually a tendency on the part of the speculative builder to cheapen the structure in items of the importance of which he may not realize.

It is because the smaller theatre involves an investment that many exhibitors can more readily finance that there can be expected a considerable program of construction. The alert exhibitor is now conscious of his opportunity. He knows that a new small theatre can now have features of comfort and effective screen presentation that even the larger expensive-ly built theatres of the past ten years could not offer. It is a healthy sign for the motion picture itself when we find a better source of income from the economically conceived small theatres, and realize that the motion picture no longer needs the palatial background to draw its public.

PROFITABLE CAPACITY

The seating capacity of theatres most recently built, and those scheduled to mature soon, all range from 200 to 600 seats, the more popular size being from 500 to 600 seats. Those having a capacity of 200 to 300 seats have proved successful only where they have been able to have at least three turnovers per day, in heavy transient locations such as a railroad station. One particular operating company has recently found it necessary to increase the unit size from 200 to approximately 400 seats. It has found that the 200 seat theatre has a running cost too high to be offset by the income derived.

Theatres having a capacity of over 600 seats require a construction of a more expensive type due to more rigid requirements of governing building codes and a more costly shape of physical structure, having wide structural spans. Air conditioning and acoustics are also much more costly and complicated in theatres of more than 600 seats. The 600-seat theatre is therefore by far a most desirable unit. In addition to its efficiency, its size itself offers a feeling of intimacy, which is not small enough to lose the effectiveness of audience reaction, an important consideration also.

Although it is desirable to limit the size of the small theatre, it is important to allow ample space for the following provisions:
1. A large enough screen for effective vision.
2. A correct distance from the first row of seats to the screen.
3. At least 2 feet, 10 inches from back-to-back of seats (2 inches better than common practice).
4. An easily accessible lounge and retiring rooms.

There is no reason, of course, why the small house cannot be the equal of the large theatre in every essential respect. In fact, so far as technical provisions are concerned, there is much distinctly in favor of the small theatre.

The advantage may be such that screen entertainment could be more successfully sold in a theatre of around 600 seats than in the "palace." It is to be found in projection (well illuminated picture and small angle of projection), in acoustics (which are always difficult at best in the large auditorium), in vision (relatively narrow seating area), in traffic conditions and elsewhere.

The lower operating cost, of course, is what appeals to the individual exhibitor. But perhaps the industry as a whole should not overlook the influence of more readily accessible theatres on the national movie-going habit.
CLEANLINESS AS A BOX OFFICE FACTOR

By J. T. KNIGHT, JR.

Further setting forth proved methods of keeping the theatre clean—the sixth article in a series on maintenance.

The position of theatre manager is basically a sales position. Pictures and stage entertainment must be sold to the public: the theatre and its service must be sold to the public. Any manager who overlooks any one of these as part of his responsibility to sell to the public cannot be a 100% manager.

By some peculiar twist of the mind some self-styled showmen belittle any manager who excels in selling to the public a clean theatre and a well-trained Service staff. The training of a theatre staff, which includes the janitors, ushers, cashiers and projectionists, as well as the musicians and stage hands, if there be any, requires the sustained expenditure of energy and alertness on the part of a manager and thereby demands greater reliability than is called for in the spasmodic performance of those managers who, calling themselves showmen, spend all their time on advertising, programming and staging their shows.

Emphasis is here placed on the fundamental A-B-C's of management: the training and supervision of employees and the case and cleaning of a theatre. To be a really good manager these elementary lessons must be learned well.

FUNDAMENTALS OF CLEANLINESS

Attention is here called to something that cannot be overlooked in selling a theatre to the public—cleanliness! Cleanliness is a sales argument. Millions of dollars are spent every year on sanitation and on experimental processes to make utensils, products and equipment clean. Cleanliness and sanitation have been the basis of the cellophane idea that has swept the country and increased the sales in many lines of industry.

A theatre, a theatre seat, or a toilet cannot be wrapped up in cellophane in order to impress a patron with its cleanliness and sanitation. Unable, then, to use cellophane, management must find some other means to impress the public.

Two of the five senses do most of the detecting of unsanitary conditions—sight and smell. Use as much light as possible in and about the theatre without detracting from the screen illumination. This will permit the patron to see conditions. Then make sure that the theatre is clean. There will be no obnoxious odors in a clean theatre.

The toilets of a theatre are the spots where the impression of cleanliness is most firmly impressed upon a patron. Toilets, lavatories and sink rooms should receive immediate attention. If these rooms are permitted to be dirty, they give off an odor. If they give off an odor, all the ventilation in the world will not overcome or correct the basic condition. Lavatories, toilets and sink rooms should be absolutely free from objectionable odors. When odors are present the rooms are dirty.

A PLAN OF CLEANLINESS

Here is a workable program, not based on theory but upon years of practical application which has produced results. At the beginning of the second month of this schedule a marked improvement should be noticed in the condition of toilet rooms.

To approach this program the assumption will be made that the toilet rooms do need immediate attention. Here is the program:

TREATING WATER

All the water used for mopping or for cleaning purposes must be treated with a disinfectant deodorant. There are any number of good disinfectants on the market.

A real disinfectant is a chemical compound which kills bacteria. The term is frequently and incorrectly applied to products which cover up an objectionable odor with another odor less objectionable.

In the wash rooms of public buildings, hotels, and some theatres, various devices are used to release odors that permeate the rooms, and in the minds of many, such odors are designed to be associated with antisepsics and disinfectants, but they still remain just odors, and perform no other function. By this means of suggestion an attempt is made to create a sense of cleanliness. In such cases, if the odors introduced are not too objectionable, the nose may be deceived, but the eyes will tell the true story of sanitation.

Many offensive and repulsive odors result from the decomposition of organic matter. Such conditions can only be overcome by preventing the accumulation of bacterial growths. Consequently a disinfectant which stops bacterial growth must be used. The daily use of disinfectant in all mop and scrub water used in cleaning toilet rooms is most important.

All managers are cautioned that some chemical disinfectants are dangerous to use in and about a theatre. Some have objectionable odors in addition to being highly antiseptic, others are very poisonous, while still others will corrode metals and are dangerous to the janitor using them; some will stain and discolor any porous stone, such as marble or porcelain, with which they are brought into contact.

In the average 14-quart pail of water there is generally about 10 quarts of water actually in it. One coffee cup (about 6 fluid ounces) of disinfectant is sufficient for 10 quarts of water. This practice on the part of the janitor should be an iron-clad rule; if he disobeys it, he should be summarily dismissed. This will set an example to the rest of the cleaning force.

The usual custom is to set aside a certain set of rags, mops and brushes to be used only in these rooms. These rags, mops and brushes generally are left in a filthy condition and themselves give off distinctly foul odors. It is often observed that the rags, mops and brushes are stuck underneath or behind fixtures, or in closets just off toilet rooms after being used. Every time that such rags, mops, and brushes are used they must be thoroughly washed in hot water, with soap and disinfectant. Whenever an employee is observed trying to clean in a toilet room with dirty rags or mops, the chances are that dirt is just being smeared about from place to place. That room will have an odor.

DRAIN CLEANERS

Drain cleaners might be used as a name to express a group of chemical compounds primarily used to open up clogged or sluggish drains. The best policy is to use it as a preventive rather than to correct a neglected condition. In the best regulated theatre, sink and toilet drains will sometimes become clogged. Many times this clogging is caused by an accumulation of soap, grease, various solid particles, such as matches and cigarette butts, and sometimes cotton or fabric. Such conditions gradually build up a tenacious and insoluble stoppage in the drain or trap. Unless such conditions are treated regularly they might bring about a clogging of the entire system.

Drain cleaners are a chemical product which, in combination with water, soften, dissolve and loosen the accumulations in the drain. Most drain cleaners are highly active and will burn the skin, therefore they should be handled with great care; the eyes, nose and hands (especially around fingernails), should be protected.
During the first week of the program use a half-pound of a commercial drain cleaner every day in each toilet fixture, about four ounces in each slop 'sink,' and about two ounces in each wash bowl. After the first week set one day every two weeks, and be sure that each fixture gets its proportion of drain cleaner. It is suggested that the drain cleaner be used at night after the last performance and be permitted to stand in solution in the trap or drain until morning, at which time it should be flushed down with hot water.

**BOWL CLEANERS**

Bowl cleaner is a chemical mixture used to remove the coating of calcium or lime deposit which collects in the bowl and trap of all toilets and urinals. Ordinarily these coatings are detected by yellowish or brownish deposits on the porcelain of the bowl. To facilitate the usual unpleasant job of removing these stains or deposits by brushing or scrubbing, a commercial bowl cleaner is used to soften them, making their removal a simple and easy job.

Weekly, throughout this program, a commercial bowl cleaner should be used in each fixture. Best results are obtained by removing as much water from the bowl as possible by using a rubber suction cup plunger. Then pour into the fixture about 3 fluid ounces (one pint) of bowl cleaner, permit it to stand for a few minutes (10 or 15), then scrub off the deposit with the usual stiff toilet brush or mop made by wrapping a rag about the end of a stick. Follow this by flushing the fixture several times.

The composition of most commercial bowl cleaners is highly acid in nature. It will readily attack marbles, tiles and cement, any substance containing calcium or lime. The reaction is gassing and excessive foaming, therefore wipe off any deposit that might get on marble or tile floors or partitions with clear water until all gasping and foaming has stopped. Used in this manner there will be no detrimental effect on your plumbing.

**WIRE SCREENING**

All wire screening used in fixtures should fit properly in order to afford complete protection for your plumbing against foreign substances thrown into the fixtures. Such screens should be cleaned daily and carefully as they are the sources of vile odors.

Where possible theatres should have two sets of such screens so that they might be changed twice each week. In cleaning these screens, they should be washed and scrubbed in a strong solution made by putting a half-pound of a drain cleaner in a bucket of hot water. Caution the janitor to be careful of his hands during this process. After cleaning the set of screens not in use, they should be exposed to the fresh air and sunshine by putting them out on a roof, or hanging them inconspicuously from some fire-escape.

**TOILETS**

All toilet seats should be cleaned, washed daily with warm water, soap and disinfectant, both top and bottom, then thoroughly rinsed and dried. Celuloid seats have a tendency to turn yellow upon repeated cleansing with soap and water. To remove this yellowish stain it is necessary at intervals of every 30 days to clean the seats with a very fine pumice powder—50 cents worth from any drug store or paint store should last a long time. Flush boxes should be wiped off daily with a cloth dampened in warm water with disinfectant in it. Flush valves, piping and all nickel plating or trimmings should be polished at least twice weekly.

**VERMIN**

During the warm months (the fly season) use insect spray for flies before the theatre opens daily, in all toilet, wash rooms and slop sink closets, and at intervals during the day if necessary.

Exterminate all vermin. Water bugs and roaches are extremely objectionable in a toilet or wash room. Remember, soap is food for vermin. Do not permit it to be left exposed in sink rooms or toilets. Be on the alert to note the existence of vermin in any portion of the theatre, and use the necessary powders or liquids in order to exterminate them.

Cleanliness of toilets, wash rooms, and sink rooms is really inexpensive if this plan is followed. If odors are to be eliminated, such rooms must be clean. This is not a periodic program; it is a daily procedure.

It is hard to sell anything that is not clean. If toilets are dirty, the whole theatre is dirty, and the manager of the theatre has lost a contact with the patrons of the theatre and a wonderful opportunity to impress them with the class and type of theatre being operated.

**THE CLEANING OF FLOORS**

Another problem common to all theatres is that of cleaning floors. There are a vast variety of floors, floor materials and floor surface materials. The method of cleaning a floor is all-important from the standpoint of results obtained, economy of material and labor.

The first step in cleaning any floor is to remove as much as possible of the loose, free dirt that might be on the floor. This can most easily be done by sweeping. A good quality of hair broom is recommended for this work.

To clean marble, tile or terrazzo floors properly, sprinkle or wet with a mop a section of floor about 6 to 8 feet deep, and the entire width of the space to be cleaned, unless such width is excessive or interrupted by pillars, columns, gates or railings, in which cases stop at rather a natural division in the width of the space. After sprinkling with water, shake, sprinkle or scatter a cleaning scouring powder over the wetted area. The quantity of cleaning powder must be determined by the condition of the floor to be cleaned. Because 3 pounds are used tonight, it does not necessarily mean that 3 pounds must be used tomorrow night, or that 3 pounds will be enough tomorrow night. The quantity of material to be used must be determined entirely by the degree of dirtiness of the floor to be cleaned, and by the experiences of the janitor performing the task.

In the great majority of cases too much cleaning powder is used rather too little. The excess used, over and above the quantity necessary to do an efficient job, only adds to the labor. Such labor consumed in removing the excess from the floor and through additional rinsings, if the soap is to be removed from the floor, is wasted money.

After sprinkling the cleaner on the floor, the cleaner, with the water, forms a paste-like substance. This paste-like substance should be well worked over the surface with a mop or brush; the time required for this operation depends also upon the condition of the floor.

Following this scrubbing or mopping, the mass of paste (soap, detergent, dirt and water) is pushed on to the next section (Continued on page 52)
A LATE expression of the new interest in motion picture theatres of reduced size (an interest that may represent a fundamental revaluation of the purposes of Exhibition) is the Midtown theatre in New York City. Located in an important business community in a densely populated residential section of the nation's largest city, the Midtown yet represents nothing essential that is not just as adaptable to the small city and town. The architects were Boak and Paris of New York.

The theatre is part of commercial building in the Nineties on Broadway, and is operated by the Lee A. Ochs circuit under a lease from the A. C. & H. M. Hall Realty Company. The area covered by the theatre and by the stores adjoining the vestibule and lobby is 50 x 100 feet. Construction is fireproof, with the exception of the roof, with terra cotta and aluminum facing at the front. Exclusive of the site, the enterprise represents an investment of $106,500, or $180 a seat. Of this amount, $31,500 was expended for equipment. All construction work was erected under a general contract awarded to J. J. Secodes, Inc.

SEATING PLAN

The Midtown is of the stadium type (see accompanying plans), with the 990 seats distributed equally between the stadium section and forward area, each of which contains 14 rows. The chairs, by American Seating Company, are of spring-edge type with both backs and seats upholstered. The distance from the first row to the screen is 9½ feet.

PROJECTION

The projection room, which is set into the rear of the stadium, measures 10 x 29 feet. The motor-generator and battery rooms are immediately off the projection room. Walls and ceiling of the latter are tinted a blue-green. The picture size is 16 x 20 feet, and the angle of projection is 14°. The theatre is equipped for screen entertainment only, with a proscenium opening 22 2/3 x 21 1/2 feet. The two projectors are Simplex, while sound reproduction is by Western Electric "wide range" equipment.

The sound apparatus in this installation is of the "two-way" type, whereby the output is divided into two frequency bands. All frequencies below 3,000 cycles are separated from those above. They are fed into different types of loudspeakers, those in the lower range feeding into dynamic units, and those above 3,000 cycles feed—

(Continued on page 53)
FLOOR PLAN OF THE AUDITORIUM

PLAN OF THE LOBBY

PLAN OF THE MEZZANINE

SCHEMATIC FLOOR PLANS
MIDTOWN THEATRE, NEW YORK CITY
BOAK & PARIS, ARCHITECTS
A NEW SYSTEM OF CIRCUIT OPERATION

[Presented here is a study of administrative methods in the operation of motion picture circuits. It is part of material prepared for inclusion in a thesis to be presented by a candidate for the degree of Doctor of Philosophy from a leading university. Because they are not essential here, we accede to a request not to publish their names, made on the grounds that the thesis, which will concern itself with the economics of the motion picture industry in general, has not yet been submitted. The observations made in the section given here and its proposals, are not to be associated, of course, with either the experience or the opinion of anyone in charge of this publication. They are presented merely for their possible interest—and comment is invited. The words used are the author's own, except for certain italic interruptions.—The Editor.]

NO BRANCH of the motion picture industry has felt the effects of the present business depression more intensely than that of theatre circuits (controlled in most cases by major film companies). A general drop in box office receipts was to be anticipated as a normal reaction to an economic crisis. The motion picture industry's losses due to the diminished purchasing power of the population eventually had to be absorbed by the theatres.

It is being pointed out, however, that as a rule, earnings of circuit theatres have been affected to a greater extent by the current business recession than those of independent houses. It is therefore asserted that a crisis brought to the surface the lack of soundness of theatre circuits as a system of operation.

The writer then divides criticism of circuit operation into that referring to expansion during a period of inflated prices and over-capitalization due to magnified goodwill figures; and into criticism directed against the method of circuit administration. Only the latter is involved in this particular section of the study, which describes the present structure of circuit organization as follows:

Broadly speaking, there are at present three systems of circuit organization:

(1) The highly centralized system.—In this the booking and exploitation of pictures for all districts are done directly from central headquarters (even if certain theatre managers may have some freedom in local advertising).

(2) The territorial administrative system.—Circuits with theatres spread extensively through the country found advisable to have divisions or district managers for certain territories. Their offices are responsible to headquarters for the policies of all the theatres in their respective territories.

(3) The loose control system.—In this system each theatre of a circuit forms an independent unit and its management has a free hand in bookings and exploitation.

It should be noted that in each of these systems (except the last one, which is a simple substitute for independently owned theatres) the administrative unit is the so-called district.

The districts are organized on vertical principles; i.e., each district possesses its first-run, second-run, third-run and sometimes subsequent-run houses.

A more significant fact, however, is that theatres within the same district are catering to various strata of the general motion picture audience. While one theatre of a district may be located in a well-to-do section, in another theatre's vicinity the average income per capita per family of the population seldom, if ever, exceeds $1,500 yearly. Yet the same district administration is selecting the programs and mapping out the publicity campaign of these theatres. Moreover, as districts usually belong to theatre circuits covering wide territories, differences in economic and social standards of various social strata within a district are further multiplied by economic and social peculiarities of specific parts of wide geographical area. At first glance, the above conditions may appear of little consequence; a closer examination, however, will reveal the nature of the handicaps involved.

In this respect the advantage lies with the independent theatre, it is stated, for the management of the independent house is closer to its group of customers and freer to respond readily to their interests. But—

The handicaps of the circuit can easily be overcome. Changes in the structure of circuit organizations, however, are required.

At present the motion picture public is considered almost as a unit. Not enough stress is laid on the fact that there is no such thing as a motion picture public. The 113,330,650 individuals (population above the age of five in 1930) composing the potential motion picture public are spread through great cities, various-sized towns, and rural districts. This population is of both sexes, of different ages, and has various occupations, financial circumstances, backgrounds and standards of living; different habits, various degrees of education and culture. It is only logical, therefore, to assume that these people are bound to split into all manner of groups and group subdivisions possessing various standards of entertainment.

It can be easily seen that it is not practical to make the same man responsible for guiding the policy of theatres whose publics come from various strata and have different conceptions of amusement.

To make a success, such a man should possess an unusually penetrating mind, besides a very vivid imagination. Even then he will be greatly handicapped. . . . Moreover, he seldom has any precise information on the attributes of the patrons in different theatres of his district. Neither has he much time or opportunity to make first-hand observations himself. . . .

In order to overcome these difficulties in circuit organization, horizontal grouping of theatres should be substituted. In other words, circuit houses located in similar types of neighborhoods, whose publics have corresponding conceptions of entertainment, should be a common administrative unit.

The group-units would replace the present "district" as organization setups.

These groups, to be dependable, should be based on statistical research previously undertaken. Such research would attempt to obtain facts and data on the following points: (Continued on page 53)
A digest of recent litigations and high court decisions involving legal questions of interest to theatre operators

A theatre patron who performs an act which is annoying to other patrons may be subject to a fine for such offense. Moreover, any person who performs an offensive act with malicious intent may be convicted and sentenced to jail, as well as being required to pay a heavy fine.

CASE

For illustration, in the recent case of Arche v. State (59 S. W. [2d] 406, Wichita Falls, Tex.) it was alleged by a theatre owner that a patron, who was seated three rows distant from other patrons, discharged a stench bomb in the theatre which caused a very offensive odor and considerable annoyance to other persons in the theatre. The owner of the theatre swore out a warrant that the patron had violated a state law which provides: "It shall be unlawful to break, open, or explode, or to abet in the breaking, opening, or exploding of any stink bomb or any stinking, offensive smelling, or injurious bomb or substance with a malicious intent wrongfully to injure, molest or coerce another, or to injure the property or business of another, or to molest another in the use, management, conduct or control of his business or property."

The accused patron contended that he was not guilty of the offense. However, during the trial evidence was introduced showing that another patron of the theatre saw the accused sitting in the isolated section of the theatre, and detected the odor at about the same time that the accused arose from his seat to walk from the theatre. The witness ran down to where the accused had been sitting and found a bottle sitting there with some strong stinking liquid in it. About half of it was spilled on the floor. At the time he first saw the bottle the witness did not pick it up but ran out in front and saw the accused standing there and he pointed him out to the theatre manager.

In view of this testimony the lower court fined the accused $200 and sentenced him to serve 30 days in jail. The higher court sustained this verdict, and said:

DECISION

"Whether or not the substance in the bottle was offensive to the smell was not a contested issue in the case, the appellant's defense being solely that of an alibi... The fact that the jury was permitted to smell the contents of the bottle... could not be regarded as harmful under the circumstances. No witness was introduced who asserted or claimed in any way that the contents of the bottle was not of an offensive stinking substance. The witness P. W. Mitchell testified without any objection that he was in the theatre on the night the alleged offense was committed and he smelled something there that had an awful offensive stinking odor."

ENFORCED ARBITRATION

Considerable discussion has arisen from time to time whether or not a contract is valid and enforceable by the terms of which the contracting parties agree not to enter courts for the purpose of settling any controversy, but that such controversy must be settled by arbitration. The latest higher court case involving this point of the law is Vitaphone Corporation v. Electrical Research Products (166 Atl. 255, Delaware).

CASE

In this case it was shown that the Vitaphone Corporation and the Electrical Research Products were joint adventurers in originating and developing the art of producing and reproducing talking motion pictures, in introducing talking motion pictures to the public and in making available the apparatus required therefor. It was alleged that the Electrical Research Products was entrusted with the management and control of the joint enterprise and its assets and that the Vitaphone Corporation became entitled under the fiduciary relationship between it and Electrical Research Products to have the latter not only exercise the highest degree of good faith in the management and administration of the joint enterprise and to refrain from profiting at the expense of the Vitaphone Corporation, its co-adventurer, and from doing any acts inconsistent with or detrimental to the interests of the Vitaphone Corporation in the joint enterprise. The Vitaphone Corporation filed suit, contending that Electrical Research Products, instead of complying with those fiduciary obligations, acted in complete disregard thereof and has been guilty of a series of breaches of trust to the great detriment of the former.

Electrical Research Products contended that the Vitaphone Corporation was not entitled to file suit in the State of Delaware for the reason that the contract between the two parties had been made in the State of New York, and that such contract clearly specified that neither party should enter the courts to settle a controversy but that such controversy would be settled by arbitration.

However, the counsel for the Vitaphone Corporation argued that the suit was filed in the State of Delaware, whose laws prohibited contracting parties from agreeing not to enter the courts, and that therefore the Vitaphone Corporation had privilege of settling its differences with Electrical Research Products before a court. In upholding this contention, the court said:

DECISION

"The question this court is required to decide is one of law, viz: Whether the arbitration covenant and statute relied on by the respondent (Electrical Research Products) constitute a bar to the action instituted in this court by the complainant (Vitaphone Corporation)... In the Randel Case the court said: 'Courts will not suffer themselves to be ousted of their jurisdiction by the private agreement of the parties'..."

Also, the court said, "I do not say that the policy of this State is opposed to the settlement of controversies by arbitration. Such a policy would be unfortunate in these times when settlements without litigation should be encouraged in every way... But I do say that courts here and elsewhere are opposed to being ousted of jurisdiction by the agreement of parties to an arbitration, no award having been made."

ANOTHER DECISION

Another important point of the law is that although no State law has been enacted which prohibits contracting parties from settling differences by arbitration, yet a contract of this nature may not be valid.

For instance, in the late case of Meacham v. Jamestown (211 N. Y. 346), it was shown that a contract provided not only that the decision of an arbitrator should be final and conclusive between the parties, but further that each party "waives all right of action, suit or suits or other remedy in law or otherwise under this contract or arising out of the same to enforce any claim except as the same shall have been determined by said arbitrators." The court in this case said:

"Tested by the principles of the cases cited, we conclude that the language en-
A GUIDE TO SAFE CONTRACTS

BY M. MARVIN BERGER
MEMBER NEW YORK BAR

IT IS TO BE NOTED that business men are relying to an increasing extent in their transactions upon written rather than oral agreements. Especially in the field of employment is the written contract rapidly supplementing the oral agreement which is admittedly vague, uncertain and lacking in foresight.

For the guidance of theatre owners and managers I have prepared a number of suggestions to be considered in the drafting of employment contracts and a rough form of such a contract. The following form should not be regarded as a lawyer's doctrines to the services of a lawyer, but rather as a supplement to such services. Competent legal advice should always be taken in preference to blindly copying a form.

The contract of employment should begin with a statement that the parties have come to an agreement and should then state the nature of the agreement: viz—

Agreement between A. B. (hereinafter called the employer) and C. D. (hereinafter called the employee) that it is mutually agreed:

1. The employer agrees to employ the Employee and the Employee agrees to work for the Employer for a term of . . . years, commencing . . .

2. The duties of the Employee shall be those of . . . (here state capacity of employment) and shall include . . . such duties as are included in the Employee's regular duties.

3. The Employer shall pay the Employee's compensation for his services as aforesaid, the sum of . . . dollars per week, payable at the end of each week. The regular hours of employment shall be . . . daily, and for all time taken by the Employee from his employment, except for such periods of vacation with pay that the Employer may, at his option, grant the Employee, a deduction proportionate to the time to be taken, shall be made in the Employer's salary.

4. The Employer agrees to perform his work to the satisfaction of the Employer and it is expressly agreed that if the work of the Employee shall not be performed in a manner satisfactory to the Employer, then the Employer shall have the right at any time during the term of this agreement, to discharge the Employee and upon such discharge the Employee shall be released of all further obligations or liabilities hereunder.

5. The ending of the agreement should next be provided for as follows:

6. This agreement shall terminate without further notice upon the death or incapacity of either the parties hereto or bankruptcy of the Employer, or illness of the Employee for a period in excess of . . . weeks or the unreasonable absence of the Employee and the Employer may, at his option, terminate this agreement without further notice in the event of interruption of his business.

If it is desired to give the employer or both employer and employee the right to arbitrarily end the agreement, it may be provided for as follows:

7. The Employer (or either of the parties hereto) may terminate this agreement by giving to the other party notice, at least . . . days notice in writing. If the employee is to hold a position of trust, he may be restrained from disclosing trade secrets by the following paragraph:

8. The Employee agrees that he will not disclose any information or trade secrets concerning his Employer's business during or after the period of this employment, where circumstances make it desirable, the contract may contain a non-competing clause as follows:

9. The Employee agrees not to compete directly or indirectly with the business of the Employer within an area of . . . miles for a period of . . . years after the termination of this agreement.

In addition to the signatures of the parties the agreement should contain the signature of at least one witness.

A G U I D E T O S A F E C O N T R A C T S

BY M. MARVIN BERGER
MEMBER NEW YORK BAR

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1. The employer agrees to employ the Employee and the Employee agrees to work for the Employer for a term of . . . years, commencing . . .

2. The duties of the Employee shall be those of . . . (here state capacity of employment) and shall include . . . such duties as are included in the Employee's regular duties.

3. The Employer shall pay the Employee's compensation for his services as aforesaid, the sum of . . . dollars per week, payable at the end of each week. The regular hours of employment shall be . . . daily, and for all time taken by the Employee from his employment, except for such periods of vacation with pay that the Employer may, at his option, grant the Employee, a deduction proportionate to the time to be taken, shall be made in the Employer's salary.

4. The Employer agrees to perform his work to the satisfaction of the Employer and it is expressly agreed that if the work of the Employee shall not be performed in a manner satisfactory to the Employer, then the Employer shall have the right at any time during the term of this agreement, to discharge the Employee and upon such discharge the Employee shall be released of all further obligations or liabilities hereunder.

5. The ending of the agreement should next be provided for as follows:

6. This agreement shall terminate without further notice upon the death or incapacity of either the parties hereto or bankruptcy of the Employer, or illness of the Employee for a period in excess of . . . weeks or the unreasonable absence of the Employee and the Employer may, at his option, terminate this agreement without further notice in the event of interruption of his business.

If it is desired to give the employer or both employer and employee the right to arbitrarily end the agreement, it may be provided for as follows:

7. The Employer (or either of the parties hereto) may terminate this agreement by giving to the other party notice, at least . . . days notice in writing. If the employee is to hold a position of trust, he may be restrained from disclosing trade secrets by the following paragraph:

8. The Employee agrees that he will not disclose any information or trade secrets concerning his Employer's business during or after the period of this employment, where circumstances make it desirable, the contract may contain a non-competing clause as follows:

9. The Employee agrees not to compete directly or indirectly with the business of the Employer within an area of . . . miles for a period of . . . years after the termination of this agreement.

In addition to the signatures of the parties the agreement should contain the signature of at least one witness.

A G U I D E T O S A F E C O N T R A C T S

BY M. MARVIN BERGER
MEMBER NEW YORK BAR

IT IS TO BE NOTED that business men are relying to an increasing extent in their transactions upon written rather than oral agreements. Especially in the field of employment is the written contract rapidly supplementing the oral agreement which is admittedly vague, uncertain and lacking in foresight.

For the guidance of theatre owners and managers I have prepared a number of suggestions to be considered in the drafting of employment contracts and a rough form of such a contract. The following form should not be regarded as a lawyer's doctrines to the services of a lawyer, but rather as a supplement to such services. Competent legal advice should always be taken in preference to blindly copying a form.

The contract of employment should begin with a statement that the parties have come to an agreement and should then state the nature of the agreement: viz—

Agreement between A. B. (hereinafter called the employer) and C. D. (hereinafter called the employee) that it is mutually agreed:

1. The employer agrees to employ the Employee and the Employee agrees to work for the Employer for a term of . . . years, commencing . . .

2. The duties of the Employee shall be those of . . . (here state capacity of employment) and shall include . . . such duties as are included in the Employee's regular duties.

3. The Employer shall pay the Employee's compensation for his services as aforesaid, the sum of . . . dollars per week, payable at the end of each week. The regular hours of employment shall be . . . daily, and for all time taken by the Employee from his employment, except for such periods of vacation with pay that the Employer may, at his option, grant the Employee, a deduction proportionate to the time to be taken, shall be made in the Employer's salary.

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In addition to the signatures of the parties the agreement should contain the signature of at least one witness.
AIR CONDITIONING—AND MANAGEMENT

Air conditioning has become a most important consideration for all employers of large groups who perform their work indoors, and for all proprietors of businesses that serve the general public. The fact that the relation of moisture content of air, heat and air motion does affect the human comfort and physiological efficiency, has been accepted by business men, doctors and engineers.

This places the general problem of air conditioning in a fair way to become one of the important industries during the next decade. It also is the handwriting on the wall, so to speak, that theatre owners and managers must face the problem squarely, or face a continual decline in box office grosses during those months of the year when outside atmospheric conditions are unfavorable to them.

There is no easy and inexpensive way to true air conditioning or really good ventilation. Money spent toward obtaining a proper air condition in a theatre is many times wasted in an attempt to install a system without complete study, and just enough of a system to permit the theatre manager to meet his competitor advertising on air comfort within the competitor theatre. The old attitude in the motion picture industry of “keeping up with your competitor” has been responsible for much of the general progress of the industry, but on the other hand it has been the reason for many horrible mistakes involving the loss or waste of thousands of dollars.

Each unit of this business, right down to the single theatre, presents definite problems that are individual to that particular phase of the industry. The effort in the past to standardize the solution to these it has been the reason for many problems involves a decision. In many quarters, even after the tragic experiences of the past three and one-half years, the idea still persists that an executive other than the theatre manager and more removed from the problems of the theatre than the manager can best meet and solve the problems confronting that particular situation.

These points are made here to emphasize that the individual theatre manager, whether owner-manager or an employed manager, must ultimately become and be recognized as the backbone of this business of exhibiting motion pictures. The theatre manager must be able or must become a rounded-out, trained, trustworthy, intelligent, capable business man whose opinions and decisions will carry the weight of that operation. There is a definite influence that must be injected into the operation of theatres through the complete development of each manager as a business man, not only an expert on publicity and exploitation.

VALUE OF CHARTS

With this conception of the modern theatre manager in mind, four articles on ventilation and air conditioning have been presented in Better Theatres. These articles were prepared to give each manager the opportunity to become skilled to some degree in analyzing the problem of ventilation or air conditioning as it is presented to him by his own theatre. This has been a step towards rounding out the technical or mechanical side of your training. A study of these articles will permit recommendations for a particular theatre to be made, based upon authentic data and sound reason. One of the most pitiful requests for ventilation is when a manager states that something must be done. The manager is so afraid of being shown up as a “cooling system.” Thus a request indicates that the competing manager is a leader, progressive and alive to his problems. Such a request becomes a self-indictment of the manager making it.

If improved ventilation or air conditioning was unsound economically before competition presented itself the chances are that it is going to be equally unsound in meeting and overcoming that competition; but competition has put you in the nine hole and you are forced to follow. This old game of follow the leader has in the past pyramided successes in some cases (minority) and trebled losses (majority) in other cases.

Permit this emphasis once more: Investments are not justified when based solely on keeping up with competition (you may be competing with something too big and out of your class). Investments for improvements must be based on the definite benefits to be derived by your theatre.

TRUE COMFORT FACTORS

Researches by several scientific and engineering groups have definitely established the relation between moisture, heat and motion in air. The mathematical curves representing these relations have been presented to you. These curves show the required conditions that must exist to result in a given effective temperature. It has been shown that temperature, by itself, even when automatically controlled, does not determine human comfort. Humidity is equally important. The proper relation between temperature and humidity can only be obtained and maintained by complete air conditioning. This is a fact that some will state otherwise. However, it also has been brought out that a very satisfactory apparent temperature condition can be created by a complete understanding of air velocities, within certain limits.

Some managers may ask, is it necessary to have all these charts and go through all this to determine the air conditions in a theatre? The answer is yes. There is no one instrument yet devised as an indicator of comfort. An instrument attempting to accomplish this has been devised by Dr. Leonard Hill of England, and is known as the Kata-Thermometer. Under conditions of high humidity this instrument is a reliable indicator, but it does not record with sufficient precision the effective temperatures under the varying conditions met in theatre operation.

AIR DISTRIBUTION

In all these discussions there is one of great concern to the theatre manager that has not as yet been directly discussed. The distribution of air within an auditorium is of great importance. To tackle this problem intelligently certain characteristics of air must be understood. (1) Air can be pushed or pulled, (2) it can be compressed, (3) it has a tendency, regardless of quantity, to uniformly fill any space into which a given quantity of it is put.

Because of the first characteristic we can move air about from place to place. But because of the third characteristic we must provide a path for that air or it will not go where we want it to go. Because of the second quality, in order to control air change in an auditorium, there must be provided some device to control or means of getting rid of air that we push into the auditorium by means of the delivery fans. Of course there are always many ways in which air forced into an auditorium leaks out; but this is largely uncontrolled.

Air is generally best distributed by pushing it into an auditorium, then pulling it to the desired spots. Therefore, where air conditioning is not installed and the apparent cooling effect must be obtained from air change or air velocity, it is necessary to positively direct the incoming air and attempt to pull it to desired spots by exhaust fans or gravity vents.

When a satisfactory distribution has been obtained with fans at full speed, don’t attempt to adjust for conditions within the theatre by changing the fan speeds. Make the adjustments reducing the quantity by reducing the delivery opening into the auditorium. This can be done by louvres or slates, which will cut down the size of the opening. This method permits the remaining quantity of air to enter at approximately the original speed or velocity and thereby disturbs the distribution balance least.

SPECIAL PROVISIONS

In lieu of exhaust fans it becomes necessary to provide definite openings through which air delivered into an auditorium may escape. The location of such openings and their size is all-important. When such openings are provided some means must be installed to regulate the quantity of air that may escape through them.

When there is no air conditioning equipment.

(Continued on page 53)
Reconditioning activities among the circuits have in many cases been worked out into extensive programs, either begun or to be initiated soon, Radio-Keith-Orpheum, for example, has already carried out many improvements, which are listed in some detail by Mr. Arthur J. Benline, supervising engineer, of that circuit. His communication includes some significant observations of the value of planned reconditioning at this time, and we therefore have asked for the privilege of quoting him:

"After a period of a number of years, when the work of maintaining the RKO theatres was limited to only such minor patching as could be done for the least possible expense, we have been proceeding with some improvements and replacements.

"Modernistic box offices were placed in front of many theatres, including five houses in Brooklyn, Proctor's in Troy, Proctor's in Albany, Keith's in Boston, Keith's Lovell and the Palace in Rochester. In each instance these new accessibly located box offices replaced old, inside box offices that were found by the patrons with the greatest difficulty. They improve the appearance of the theatres, and in each instance there has been a decided improvement in business probably due in some part to the new box offices, among other things. Other old box offices were reconstructed, frames installed and otherwise improved.

"In a number of theatres new rubber mats in attractive colors were placed in the lobbies, replacing old, worn-out black mats. The new mats cost somewhat more than replacement with the same type of black mats would have cost, but they greatly improve the appearance of the lobby.

"There has been considerable replacement of carpet. Instead of inserting small patches throughout the house, as was the practice in the past, entirely new carpeting was installed—and at a very little difference in expense. We completely repaturated the first area seen by patrons, in each theatre—main lobby, main foyer, rear of first floor seating area, etc. In each instance black carpet was replaced with carpet of bright attractive colors, consistent with the architecture of the theatre. A long list of houses were so improved, eight of them located in Greater New York, five in New York State, one in Boston, one in Lowell, one in Providence, six in Cincinnati, one in Dayton and one in Columbus. Smaller carpet replacements are being conducted in practically every other RKO theatre.

"Marquee and attraction signs not previously painted for three or four years, were cleaned and thoroughly repainted and decorated. Through a mistaken artistic sense, RKO theatres had black marquee softs, and these were painted with white enamel. Painting and decorating is now in progress at many RKO theatres.

"Boilers and heating systems have also been overhauled, some of them for the first time since the theatres were constructed. This has been reflected in the decreased consumption of fuel and the increased heating efficiency.

"The staffs in each theatre were trained and encouraged to take care of the routine maintenance that was previously neglected or done by an expensive home office staff.

"Records made by our managers on the cost of these repairs, in comparison to former costs for similar work, indicated that almost $100,000 worth of work has already gone into RKO theatres.

"It is difficult to estimate on the cost of alterations, but these examples might prove interesting. Box offices cost from $200 to $300 apiece. Rubber mats ranged from $250 to $1,000 per theatre. Carpet installations cost from $500 to $1,500, while painting ran between $100 and $500 per theatre.

"I think that the most interesting thing to point out is that all of this work improves the appearance and efficiency of our theatres and does not cost much more than mere patch work. In other words, it is entirely a case of intelligent purchasing and maintenance, rather than piecemeal replacement.

"Warner Brothers Theatres has also begun a broad program of replacement, covering some 500 houses. According to Mr. Herman R. Maier, chief of construction and maintenance for the circuit, the work is being done on the basis of a six-months program. It consists in general redecorating of about half the houses in the circuit, redecorating about 200 theatres, and re-seating and re-upholstering in about 20 houses. This part of the reconditioning program is being conducted in conjunction with repairs to heating plants, electrical apparatus, etc.

"Mr. Maier disclosed that during the first six months it is planned to spend about $200,000. Thinking of the relationship of this expenditure to the unemployment problem, Mr. Maier adds:

"This amount should give about 150,000 man-hours of employment, figuring it at $1 an hour. This is only an average, of course, for in some places the rate would be higher, and in others lower.

"Even with this expenditure we have only started to do the work which is actually necessary. If conditions permit, for the first six months of 1934 we will put another half-million dollars back into our theatres—which, figured on the same basis, will give about 350,000 man-hours of work."

Improvements made

A single branch office of the National Theatre Supply Company—Baltimore—has made an impressive report of reconditioning activity in that territory. Among the houses supplied have been the following:

Baltimore:—Columbia: Eugene McCurdy, owner; motor-generator... Regent: Isaac Hornstein, owner; Walker screen... New: Morris A. Mechanic, owner; marquee and neon sign... Hippodrome: Isadore Rappaport, owner; two Simplex projector heads... Alpha: Oscar Coblenz, owner; two Simplex projector heads... Little (new theatre): Herman A. Blum, owner; complete projection room and stage equipment, including two Simplex projector heads and two Peerless lamps... Boulevard: Durkee Circuit; two Simplex projector heads... Avon (new house): Durkee Circuit; complete projection room and stage equipment, including two Simplex projector heads and Peerless lamps... Aladdin: James Rydzewski, owner complete drape job, carpet, stage equipment, neon sign and marquee... Ritz: Louis Gaertner, owner; complete redecorating, paint and drape job.

Belair, Md.—Argonne: Earl Burkins, owner; curtain control.

Bethesda, Md.—State: John H. Hiser, owner; Walker screen.

Washington, D. C.—Roosevelt (new theatre): Marcus Notes, owner; complete projection equipment, including two Simplex projector heads and two Peerless lamps.

Danville, Va.—Virginia: J. F. Falls, owner; two Simplex projector heads.

Fredericksburg, Va.—Colonial: Benjamin T. Pitts, owner; two Simplex projector heads, Walker screen.

Richmond, Va.—Venus: Morton Thalheim Interests; Walker screen, changeover mechanisms... State (new house): Morton Thalheim Interests; complete projection room equipment, including two Simplex projector heads, Peerless lamps, motor-generator and stage equipment.
CHARLESTOWN, W. VA.—Opera House: Benjamin T. Pitts, owner; two Simplex-Acme sound projectors, screen and other equipment.

SOUNDHEAD

- The latest sound head developed by the LeRoy Sound Equipment Corporation shows the following main features of design:

  The front edge guide is a removable ring adjustable to approximately 100 positions. It is made of tool steel, ground and chromium-plated. The sound gate is of the drum or turtleback type. It is made of seamless tubing ground to within .0025 of an inch and chromium-plated. It can be replaced in the field without readjustment of the optical unit.

  Film guide rollers are full-ball bearing throughout. The optical unit employs a mechanical slit. The exciter lamp is adjustable to two positions. Two fabric belts transmit the motor power to the soundhead flywheel, while the projector head drive is effected by a silent link chain from a sprocket on the flywheel shaft of the soundhead to sprocket and pinion assembly on the projector head.

RECTIFIER TUBE

- A rectifier tube for theatre use has been added to the line of the Gordos Products Company. This mercury vapor bulb is of the hot cathode type but depends on mercury vapor for its rectifying action.

  Equalization of pressure at charging rates of from 1/4 ampere to 6 amperes is sought by the addition of a chamber designed to add a cooling member to the bulb which at the same time holds the surplus mercury not needed for rectifying action. This bulb can be used as a replacement element for any battery charger or sound rectifier.

Other recently developed items in the Gordos tube line are amplifier tubes, including one for use in pre-amplifiers. The 242 and 211 amplification tubes are constructed with carbon plate and tungsten filament. The G-203 is designed to work as a power output tube and intermediate amplifier tube. A carbonized plate support four pillars with straight supports to the elements, re-enforced at the top for rigidity.

LOUDSPEAKER UNIT

- A loudspeaker unit of high-frequency type employing a piezoelectric diaphragm, has been brought out by the Electrophone Corporation. The self-actuating diaphragm is made of Rochelle salt crystals. The unit includes an exponential horn and in addition a self-contained coupling device.

  The speaker is designed to be used in conjunction with a low-frequency loudspeaker unit, with which, according to the design, it may be connected in parallel without the use of extra networks or filters.

DUAL AMPLIFIER

- An amplifier for sound-on-film reproduction has been brought out by the Operadio Manufacturing Company with a dual feature consisting of two complete independent amplifiers having individual power supplies. They are interconnected by cord and plug and connect with a common control panel.

  The amplifier is a.c. operated and sup-

“Improved My Sound 100%”

IT IS other people’s opinions that count! One recommendation by a user has more weight than anything we can say. Read the letter shown at the left.

The full force of this letter can be more clearly understood when one realizes that the complete Model 309 Reproducer with Horn, Rack and Field Supply was shipped with the understanding that a full refund of the cost of the unit would be made if it was not satisfactory.

Modernize your sound equipment. Our theatre reproducer covers the full range of the latest types of recordings. Write for complete information.

WRIGHT-DECOSTER, Inc.
2225 University Ave., St. Paul, Minn.
EXPORT DEPT:
M. SIMONS & SON CO., 25 Warren St., New York
Cable Address: Simontrice, New York
SOUNDHEAD

- Selecting horns
  - Prompted by the rapid increase in the number of extended frequency reproducing equipments installed, Mr. D. W. Wright, president of Wright-DeCoster, Inc., manufacturer of speakers and horns, writes in this timely observation of a consequent condition:
  
  "With the advent of wide range film recording, theatre owners came suddenly awake to the fact that it was necessary for them to install in their theatre equipment capable of reproducing the high and low frequencies present on the film.

  "Naturally, there were many owners of theatres that felt they could not afford to make a change at this time because of the position they were in due to the past depression. Those who were lucky enough to have speakers installed in the past which were capable of reproducing a wider range of frequencies than they were receiving, were able to get by with the new recording.

  "However, those theatres in which the common ordinary theatre speakers were installed found themselves in a most embarrassing position because the sound which they considered satisfactory a short time ago was proving antiquated.

  "Some manufacturers deemed it necessary to have three different units installed behind the screen; one for the low notes, another for the middle range, and a third for the high frequencies in order to properly reproduce the wide range recording. This combination was usually made up with a cone type speaker for the low notes, an air column horn for the middle register, and a small horn commonly called a 'tweeter' for the high register. There were others who seemed to feel they could get satisfactory results with two speakers; one for the low register, and one for the high register.

  "Yet, there is no possibility of denying that the ideal reproducer is one which is capable of reproducing the high, middle, and low registers with equal fidelity. Such an instrument will have no so-called lapping by one unit reproducing over a portion of the same register that is covered. It can easily be seen when such a thing occurs that the portion of the musical scale covered by both units would be more accentuated than the portion of the scale covered by only one unit. In other words, it would be impossible to have even volume over the entire scale.

  "This unevenness which has just been referred to, would generally go unnoticed as it would be hard for the human ear to detect, but there are bound to be certain places in the reproducing of pictures where this slight accentuation of a certain portion of the scale would jar and unconsciously, perhaps, destroy the rapt attention and enjoyment of the audience.

  "Another item of serious importance towards securing the type of sound necessary to insure restfulness and enjoyment by the audience is the horn or projector used in which the reproducer is installed.

  "In some theatres where the acoustic treatment has reduced the echoing to a point where it is not objectionable, the ordinary flat baffle may be used.

  "However, it is generally found that some type of horn must be used in order to confine the beam of the sound waves to just cover the audience and reduce the reflecting effect of walls and ceiling.

  "A great deal of care should always be used in selecting the proper type of horn. A horn which is completely manufactured with insulating material has walls which are not hard enough to keep from absorbing some high frequencies, while a horn constructed with hard smooth walls usually has resonant vibratory periods which accentuates certain low frequencies. Therefore, the ideal horn is one made of non-resonant material having a hard smooth inner surface."

BOOK ON WIDE RANGE

- A booklet of considerable beauty has been issued by Electric Research Products, Inc., on Western Electric wide range reproduction. It tells the story of the development of this equipment, and very decoratively illustrates the text with photographs which, while rather subtle in import, nevertheless have obvious pictorial appeal. In addition it tells what wide range reproduction means to the theatre patron and, as an installation problem, to the exhibitor. The booklet contains 13 numbered pages, in addition to the covers, and is handsomely printed on enamel stock.

SOUND TUBES

- The line of the recently organized Amphax Electronic Products, Inc., has now been extended to include all tubes of the types required for theatre reproduction. In addition to 264-A and 205-D amplifier tubes, the line includes exciter lamps of special types as well as other carbon, thermionic, carbon, and photoelectric cells (cesium argon filled type) designed especially for use with Western Electric equipment, and also p.e. cells for use with Photophone, Pacent and Powers portable systems.

WHITE BOWL LAMP

- An incandescent lamp of white bowl type, but with the enamel on the inside of the bulb instead of on the outside (where some maintenance engineers declare it collects dust), has been developed by the Hygrade Sylvania Corporation. These lamps, for general illumination use, may be procured for all voltages in wattages from 150 to 1,500.
A COMPLETE CATALOG OF ARTICLES OF THEATRE EQUIPMENT AND THEIR MANUFACTURERS AND DEALERS, ARRANGED ALPHABETICALLY BY PRODUCT

Accounting Systems

BOOKKEEPING systems taking into consideration specific requirements of the theatre have been developed to care for the operation of motion picture houses. These may be had either in loose leaf form or in solid book form covering an entire year's operation. These systems are designed to cover fully receipts and disbursements, film used, tickets sold, etc., and enable the exhibitor to check with promptness and accuracy his daily, weekly business or the business for the year. Prices range from $1.50 to $7.50.

Easy Method Ledgers System, Seymour, Indiana, The National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.

Acoustical Products and Engineering

PROPER acoustics is today a subject of outstanding importance in motion picture theatres. The introduction of sound films has necessitated the establishment of a more exact standard of acoustics than was necessary when motion picture theatres simply had the acoustical problem involved in orchestral and incidental music, because speech demands a more exact acoustical condition than music. In addition, the use of sound films made possible a range of volume never before possible, and made it necessary as well to reproduce carefully every shade and inflection of the human voice.

An auditorium that is faulty in acoustical properties is incapable of being used with any degree of satisfaction for sound films. Due also to the limitations of the recording and reproducing apparatus it is essential that the acoustical properties of the theatre in which sound films are reproduced shall aid in the quality of the reproduction rather than introduce added distortion and confusion. The problem of acoustics in auditoriums has been reduced to a science, and proper acoustics may be provided in new theatres or in existing theatres. Extensive research has produced types of interior finish which combine the desirable acoustical characteristics with excellent decorative possibilities.

The problem of acoustics in theatres has resulted in special consideration of them by certain manufacturers who have established special departments, headed by experts, to cooperate with theatre owners and architects in the acoustical treatment of theatre buildings.

The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.


The Chas. W. Harris Company, 40 Central Street, Boston, Mass.

The Intusite Company, 1217 Builders Exchange, Minneapolis, Minn.

Johns-Manville Corporation, 292 Madison Avenue, New York City.

Macouanic Engineering Company, Ninth and Euclid Avenues, Chicago.

National Rug Mills, Inc., 369 S. Fifth Street, Milwaukee, Wis.

Union Fibre Sales, Inc., Winona, Minn.

United States Rubber Company, 300 W. Adams Street, Chicago, III.

Universal Gypsum & Lime Company, 103 W. Washington Street, Chicago, III.

Western Felts Works, 4019-133 Ogden Avenue, Chicago, III.

Weyerhaeuser Forest Products, Merchants National Bank Building, St. Paul, Minn.

The Wood Corporation, 360 N. Michigan Avenue, Chicago, Ill.

Adaptors, Mazda

THES Mazda lamp adaptor is a device for converting a projector using the carbon arc to the use of Mazda projection lamps. It can be installed in any carbon arc housing by fastening it to the lower carbon jaw. It will operate for both pictures and stereoptican slides. The device consists of a bracket, an adjustable arm and reflector located behind the lamp.

Prices range from $10 up.

Best Device Company, Film Building, Cleveland, O.

Monarch Theatre Supply Company, 154 E. Calhoun Avenue, Memphis, Tenn.

Addressing and Duplicating Machines

IN MACHINES of this type for the automatic addressing of house organs, programs, special promotional letters and other literature, as well as sales letters, there are two methods employed in making stencils. One is known as the typewritable address card system which may be prepared on a typewriter, and the other is the embossing of names and addresses on metal plates. Exhibitors will find that addressing machines may be purchased on time, and will be given demonstrations without cost or obligation.

The Addressograph Company, E. 40th Street and Kelley Avenue, Cleveland, O.

Elliot Addressing Machine Company, 117 Leonard Street, New York City.

Rapid Addressing Machine Company, 117 Leonard St., New York City.

Air Conditioning and Cooling Equipment

AIR CONDITIONING in the theatre has already arrived at a degree of importance making it one of the necessary adjuncts of the modern motion picture theatre. Because in the theatre people are closely associated physically in great numbers, and for the purpose of realizing enjoyment, the atmospheric conditions of the auditorium especially must not be dependent upon the weather or on any other chance factor. Enjoyment of the entertainment will be enhanced if connected with comfort, and the popularity of the theatre is of course influenced by its effect upon health.

Air conditioning does not mean facilities for cooling a theatre during the hot months, but involves distribution of fresh, clean air at proper temperatures and pressures and without drafts in the breathing zone. This may mean that the system should be capable of functioning in connection with the heating apparatus as well as with the cooling facilities.

Local conditions influence to some extent the kind of an air conditioning system required in any specific theatre. Some could achieve some measure of good air conditions with equipment costing as low as a few thousand dollars. Others require more elaborate apparatus.

The cooling method in the more elaborate apparatus requires a refrigeration chamber, in which the air is drawn through water vapor, the water having been cooled by means of a gas compressor, the re...
Better Theatres Section

Arc Regulators

As the name implies the arc regulator regulates the voltage at the arc through automatic feeding as the carbon is consumed and the gap between the carbons increases. The result of this automatic action is a steady light on the screen pronounced superior to that which is possible to produce by hand. The arc control, as it is frequently called, feeds the carbons in an even manner.

Chicago Cinema Equipment Company, 1736-1734 N. Springfield Avenue, Chicago, Ill.
The J. E. McIlhany Manufacturing Company, 554 Adams Street, Chicago, Ill.
S. O. S. Corporation, 1950 Broadway, New York City.

Arc Lamps, Reflecting

Refer to LAMPS, REFLECTOR ARC

Arc Lamps, High Intensity

Refer to LAMPS, REFLECTOR ARC

Automatic Change-Overs

Refer to CHANGE-OVERS

Automatic Curtain Control

Refer to CURTAIN CONTROL MACHINES

Automatic Sprinklers

Sprinkling system located in ceiling which goes into operation in case of fire through melting of fusible sprinkler link by heat.

Automatic Sprinkler Corporation of America, 114 E. 33rd Street, New York City.
Globe Automatic Sprinkler Company, 250 Park Avenue, New York City.
Grinnell Company, Providence, R. I.

Batteries

Batteries form important units of sound reproducers and are generally furnished by the manufacturer: with the sound apparatus. Non-synchronous devices do not use them, but synchronous methods must have them in order to eliminate the hum of the alternating current. Any standard make of batteries can be used, but it is always best to use the make furnished or recommended by the manufacturer of the sound apparatus.

Another important use of batteries in motion picture theatres is in emergency lighting systems which augment the regular source of light power as a safeguard against breakdown of the local system. They are installed for instant service upon such a breakdown, being placed in operation automatically. Besides giving the necessary power for lighting, they are capable also of affording the projector motors power for some time. Prices depend on the nature of the installation.

Burgess Battery Company, 111 W. Monroe Street, Chicago, Ill.
Willard Storage Battery Company, 246 E. 31st Street, Cleveland, O.

Blocks, Pulleys, Stage Rigging

Refer to HARDWARE, STAGE

Blowers, Organ

Refer to ORGAN BLOWERS

Bolts, Panic

A horizontal lock placed on the inside of exit doors which automatically releases on slightest pressure.

Bomberg Hardware Company, Indianapolis, Ind.

Bookkeeping Systems, Theatre

Refer to ACCOUNTING SYSTEMS

Booth Equipment, Projection

Refer to PROJECTION BOOTHs and EQUIPMENT

Booths, Ticket

Refer to TICKET BOOTHS

Brass Grilles

Refer to GRILLES

Brass Rails and Ornamental Bronze

BRASS RAILS have many uses in motion picture theatres—for separating sections of the lobby and foyer for proper control of traffic; as a means of protection at the edge of the balcony, around the orchestra pit, and so on. Frequently
they are sheathed in plush, especially in winter. Such rails can be procured in various finishes, such as bronze, verde antique, oxidized brass, oxidized copper, nickel, brushed brass, etc.

Ornamental bronze has extensive use in motion picture theatres, sometimes merely decoratively, as in the form of plaques, but most commonly for a combined utilitarian and decorative purpose, as represented by organ grilles and other gratings, box office wickets, lighting fixtures, display cases, etc.


Candy Machines
Refer to VENDING MACHINES and SCALES

Canopies, Theatre
USE OF ARTISTIC canopies by motion picture theatres is general. Canopies serve a number of practical purposes. They offer theatres an excellent advertising medium while giving to the house an attractive and inviting entrance. During inclement weather they offer protection to waiting patrons.

Canopies are usually constructed of sheet metal and may be obtained in a variety of designs. They are furnished with glass roof or with steel ceiling and metal roof. Numerous interesting standard designs have been developed by marque manufacturers especially for theatre use. These are easily installed and are shipped to theatres in convenient sections. Suggestions for attractive designs are available. Inquiries should be accompanied by approximate measurements of the front of the building where the canopy is to be used.


Carbons
MOTION PICTURE projection carbons might possibly be considered one of the most staple products in the operation of the moving picture theatre.

There is no factor, indeed, which can claim any more attention in the successful operation of the theatre than the light which is used for projection, and quite a little depends on both the quantity and quality of projector carbons kept on hand in the projection booth.

Modern projection demands the best in quality in projection carbons today, and this demand is being met by the carbon manufacturers through their scientific and research departments with products that have kept pace with modern progress.

Carpets
BECAUSE of the hard wear to which theatre carpets are subjected it has been found that there is no saving in the selection of cheap carpets. Generally, floor coverings and carpets should give an impression of stability and foundation upon which one may walk with security. A carpet that is fuzzy, light in color and overdecorated has a tendency to give the impression that it is not resting—but rather floating. Obviously this is an unfavorable impression. Carpet padding used under the carpet not only provides a softer and more comfortable feeling to the foot but reduces friction and adds many years to the life of the carpet by keeping it away from direct contact with the hard floor.

Carpets also should be selected with a view to the acoustics of the theatre.


Carpet Cushioning
IN THEATRES, where continuous coming and going of patrons subjects the carpets in aisles, stairs and foyers to unusual wear a cushioning under the carpets has been found to add many years to their life. In addition to this practical advantage carpet cushioning gives a delightful sensation of richness and luxury which is important in creating a desirable atmosphere in the theatre. Carpet cushioning is a product made of finely combed, tufted vegetable fibre interlaced through a burlap backing or of animal hair felted under pressure. It is made in thicknesses varying from ¼ to ¾ of an inch. Carpet cushioning also has a bearing upon acoustics.

Chairs, Theatre

TO EQUIP a theatre properly, the first requirement is a thorough understanding of the uses to which the building is to be put. Having determined that, a seating diagram or layout should be made to insure the maximum seating capacity consistent with comfort, safety, facility of entrance and exit, compliance with local or state building requirements, proper sight lines, elevations and other mechanical adaptations and adjustments.

The arrangement and width of aisles and passageways should be such that transient patrons may move about with a minimum of disturbance to those who are seated. For this reason, the number of seats in each row between aisles should be kept as low as is possible and consistent with the desired seating capacity. It is well to have not more than ten or twelve seats in a row between each aisle, although this number may, if necessary, be increased slightly. Many theatres, however, have established a maximum of fourteen seats.

The distance between rows varies between 30 and 36 inches. Experience has demonstrated that this distance is necessary to accommodate all sizes of patrons, and to facilitate entering and leaving the center seats of a row while others are seated.

In planning the seats for a theatre, it is a safe policy to plan for the accommodation of persons who are above the average in size, since seating that is too large does not produce discomfort. In the larger theatres, therefore the majority of the seats are 20 inches wide with an occasional 19-inch chair to fill in. An exception to this ruling is the seating for loges, which frequently is as much as 24 inches wide.

The placing of chairs in rows and the arrangement of the aisles, to make ingress and egress as easy, speedy and safe as possible and to conform in every way with the building and fire ordinance of each community, is another important point requiring careful thought and planning.

Talking pictures have injected another element into the problem of seating for higher efficiency, i.e., acoustics. The acoustical properties of the theatre chair are now very important, and for sound-equipped houses upholstered seats have become a necessity due to their sound-absorbing quality. Velvet backs and seats are likely to induce sound reverberation of obnoxious character and may easily mar an otherwise perfect acoustical condition. Therefore, in the selection of seating facilities, the subject of acoustics must now be given most serious consideration.


Arlington Seating Company, Arlington Heights, Ill.

Decorative Arts Co., 300 W. Austin Ave., Chicago, Ill.

General Seating Company, 2035-49 Charleston St., Chicago, Ill.

Hwywood-Wakefield Company, 124 Portland Street, Boston, Mass.


Illinois Theatre Seat Exchange, 1621 S. Wabash Avenue, Chicago, Ill.

The Irwin Seating Company, Grand Rapids, Michigan.

National Seating Company, 276 West 4th Street, New York City.


Union City Body Company, Union City, Ind.

Wisconsin Chair Company, Port Washington, Wis.

Chair Covers

IN ADDITION to giving a pleasing and inviting appearance to the auditorium, chair covers serve the practical purpose of coolness and sanitation. An interior otherwise drab may be transformed into a cool, clean, cheerful looking place through their use.

There are several things that should be borne in mind in connection with the use of chair covers. It should be remembered that auditorium and balcony chairs as a rule require two distinct and different styles of covers. The auditorium chair should be equipped with a cover which covers the entire chair back while the balcony chair need only have a quarter back. This is because of the slope on which balcony chairs are placed.

Working from blue prints provides the most satisfactory way of assuring a perfect fit of the cover for each chair.

Chair pads for veneer seats are also obtainable, and there are also special chair materials which are intended to be used as aids to acoustics.

Allied Cloth Specialties Company, Greenville, O.

Kelly-Hunter & Company, 2400 Superior Avenue, Cleveland, O.

Florence Bedding Co., Florence, S. C.

Tell-Hunter-Zink Wire Company, Fremont, O.

Kelly-Springfield Fire Co., 1775 Broadway, New York City.

Windowcraft Valence & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

Chair Fastening Cement

CEMENT of this kind is for firmly attaching into the floor the metal pieces to which the theatre chair is bolted. Into a hole made in the floor, the metal piece itself, or bolt for its attachment, is inserted, then around it is poured the melted cement. In about ten minutes this cements hardens and holds the metal piece or bolt firmly in place.

When used in resetting, the old metal piece or bolt is removed, a new one inserted and the cement poured around it. Such cement can be procured for around $7.50 per 12-pound can.

Chair Fastening Cement

General Seating Company, 2035-49 Charleston St., Chicago, Ill.

Illinois Theatre Seat Exchange, 1004 S. Wabash Avenue, Chicago, Ill.

Change Makers

SPEED AND ACCURACY are obtained at the box office through the use of coin changing machines which in addition to their time saving facilities offer a valuable protection against annoying mistakes in making change to patrons. With the coin changing machines a light touch at the keyboard is all that is necessary to deliver the correct number of coins to the patron who easily scoops them up from a cup at the side of the change maker. Coins may be delivered either from the right or left side and these automatic cashiers as developed for theatres have been improved in recent months until now they are available in sizes which occupy only 81 square inches of space in the box office.

In the handling of crowds the coin changer plays a particularly important part in reducing to a minimum delay at the ticket window, and some are equipped with safety locks to prevent short changing when a channel is empty. Fumbling of coins and the dropping of them is also eliminated.

Joseph E. Arvid Company, 22 W. 32nd Street, New York City.

Brandt Automatic Cashier Company, Watertown, Wis.

Fedman Manufacturing Company, 115B Center Street, Dubuque, Ia.

Hoefer Change-Maker Company, 3700 E. 12th Street, Kansas City, Mo.

First Choice

SUN-ARC

PROJECTION CARBONS

Selected Where Quality Reigns

Now Used Exclusively By

R.K.O. RADIO CITY

ROXY THEATRE—MUSIC HALL

and other leading theatres

CARBON PRODUCTS, Inc., 324 West 42nd Street, N. Y. C.

October 21, 1933
Changeable Sign Letters

CHANGEABLE SIGN LETTERS are widely used by theatres in the marquee and have proved especially popular, because of the flexible manner in which they permit billing of a current or coming attraction. Changeable sign letters are generally made of cast aluminum with the letter part cut out. When used on the marquee these letters can be moved to make an attractive announcement. They are obtainable in large and small sizes and, in addition, numerals of the same character are also available.

Ben Adler Signs, Inc., 5119 Kimbark Avenue, Chicago, Ill.
Crystallite Products Corporation, 1708 Standard Avenue, Glendale, Calif.
Frieldy-Vonhardt Company, Inc., 276 Mather Street, Chicago, Ill.
Metal Products, Inc., Milwaukee, Wis.

Change-Overs

A DEVICE for changing from one projection machine to another or from projector to stereopticon which is accomplished by pressing a button.

Atraco System, 3510 Greensward Rd., Los Angeles, Calif.
Basson & Stern, 749 E. 32nd Street, Brooklyn, N. Y.
Dowser Manufacturing Company, 225 Broadway, New York City.
Easamay Electric Manufacturing Company, 323 South Wabash Avenue.
Gurrie & Bartha, 1042 S. Wabash Avenue, Chicago, Ill.
International Projector Corp., 104-96 Gold Street, New York City.
U. S. Electrical Tool Co., 248-96 West Sixth Street, Cincinnati, Ohio.

Choppers, Ticket

Refer to TICKET CHOPPERS

Cleaners, Film

Refer to FILM CLEANING MACHINES

Cleaning Compounds

THEATRE REMODELING and rejuvenation go hand in hand with a general clean-up, to which houses are periodically subjected. In this connection cleaning compounds are available for use, not only for the exterior of the house, but for cleaning painted surfaces, marble, tile, terrazzo and mosaic. These latter materials, much in use in theatre buildings, may be brought back to a pleasing state of newness through the use of proper detergents.

Skour-Nu, Inc., 158 West 2nd Street, New York City.

Composition Flooring

MANY PARTS of a theatre especially call for a floor covering other than woven materials, and often composition flooring may adequately take the place of expensive tiles, terrazzo, etc. Indeed, in some of the most elegant theatres, the new types of composition flooring, which is now made in raised sections and patterns suggestive of tile and other kinds of mineral flooring, have been effectively adopted.

Composition flooring is made by a number of companies specializing in this product, and all have their own processes. It may be said, however, that the basic materials are cork or rubber, and natural gums. For the coloring is added color pigments according to the design. The resulting mass is attached to burlap backing. Composition flooring comes in varying thicknesses, depending on the use to which it is to be put, and it may be especially designed.

Bonded Floors Company, Inc., Kearny, N. J.
Imperial Floor Company, 59 Haisend, Rochester, N. Y.

Condensers (Lenses)

CONDENSERS are single glass lenses, unmounted. They are made in various diameters from 2½ inches to 8 inches in diameter; the 4½ inches diameter and the 8 inches diameter being used mostly in motion picture work. The condenser is located in the front end of the lamphouse to gather the rays of light from the light source, and bend them, or condense them into a spot of light on the aper-

American Seating Company

Makers of Dependable Seating for Theatres and Auditoriums

General Offices: Grand Rapids, Michigan

Branches in All Principal Cities
Disinfectants, Perfumed

The necessity of eliminating disagreeable odors in a theatre has led to the development of disinfectants which not only serve to eradicate the odors but leave in the room a delightful perfume fragrance.

A deodorant which acts as a solvent for the scale forming in urinals and toilets, is also obtainable.

Hewes Gotham Co., 530 W. 47 St., New York City.
The Huntington Laboratories, Inc., Huntington, Ind.
Rochester Germicide Company, Inc., Rochester, N. Y.
Ward Electric Company, 426 12th Street, Long Island City, N. Y.

Draperies

Refer to STAGE SCENERY AND DRAPERIES

Driers, Hand

Refer to HAND DRIERS

Drinking Cups, Paper

The paper drinking cup, in its handy container, is an adjunct to the sanitary equipment of a theatre. In some instances containers are included in the cost of the cups. Where it is necessary to buy a container, the price will range from about 3/4 up.

Lilly-Tulip Cup Corporation, 222 E. 42nd Street, New York City.
Ideal Cup Corporation, 217 N. Wells Street, Chicago, Ill.

Drinking Fountains

Eighteen drinking fountains about evenly divided between the wall and pedestal type are installed in just one metropolitan theatre alone. While the house is one of the country’s largest houses, the drinking water facilities provide daily emphasize the importance of this feature in any theatre.

Drinking fountains should be placed as conveniently as possible for the patron entering and leaving the theatre. In small houses at either end of foyer is a place frequently used. Whether the wall or pedestal type fountain is used depends upon space available, the wall type being used where space conditions are more limited. The wall type is designed with special decorative and illuminating features.

In the finer theatres drinking fountains form an integral part of the decorative scheme of the theatre, being designed in harmony with the balance of the surroundings and in conformity with the architectural treatment of the house.

Batchelder: Wilson Company, 2633 Artesian, Los Angeles, Cal.
Century Brass Works, 962 N. Illinois Street, Belle-
vile, Ill.
the Crane Company, 856 E. Michigan Avenue, Chi-
icago, Ill.
General Electric Company, 1 River Road, Schene-
tady, N. Y.
Rondelet Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Standard Sanitary Manufacturing Company, Besse-
er Building, Pittsburgh, Pa.

Earphones

Earphones consist of sound receivers attached to head bands and means for connection of the receivers to the main sound system of a theatre so that persons who are hard of hearing may hear the sounds of the picture as well as a normal person. These systems for the hard-of-hearing have made the talking picture as much of a source of entertainment to the person with impaired hearing as the silent picture was before, and through the device, the partially deaf person has been retained as a patron of the motion picture theatre.

The Fortophone Corporation, 535 Fifth Avenue, New York City.
Hearing Devices Corporation, Times Square Building, New York City.
Mears Radio Hearing Device Corporation, 45 W. 34th Street, New York City.
Sceptre Corporation, 19 West 44th Street, New York City.
Western Electric Company, 250 W. 59th Street, New York City.

Effect Machines

Effect Machines are an integral part of motion picture exhibition, especially when a policy of stage shows has been adopted. The effects in lighting which may be obtained are almost phenomenal, are always a source of curiosity and pleasure on the part of the public. There is a wide range of prices on these machines, depending upon the effects desired. There is also a new product which not only produces the usual effects but a wide variety of others.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenner Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
Chicago Cinema Equipment, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
Kiegle Brothers, 321 W. 59th Street, New York City.

Electric Measuring Instruments

The development and improvement in theatre lighting and projection have thrown onto the shoulders of the electrician, as well as the projectionist, many responsibilities. At their command are factors which make or break the show. With modern switchboards to control, emergency lighting plants, motors, generators, arcs, dimmers, transmitters, magnetic appliances and many other involved and sensitive electrical instruments, it involves on the theatre to provide adequate equipment for their correct operation. In the list of necessary measuring instruments are ammeters, voltmeters, vacuum tube testers and the like. All these and others tend toward improving lighting.

Amithor Testing Instrument Co., Inc., 309 Johnston Street, Brooklyn, N. Y.
General Electric Company, 1 River Road, Schenec-
tady, N. Y.
Heyer Products Company, Inc., 197 Grove Street, Bloomfield, N. J.
Weston Electrical Instrument Company, Waverly Park, N. J.

Booth, Stage and Orchestra Equipment

When buying new equipment for your remodeling job, it will pay you to consult us. We manufacture a complete line of booth accessories—Simplex parts—cabinets—automatic re-
winds, tables, effect machines, arc and flood spotlights, bourgeois lights, stage towers, and the most complete line of music stands available anywhere. CCE products are sold by every reputable supply dealer in the United States and Canada. Investigate!

CHICAGO CINEMA EQUIPMENT CO.
1730 N. Springfield Avenue, Chicago, Illinois

WRITE FOR CATALOG

ROTACOLOR

Rotacolor is a 400 watt Mazda spotlight with an electric motor-driven 6-color wheel which produces colors every ten seconds. Self-starting motor; 4½" condenser: adjustable size spot or flood; includes combination suspension bracket and support base. Compact and easy to install—just plug into any convenient receptacle. For AC current, $16.00 less base. For DC current, $25.00 less base. With your tabby displays and theatre with Rotacolor.

COOLS the film, prevents buckling and distortion by draw-
ing a stream of air from the interior of the hood for the lamp side of the projector. Improved features comprise a 3 point ball bearing mounted in the bracket, and shutter frame- ing plus lens framing handles, which are easily accessible at a cost of machine. Easy to install, no vi-
bation, does not interfere with operation of fire shutter or from-
ing of film. Your dealer will gladly demonstrate.

IMPROVED REAR SHUTTER
Electric Fans

This term is used to designate fans ranging in size from 5 to 16 inches, which are usually portable and are made in both oscillating and non-oscillating types. They are operated by connection to the light socket. Prices range from $5 to $35. Ceiling fans are also often desirable in theatres not well equipped for good ventilation.

Century Electric Company, 1806 Pine Street, St. Louis, Mo.

General Electric Company, 1 River Road, Schenec-
tady, N. Y.

Robbins & Meyers Company, Springfield, O.

Wagner Electric Corporation, 660 Plymouth Avenue,
St. Louis, Mo.

Western Electric Company, 50 Church Street, New
York City.

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Engineering Service

The advent of sound pictures, with all the attendant problems and requirements has necessitated a special kind of engineering service. Men engaged in such works are usually known as consulting engineers and are qualified to act in an advisory capacity on electrical and acoustical problems as well as to supervise sound installations and operation.

Kansas City Sound Service Co., 130 W. 18th St.,
Kansas City, Mo.

S. S. S. S. 484 48th Street, New York City.
Theatre Supply & Service Co., 603 W. 43rd St., New York City.

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Exit Light Signs

Exit Light Signs are required by law in all theatres, the Chicago theatre building ordinance specifying them as follows: "The word 'EXIT' shall appear in letters at least six inches high over the opening of every means of egress from a theatre and a red light shall be kept burning over such a sign."

Ben Adler Signs, Inc., 5119 Kimbark Avenue, Chicago, III.

Belson Manufacturing Company, 800 Sibley Street,
Chicago, Ill.

Brenkert Light Projection Company, 7348 Saint Au-
bin Avenue, Detroit, Mich.

E. E. Fulton Company, 1018 S. Wabash Avenue,
Chicago, Ill.

Hub Electric Company, 2219 W. Grand Avenue,
Chicago, Ill.

Kiegel Brothers, 371 W. 9th Street, New York City.

Lo-Bl-Nus Signs, Inc., 2736 Wentworth Avenue,
Chicago, Ill.

Major Equipment Company, 460 Fullerton Avenue,
Chicago, Ill.

Rawson & Evans Company, 710 W. Washington Street,
Chicago, Ill.

Viking Products Corporation, 422 W. 42nd Street,
New York City.

The Voigt Company, 1745 N. 12th Street, Philadel-
phia, Pa.

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Fans, Electric

Refer to ELECTRIC FANS

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Film Cabinets

There are various types of film cabinets having storage capacity from three to twelve reels per unit of various forms of construction so that the reel is elevated or brought within grasp by the opening of the cover. They are generally of double metal wall construction, so that should one reel become ignited in the cabinet, the others are insulated from this heat, and thus saved from any damage. Some of them are constructed so that they can be ventilated to the outside by means of piping.

American Film-Safe Corporation, 1800 Washington
Boulevard, Baltimore, Md.

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Film Cabinet Stands

There are various size stands which accommodate one up to three cabinets, and hold the film cabinets so that they are more convenient as well as allowing them to be moved about more easily for cleaning or relocating purposes. Some of them also make the film cabinets more safe by holding the film cabinet at an angle so that a reel of film cannot be laid on top of it.

Belson Manufacturing Company, 800 Sibley Street,
Chicago, Ill.

E. E. Fulton Company, 1018 S. Wabash Avenue,
Chicago, Ill.

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Film Cement

A special preparation for splicing motion picture film used in theatres, laboratories and film exchanges. Film Cement sells at about 20 cents a bottle.

Bell & Howell Company, 1801 Larchmont Avenue,
Chicago, Ill.

F. B. Griffin, OaklO, WY.

Heavey Gotham Co., 520 W. 47 St., New York City.

Rogco Laboratories, 367 Hudson Avenue, Brookly,
N. Y.

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Film Cleaning Machines

A block containing pads which are saturated with a film cleaning liquid through which the film is run, dirt and grit being removed from it in the process.

Prices range from $7.50 up.

Andre DeBre, Inc., 115 W. 45th Street, New York City.

Blue Seal Products Co., 210 Wycoff Street, Brook
dale, N. Y.

Consolidated Film Industries, 1776 Broadway, New
York City.

Rex Film Renovator Mfg. Company, 73 E. Nagnen
Street, Columbus, O.

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Film Inspection Machines

Perfect projection is impossible unless the film itself is in perfect mechanical condition. Today the public demands good screen and sound results and the projectionist can accomplish this only when proper inspection has been given to the film. The film inspection machines manufactured today are adding efficiency to this work.

Andre DeBre, Inc., 115 W. 45th Street, New York City.

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Film Reels

Refer to REELS

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Film Rewinders

This device is used for rewinding films after they are run through the projectors, and are made in two general types, the bench and fire-proof enclosed type. The bench or open rewinder is made in one piece types with the dummy and geared end complete in one unit, and others are made so that they can be clamped to a bench or shelf, while some are permanently fastened by means of bolts. Some are made with plain bearings and sometimes their spindles mounted on ball bearings.

The enclosed rewinders are made in various patterns, both hand drive and motor drive models. The motor drive type is generally automatic in its operation, stopping at the end of the film or should the film break. Some are made with plain bearings and some have their spindles mounted on ball bearings. Some motor drive types also have multiple speed ranges and accommodate either one- or two-thousand foot reels. One type recently brought on the market also has a detachable grinding and polishing attachment for aiding the operator in keeping his equipment in first class shape as well as keeping his arc lamp in good working order.

Andre DeBre, Inc., 115 W. 45th Street, New York City.

Atlos Metals Works, 501 Alamo Street, Dallas, Tex.

Automatic Film Rewinder, Harrisburg, Pa.

Bass Camera Company, 179 W. Madison Street, Chi-
icago, Ill.

Bell & Howell Company, 1827 Larchmont Avenue,
Chicago, Ill.

Chicago Cinema Equipment Company, 1736 N. Spring-
field Avenue, Chicago, Ill.

E. E. Fulton Company, 1018 S. Wabash Avenue,
Chicago, Ill.

Goldfield Manufacturing Company, 2013 LeMoine Street,
Chicago, Ill.

International Projector Corp., 88-90 Gold St., New York City.

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Film Processing Machines

A device for protecting the projector from emulsion of green film. It is placed between rewinds, the film passing through the waxing machine and waxing the sprocket holes while being rewound. Prices range from $15.00 up.

Andre DeBre, Inc., 115 W. 45th Street, New York City.

Blue Seal Products Co., 260 Wycoff Street, Brook
dale, N. Y.

Consolidated Film Industries, 1776 Broadway, New
York City.

Malcom Film Laboratory, 24 W. 46th Street, New York City.

Rex Film Renovator Mfg. Company, 74 E. Nagnen
Street, Columbus, O.

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Film Splicing Machines

Equipment of this type is used mostly in film exchanges, studios and laboratories for the purpose which the name states. Smaller models are made for theatres. Prices range from $6.00 up.

Andre DeBre, Inc., 115 W. 45th Street, New York City.

Bell & Howell Company, 1801 Larchmont Avenue,
Chicago, Ill.

E. E. Fulton Company, 1018 S. Wabash Avenue,
Chicago, Ill.

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Fire Doors

Refer to FIREPROOF DOORS

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NEW FOR OLD

Transform your old chairs with our cushions for both veneered and squab seats. Not novelties, but thoroughly practical cushions which actually render comfort and beauty at reasonable cost. Chair back covers to match. We guarantee fits.

Ask us about them.

FLORENCE BEDDING CO.

SPEC. DEPT. BOX 365

FLORENCE, S. C.
Fire Extinguishers

There are four types of fire extinguishers: the one quart size hand extinguisher, containing carbon tetrachloride; the 2½-gallon soda and acid extinguisher; the 2½-gallon foam type, and the portable carbon dioxide hand type. Good ones of these types are manufactured by many companies. Instructions from fire inspectors should be carefully followed in distributing these through the theatre building. Prices range around $12.00.

American-LaFrance and Fosmite Corporation, Elmhurst, N. Y.
Fry-Fry Company, 22 Crane, Dayton, Ohio.
Harker Manufacturing Company, 121 W. Third Street, Cincinnati, O.
Inchens, Inc., Fire Equipment Corporation, W. New Brighton, N. Y.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

Fire Prevention for Projectors

Important equipment has been developed which it is said definitely prevents a film fire in the projection machine. This equipment is a safety control device, that is easily installed and which is operated on the regular line voltage. The main control unit and dowser are mounted on the cone of the lamphouse and act as the main light cut off, taking the place of the regular dowser. The dowser is operated from five distinct points of contact, covering every avenue through which a fire could start in the projector while it is in operation or at a standstill with the film in it. All contact points are very sensitive, and the dowser is instantaneous in its action, yet does not depend upon springs to actuate it.

Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.
Dine Manufacturing Company, 1049 N. Hermitage Avenue, Chicago, Ill.
N. A. N. Automatic Light Control Company, P. O. Box 207, Johnstown, Pa.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.
Rogers Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
Sentry Safety Control Corporation, 19th and Cherry Street, Philadelphia, Pa.

Fireproof Shutters

Again entering into lower insurance rates are fireproof shutters for the projection booth. Such equipment in the modern theatre has placed the patrons beyond the danger line, so to speak. These safety shutters are so constructed that they drop when film breaks. Certain designs work automatically, while others operate through a release effected by the projector. The list price of the shutters range from $9.00 up, depending on size.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
D. H. R. Cunningham, 294 University Avenue, St. Paul, Minn.
W. G. Preddy, 187 Golden Gate Avenue, San Francisco, Cal.

Fireproofing Materials

Into every factor of theatre construction, there should enter fire resisting material. Through such construction, the exhibitor is safeguarding his investment and his clientele. Fireproofing compounds have been prepared for coating scenery, draperies and curtains and other in-flammable materials. Today through the use of specially prepared wood, compounds, asbestos, cement, steel and other fire resisting material the owner may feel assured of the safety of his building.

Canvas Proofing & Striping Company, 905 W. Chicago Avenue, Chicago, Ill.
Hewes & Co. 530 W. 47 St., New York City.
Johnson-Marshall Corporation, 26 Madison Avenue, New York, N. Y.
Macomber Engineering Company, 782 Union Trust Building, Cleveland, Ohio.
Universal Gypsum Company, 105 W. Washington Street, Chicago, III.

Floor Coverings

Refer to CARPETS AND COMPOSITION FLOORING

Flowers, Artificial

Refer to ARTIFICIAL FLOWERS AND PLANTS

Footlights

Many types of footlights are made for the average theatre. They are designed in the portable type, disappearing type, and the regular kind of permanent installation. Footlights can be bought already wired for various combinations of color circuits, in single or double rows.

Frank Adam Electric Company, 3609 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Buckey Distributing Company, 7016 Euclid Avenue, Cleveland, O.
Chicago Cinema Equipment Company, 1736-1734 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 436 S. Clinton Street, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kluge Brothers, 121 W. 30th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. J. Wurlock Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Fountains, Drinking

Refer Dring DRINKING FOUNTAINS

Fountains, Ornamental

Refer to ORNAMENTAL FOUNTAINS

Furnaces, Coal and Oil Burning

Refer to HEATING SYSTEMS

Furniture, Theatre

A number of factors should guide the exhibitor in the selection of his furniture. Comfort and neatness are among the first considerations. Upholstering materials offer a splendid opportunity for accents in the color scheme of the room. Over-elaborateness and that which breathes of the gaudy should generally be avoided.

All furniture depends upon the finish. A glossy finish found on any piece cheapens the quality of the framework. It scratches easily and shows dust more readily. A soft finish is always desirable, and this holds particularly true of gold furnishing, which looks cheap unless nicely toned down.

Furniture for the men's room should always be of a heavy type, giving a manly and clubby appearance. Leather upholstery is quite proper. Women's rest room should be dainty and more genteel. Cane furniture is appropriate here.

The Ficks Reed Company, 434 Findlay Street, Cincinnati, O.
S. S. Karpen & Brothers, 635 W. 2nd Street, Chicago, Illinois.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Marshall Field & Company, Chicago, III.

Generators, Motor

This electrical device is designed to produce direct current for the arc lamp on the projection machine, spotlights or double dissolving stereopticon. It consists of an alternating current motor, directly connected on a shaft to a direct current generator. Motor generators are made for every current requirement to deliver amperages from 20 amperes to 800 amperes.

There are 20 and 30 amperes for reflecting arc lamps; 40, 60 and 80 amperes for the ordinary arcs, and 80, 100, 130 amperes and larger generators for use with high intensity lamps.

Motor generators are made in two types, the series generators and the multiple arc generators.

The series arc is for use with two pic-
Better Theatres Section

October 21, 1933

Theatre machine arcs. It is so designed that for the period of time needed to warm up the second picture machine arc, prepara-
tory to changing from one picture machine to the other, it will carry both arc lamps at the same amperage without danger of losing the light on the arc lamp on the running picture machine.

Multiple arc generators are designed and built to generate direct current for many arcs. They are used in the motion picture booths where there are two arcs on the picture machines, one or more spotlights and a double dissolving stereopticon and effect machine. The multiple arc genera-
tor correctly built, will carry the entire battery or arc lamps and various amperages. The variance in amperage is controlled by the necessary rheostats.

Century Electric Company, 1806 Pine Street, St.
Louis, Mo.
Electric Security Company, 211 South Street, Stam-
ford, Conn.
General Electric Company, 1 River Road, Schenec-
tady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleve-
land, O.
Hobart Brothers Company, Troy, O.
Ideal Electric & Manufacturing Company, Mansfield, O.
Imperial Electric Company, Inc., Ira Avenue, Alle-
geny City, Pa.
Northwestern Electric Company, 409 S. Hoyne Street, Chicago, III.
Robbins & Meyers Company, Springfield, O.
Westinghouse Electric & Manufacturing Company, East Pitts-
burgh, Pa.

Hand Driers

WHAT IS KNOWN as the sanitary hand drier for the lavatories of theatres is an electrically operated blower type of drier, through which a current of warm air evaporates the water on the hands. Driers of this type are built of cast iron with a heavy white porcelain fin-
ish with the metal parts of nickel plate. These driers stand about 46 inches high with full 360-degree swivel nozzle and are operated by a foot lever or automatic cut-off push button which turns the switch on and off.

AirDry Corporation, Groton, N. Y.
Industrial Drier Corp., Stamford, Conn.
Sani Products Company, Merchandise Mart, Chicago, Ill.

Hardware, Stage

WITH THE GROWING pop-
ularity in theatres of presentation acts a need is apparent for equipment to meet the varied physical requirements in the way of stage hardware to accomplish this purpose. The subject of stage hardware takes in many items, large and small, which are equipment essentials in the stage that is to be prepared to house a variety of acts or talent.

Under the heading of stage hardware are included such items as blocks and pulleys of all types, counterweights and ar-
rows, belay pins, cleats, curtain tracks, key-
stones and corners, pin rails, pin wire, rope, manila and wire, rope locks, sand bags, smoke pocket stage screws, trim clamps, winches, carriers for extra-large screens and horns. Steel curtains and counter-
weight rigging are also important items of the equipment in the modern stage.

Ample Stage Equipment Company, 191 Falaisey Street, New York City.
J. H. Champion Corporation, 1455 W. Austin Avenue, Chicago, Ill.
J. R. Clark, 1003 W. Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Klemm Manufacturing Corporation, 1495-55 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 707 Broadway, New York City.
Novelty Scene Studios, 404 W. 34th Street, New York City.
Robert E. Power Studios, 1723 Cordova Street, Los Angeles, California.
Tiffin Scenic Studios, Tiffin, O.
Volland Scenic Studios, 357 Cass Avenue, St. Louis, Mo.
Yale & Towne Manufacturing Company, Stamford, Conn.

Heating Devices

Refer to EARPHONES

Heating Systems

THERE ARE A NUMBER of types and arrangements of theatre heating systems, each designed to fit the individual building. One of the systems is known as the fuel-to-air method whereby the trans-
mition of the heating effect from the fuel is obtained through the intermediate proc-
esses of transmission through piping and radiators. The volumes of outdoor air entering the system are heated quickly and uniformly, producing comfortable heating and invigorating ventilation in all seasons of the year. The heating units most gen-
erally used to warm the incoming air are commonly known as unit heat generators.

American Foundry & Furnace Company, 915 E. Wash-
ington Street, Bloomington, Ill.
Grinnell Company, Providence, R. I.
P. H. McCliff Foundry & Furnace Company, Bloom-
ington, Ill.
B. F. Reynolds Company, 60 No. LaSalle Street, Chicago, Ill.
Supreme Heater & Ventilating Company, 1915 Pine Street, St. Louis, Mo.

High Intensity Lamps

Refer to LAMPS, HIGH INTENSITY

Holders, Ticket

Refer to TICKET HOLDERS

Hoods, Color

Refer to COLOR HOODS

Horn Lifts and Horn Towers

A HORN LIFT is an automatic-
ally controlled electric driven elevator 
used to raise and lower sound horns to their proper places behind the screen. They op-
erate on the hydraulic, cable and drum and screw lift principle, and when the stage is needed for acts, the lift lowers the horn down under the stage. The portion of the stage flooring directly above the lift is attached to the lift, becoming a part of it, and any stage setup located over the lift goes up with it and is ready for use the instant the lift returns to the low level.

Horn towers are structural steel towers on which the horns are fastened. These towers are generally on rubber-tired, ball 

bearing casters so that they may be moved about silently to properly locate the horns behind the screen. When the horns are not in use the towers can be pushed out of the way.

Boe Speaker Company, 1156 Dorf Street, Toledo, Ohio.
Gates Radio & Supply Company, Quincy, Ill.
Littlefield Brothers, 187 Elm Street, Cincinnati, O.
United Radio Manufacturing Company, 191 Greenwich Street, New York City.
Vallen Electrical Company, Inc., 225 Bluff Street, Akron, O.

Interior Decorations

INTERIOR DECORATION of the motion picture theatre has developed specialists in this important phase of con-
struction. These companies have made a thorough study of the type of decorative scheme best suited for audience appeal. The originality of theatre decoration has played no small part in the success of this form of entertainment so it takes the public into a new world.

Decorative Arts Co., 300 W. Austin Ave., Chicago.
Eastman Brothers Studio, Inc., 36 W. 46th Street, New York City.
Interstate Decorating Company, 1458 S. Wabash Ave-
me, Chicago, Ill.
Novelty Scenes Studios, 340 W. 41st Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
J. A. Tostenson & Company, 860 Fletcher Street, Chicago, Ill.
I. Weiss & Sons, 445 W. 44th Street, New York City.

Iron and Bronze Work, Ornamental

Refer to BRASS RAILS and ORNIMENTAL BRONZE

Labels, Film

Refer to GUMMED LABELS

Laddars, Safety

THE SAFETY LADDERS is a 
safeguard, both for the employee and the 
employee. It minimizes the risk of accidents and the possibility of becoming involved in costly law suits. The safety ladder has the approval of the Underwriters Labora-
tories. Sizes range from 3 feet to 16 feet, and the list price ranges from $9.50 to $32. Because of the rigidity of these ladders, they are time-savers.

Dayton Safety Ladder Company, 121 W. Third Street, Cincinnati, O.
Duro-Bilt Ladder Corporation, Cossacke, N. Y.
The Patent Scafoolding Company, 1500 Dayton Street, Chicago, Ill.

Lamps, Exciter

THE PURPOSE of exciter lamps is to supply the light energy which actuates the photoelectric cell. It is located in the sound head in such adjustment that its beam of light rides upon the sound track, transmitted or interrupted according to the variations of the track. It is a basic element in the mechanism of sound-on-film reproduction and should be durable and precisely adapted to the particular design of the apparatus used.

Amplex Electronic Products, Inc., 79 Washington St., 
Buckey, N. Y.
Gordon Products, Inc., 17 W. 60th St., New York City.
Hygrade Sylvania Corp., Clifton, N. J.
Lamps, High Intensity Lamps, Exciter Story

IT IS VERY encouraging, indeed, to note the many recent improvements in the high intensity lamp for moving picture projection.

With playhouses of every increasing seating capacity and consequent increase of projection range or "throw," the high intensity lamp has rapidly become a necessity with very few alternatives for light source in the larger houses.

The high intensity lamp, just a few years ago, while considered a necessity in the larger houses, was also looked upon as a rather troublesome piece of apparatus to be gotten along with because there was nothing else that could serve its purpose. But today the high intensity lamp has been perfected in such measure that it is no longer troublesome or intricate from an operating standpoint, and gives satisfactory results.

Apparatus Automatic Arc Company, 4141 Santa Monica Boulevard, Los Angeles, Cal.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Hall & Conolly, Inc., 24 Van Dam Street, New York City.
Imperial Electric & Manufacturing Co., 1926 North Orange Grove, Los Angeles, Calif.

Lamps, Incandescent, Projection

THIS TERM may be confusing as there are lamps for motion picture projection as well as lamps for spotlight, searchlight, floodlight, and stereopticon projection. Some are quite different, and each should be used in the service it is designed for.

There are two lamps made especially for theatre projection with professional apparatus. The 900 watt, 30 ampere, 30 volt lamp and the 600 watt, 20 ampere, 30 volt lamp. They cannot be used on the ordinary lighting circuit without a regulator or transformer to change the current to the correct amperage and voltage.

For portable projectors such as are generally classed as "amateur" there are several types of projection lamps in very wide use. There are the 50, 100 and 200 watt lamps for use on 115 volt circuits and the 200 and 250 watt, 50 volt lamps which are operated with a regulator.

All of these lamps are designed to project the most possible light on the screen. The 900 watt lamp produces enough light to work efficiently on throws up to 100 feet. The 600 watt lamp is used for throws shorter than 80 feet. The other lamps are for short throw work, generally with 16-mm. film.

Other lamps designed for spotlight service can be had in wattages of from 100 watts to 10,000 watts for use on 115 volt lines. The 100 and 200 watt sizes are all standard and are carried in stock. There is a standard lamp of 1,000 watts for use on 115 volt lines for motion picture projection. It is not, however, as efficient as the 30 volt type for motion picture work and is generally used for non-theatrical service.

Edison Lamp Works, Division of G. E., Harrison, N. J.
International Projector Corp., 83-96 Gold St., New York City.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 150 Broadway, New York City.

Lamps, Mazda

THE USE of the Mazda lamp has broadened in recent years, and today these lamps are used in projectors in the theaters and on stages of the studios. It has been said, and perhaps rightly, that light sells the show. Especially is this true in the cities where scores of theaters are vying with each other for patronage. In the display signs, in the strip signs, in the marquee, in the lobby and in the theatre proprer, the Mazda lamp has made the White Way, whether in the metropolitan centers or in the small towns, whiter. It is being used in the studio as well as theatre. Durably colored lamps may now be purchased with coloring on the inside, permitting the lamps to be washed.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Hall & Conolly, Inc., 24 Van Dam Street, New York City.
International Projector Corp., 83-96 Gold St., New York City.
Klieg Brothers, 321 W. 39th Street, New York City.
The J. E. McAllister Manufacturing Company, 354 W. Adams Street, Chicago, Ill.
Morse Company, Inc., 600 W. 25th Street, New York City.
W. C. Prebley, 187 Golden Gate Avenue, San Francisco, Calif.
Strong Electric Corporation, 250 LaGrange Street, Toledo, O.
S. O. S. Corporation, 1600 Broadway, New York City.

Lantern Slides
Refer to SLIDES

Lenses

FOR MOTION PICTURE THEATRE service there are projection lenses and condensing lenses. The latter are also used in projection but are placed in the lamp-house and condense the rays to a spot on the aperture. Projection lenses are objective lenses placed in the projector head.

The prime requirement of a projection lens is to give a bright, well defined picture on the screen without any distortion or color rays. These lenses are made in four sizes: Eighth, quarter, half and three-quarters (diameters, respectively, of 1 11/16, 1 5/16, 2 25/32 and 3 7/8 inches).

The one-eighth and one-quarter sizes are furnished in equivalent focii of two inches E. F., to eight inches E. F. The half-size is furnished in equivalent focii of four and

Bring On Your Tough Projection Jobs!

• To deliver an abundance of crisp, white light... silently... automatically... economically... without trouble.
• Pull every screen brilliance... depth and definition... superior projection are assured.

High Intensity Automatic Reflector Arc Lamps

For Sale by Independent Supply Dealers
The Strong Electric Corporation
2501 LaGrange St.
Toledo, Ohio
Export Office:
41 Whitehall St.
New York, N. Y.
a half inches. E. F. to ten inches E. F., and the three-quarters in equivalent foci of from six inches E. F. to ten inches E. F. There is also procurable a bifocal projection lens with a range of from one-half to three-quarters of an inch in focal length, designed to eliminate the change of lenses in shifting operation from sound to silent films, and vice versa. All the sizes named are standard. Focal lengths are determined by the size of the picture desired.

Bausch & Lomb Optical Company, Rochester, N. Y.


Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N. Y., Hugo Meyer & Company, 245 West 55th Street, New York City, Projecting Optics Company, Inc., 380 Lyell Avenue, Rochester, N. Y., Segon Bache & Company, 636 Greenwich Street, New York City, Simpson Instrument & Lens Company, 1737 N. Campbell Avenue, Chicago, Ill., Woltersk Optical Company, 872 Hudson Avenue, Rochester, N. Y.,

Lifts and Elevators for Orchestras, Organ, Stage and Horns

WITH THE ADVANCE in showmanship many new types of equipment have become factors in motion picture presentation and its supplementary entertainment. Not the least of these new factors are the lifts and elevators which play such an important part in the success of programs today. The modern theatre has this equipment.

Acme Stage Equipment Company, 191 Lafayette Street, New York City, Peter Clark, Inc., 394 W. 38th Street, New York City, Otis Elevator Co., 11th Avenue and 36th Street, New York, N. Y.,

Lighting Control Equipment

THE MODERN theatre with a well balanced and effective lighting system, has made many demands on the manufacturers of lighting control equipment. Elaborate color effects must be possible and to change the lighting and gradually merge the light from one color to another without attracting the audiences a very flexible control system is required. Even the small control systems permit the operator to produce hundreds of color shades. Generally each color group has its own master control which is cross-interlocked with the ground master wheel device. Efficient control systems are available for every size house, no matter how small or how large.


Lighting Fixtures and Decorative Lighting

WHILE LIGHTING fixtures constitute one of the outstanding features of the theatre today their style and application are obviously best determined by the individual treatment of the theatre and its requirements. It is significant, however, that a number of leading manufacturers have established special departments to give tone and atmosphere to the subject of theatre lighting and fixtures.


Lighting, Flood

Refer to FLOOD LIGHTS

Lighting, Stage, Equipment

Refer to STAGE LIGHTING EQUIPMENT

Lighting and Power Plants

EMERGENCY lighting plants are equipment designed to furnish power for supplying illumination and operating the show in the event of a failure of the local power supply. It is said that the financial loss suffered by admissions returned by a theatre through only one power failure would more than compensate for the cost of equipment of this type. In addition to financial loss, a power failure during a performance frequently results in loss of life and property through the resultant panic.

Emergency lighting plants are made in several types such as the gasoline engine type, water turbine, motor generator and battery type. In the case of the motor generator type several sources of power are provided to meet every contingency, which, together, form an interlocking type of protection.

The first source of power for the emergency lights of the theatre is the regular power supply, either from central station lines or from private generating plant. In the case of the private electric plant, if it is automatically operated, it can be so installed with an automatic transfer switch that the instant the regular supply of current fails, the private electric plant is automatically started. The electric plant then supplies the electrical needs of the theatre to the extent of its capacity. This it continues to do for as long as the regular supply is shut off. When this service is again resumed, the plant automatically stops.

The second source for the emergency, exit or hazard line circuits, is a special heavy duty glass jar storage battery, which is automatically kept charged by a motor generator set or rectifier. The capacity of the plant depends upon the total necessary load and the length of time protection is desired. The normal alternating current is fed through the transfer switch direct to the lighting lines and in the event of power failure, the batteries to the lighting lines. These batteries than supply the necessary power until the normal service is resumed, or until the batteries are discharged.

In some states the emergency, exit and hazard light circuits must be of a lower voltage than that of the normal power supply lines. In such cases, a transformer is used to step-down the supply line voltage to that of the emergency circuit voltage. The third source of supply for the emergency circuits is the motor generator set itself. In case the A.C. transformer circuit, which normally feeds the 32-volt lights, should fail the motor generator set is operated from the man power supply line and connected to the emergency exit light circuits through its battery circuit. The battery will carry the lights only as long as necessary to start the motor generator set. After the motor generator set is started the battery floats on the line.

Lights, Exit
Refer to EXIT LIGHT SIGNS

Lights, Spot
ARe MADE in arc and incandescent types for use on stage—in the booth—in cove lighting, and for head spotting. Most spotlights on the market can be used for spot lighting and for full flood. The arc types are made in sizes of 3 amperes up to 150 amperes. They come complete with stand and attachment cord and connector. Within the last year, the high intensity spot has appeared. It is an adaptation of the high intensity lamp to spot and flood lighting.

The incandescent spotlights are in sizes of from 250 watt to 2,000 watt. The sizes usually are 250, 400, 500 and 1,000 watt. The small head spots of 250 watts are used for cove lighting or spotting the head of a singer or organist. The incandescent spotlights come either with floor standard or pipe hangers for border lighting batons. In stage work spotlights are frequently banked one above the other on a stand and used for flood-lighting from the wings. Prices range from $12 to $500.

Frank Adams Electric Company, 1050 Windsor Avenue, St. Louis, Mo.
Benson Manufacturing Company, 801 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
Bremerton Light Projector Company, 7248 St. Aubin Avenue, Detroit, Mich.
Chicago Chelsea Equipment Company, 1773-1775 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Crosby Motion Picture Supplies, 311 W. 44th St., New York City.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
Harb Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kiefer Brothers, 325 W. 50th Street, New York City.
Major Equipment Company, 4045 Fullerton Avenue, Chicago, Ill.
W. G. Freytag, 1207 Golden Gate Avenue, San Francisco, Cal.
Reflectors & Illuminating Company, 1415 W. Austin Avenue, Chicago, Ill.
Westinghouse Lamp Company, 150 Broadway, New York City.
Wm. Wurlirch Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Lobby Decorations
Refer to INTERIOR DECORATIONS

Lobby Display
An attractive lobby is a boon to business. To conform to the beauty in lobby decoration, colorful and attractive lobby displays have been created. Automatic poster displays in polished bronze are constructed for convenient display of standard stills and photographs, featuring current and coming attractions. Art glass today is advantageously used, making a striking and effective display. Many artistic endeavors have been directed toward the lobby with the result that today few shoddy lobbies greet the patron.

American Display Corporation, 475 10th Avenue, New York City.
Davis Bulletin Company, Lock Street, Buffalo, N. Y.
The Goldman Co., 710 S. Clark St., Chicago, Ill.
Shimer-Roemer Corp., 600 West Van Buren Street, Chicago, Ill.

Lobby Display Frames
Lobby advertising is an obviously effective business stimulant and in this connection the use of lobby display frames easily ranks first in appearance. With the effective display frames now available it is possible not only to obtain a maximum advertising value from their use but also to add materially to the appearance of the lobby. The front of the theatre may now be "dressed up" in excellent fashion with these frames. In the case of new theatres it is common practice to design lobby frames in conformity with the architectural style of the house.

American Display Corporation, 475 10th Avenue, New York City.
Igoe-Roemer Corp., 600 West Van Buren Street, Chicago, Ill.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
S. Markendorf Sons, Inc., 159 W. 22nd Street, New York City.
Northern Theatre Supply Company, 19 Glenwood Avenue, Minneapolis, Minn.
Sterling Pictorial Service, 151 W. 46th Street, New York City.

Luminous Signs
Refer to SIGNS, DIRECTIONAL

Machines, Pop Corn
Refer to POP CORN MACHINES

Machines, Ticket
A motor driven device for dispensing tickets which are automatically registered as to the number of each denomination sold. These machines are made in two unit, three unit, four unit and five unit sizes. A two unit will dispense two tickets of different denominations such as children and adults. Each unit is controlled by a series of five buttons, making it possible to sell from one to five tickets.

Arcus Ticket Company, 548 N. Ashland Avenue, Chicago, Ill.
General Register Corporation, 81 Prospect Street, Brooklyn, N. Y.
Standard Ticket Register Corporation, 1000 Broadway, New York City.

Marquees
Refer to CANOPIES, THEATRE

Mazda Lamps
Refer to LAMPS, MAZDA

Mazda Regulators
This is an electrical device for changing 110 volt or 220 volt current to 30 volt, 30 amperes current for use with 900 watt incandescent projection lamps.

The Garver Electric Company, Union City, Ind.

Motor Generators
Refer to GENERATORS, MOTOR

Motors, Projector
Motors for projection machines are usually 110 volts, 25 to 60 cycles and have 1/10, 1/8 or 1/6 horse power. They may be obtained with variable speed adjustments giving a range of speeds from 150 r.p.m. to 4000 r.p.m.

Bodine Electric Company, 255 W. Ohio Street, Chicago, Ill.
Fidelity Electric Company, 501 Arch Street, Lancaster, Pa.
Puck Television Corp., 115 W. 45th Street, New York City.

It's not only what they see... but HOW they see it!

How your patrons see your attractions is becoming increasingly important.
With the return of better times, audiences are more critical—harder to satisfy.
Clear sharp pictures, with even definition right to the very edge of the screen are the kind your patrons expect—the kind you can give them with Super-Cinephor Lenses. The patented B & L Condenser system increases the amount of light that reaches the screen and gives a brightness to your features that audiences like.

Super—Cinephor
Remember—Just one more patron a day pays for a Super-Cinephor in a year.
Free booklet sent on request.

BAUSCH & LOMB OPTICAL COMPANY
679 ST. PAUL STREET
ROCHESTER, N. Y.
Better Theatres Section

Superior Projector

Music Stands

Music stands are made in a number of styles, from those of simple design for smaller houses to more pretentious and ornamental ones for the elaborate theatres.

J. H. Champion Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Chicago Cinema Equipment Company, 1756-1754 N. Springfield Avenue, Chicago, Ill.
Kleinmann Manufacturing Corporation, 1655 W. Austin Avenue, Chicago, Ill.
Kling Brothers, 35, W. 50th Street, New York City.
The Liberty Music Stand Company, 1900 E. 116th Street, Cleveland, Ohio.

Novelties, Advertising

Refer to Advertising Novelties

Orchestra Lifts

Refer to Lifts and Elevators for Orchestra, Organ and Stage

Organs

Aside from detail considerations, the important thing to bear in mind in the purchase of a theatre organ is whether or not the instrument is designed and built to meet theatre requirements. Demands upon an organ to be used in a theatre are not for a church, for example, are obviously at variance. The result is that organs for theatres are built along exacting lines, expressly for the work they are intended to perform.

Geo. Kline & Sons, Inc., 4016 N. Union Boulevard, St. Louis, Mo.
W. W. Kimball Company, 306 S. Wabash Avenue, Chicago, Ill.
The Link Organ Company, Binghamton, N. Y.
Page Organ Company, 519 N. Jackson Street, Lima, O.
The Rudolph Wurlitzer Company, 121 E. Fourth Street, Cincinnati, O.

Organ Blowers

The organ blower is an important piece of equipment, and is manufactured in sizes suitable for organs of all types. They may be obtained in units ranging from 1/6 h.p. to 75 h.p., which are multi-stage, multi-pressure machines. These machines are made so as to give the proper wind supply for the size organ for which it is desired.

Spencer Turbine Company, Hartford, Conn.
Zebyrr Electric Organ Blower Company, Orville, O.

Organ Lifts

Refer to Lifts and Elevators for Orchestra, Organ and Stage

Organ Slides

Refer to Slides

Paint, Plastic

Refer to Plastic Paint

Paint, Screen

A paint for refining a screen surface. This paint comes in flat white and metallic. Five pounds of flat white is sufficient to coat a 9x12 screen with two coats. Prices range from $1.75 to $3.50.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
Hewes Gotham Co., 520 W. 47 St., New York City.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

Panel Boards

With lights playing such a prominent part in the operation of a theatre, the theatre owner must look to his lighting equipment for consistent service. The panel board with its multi-circuits and its easy accessibility gives to the theatre a lighting system which is endurable, elastic and efficient.

Frank Adam Electric Company, 3505 Windsor Avenue, St. Louis, Mo.
Belton Manufacturing Company, 800 Sibley Street, Chicago, Ill.
The Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hoffmann-Soons, 387 First Avenue, New York, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Major Equipment Company, 4601 Fullerton Avenue, Chicago, Ill.
Metropolitan Electric Mfg. Co., East Avenue & 14th Street, Long Island City, N. Y.
The Trumbull Electric Manufacturing Company, Plaistowville, Conn.

Paper Drinking CUPS

Refer to Drinking CUPS, PAPER

Paste, Poster and Labelling

Lending to efficiency in a theatre organization is a prepared wheat powder, which, when mixed with cold water, mixing easily and offering an adhesive paste for all types of poster billing.

Hewes-Gotham Co., 520 W. 47th Street, New York City.
Arthur S. Hoyt Company, 90 Broadway, New York City.

Peanut Roasters and Popcorn Machines

Refer to Pop Corn Machines

Perfumed Disinfectants

Refer to Disinfectants, Perfumed

Perfumes and Perfumers

Disagreeable odors are unfortunately a usual concomitant of crowds, particularly in such compact enclosures as the motion picture auditorium. These odors may be effectively eliminated by the use of highly aromatic perfumes, method of diffusion is the simple one of which are diffused throughout the air. One placing the perfume in decorative cones, resembling a vase, at various places along the walls. These cones are made of clay and readily absorb the perfume, which may be said to saturate the cones, and the odor radiates from the latter to quite a large area beyond.
Another widely used method is to spray the air with a perfume at suitable intervals. A tripe less simple and perhaps more effective method is that of placing perfume in a disseminator located at the ventilating fan so that the evaporated liquid or solidified perfume will carry its fragrance through the auditorium along with the fresh air.

Hewes-Gotham Co., 526 W. 47th St., New York City.
The Huntington Laboratories, Inc., Huntington, Ind.
West Disinfecting Co., 42-46 Barn St., Long Island City, N. Y.
Faz Company, Professional Bldg., Wallingford, Conn.

Photoelectric Cells

The theoretical functions of the photoelectric cell in sound installations is to transform light into electrical energy in the reproduction of sound-on-film.

Amplex Electronic Products, Inc., 526 Madison Avenue, New York City.
Arturan Radio Company, 255 Sherman Avenue, Newark, N. J.
Cable Radio Tube Corporation, 84-80 North Ninth Street, Brooklyn, N. Y.
Continental Electric Products, Inc., at Charles, Ill.
Dovac Radio Tube Corporation, 509 Furman Street, Brooklyn, N. Y.
G-M Laboratories, Inc., 1231-33 Belmont Avenue, Chicago, Ill.
Hermance, De Vry Company, 1111 Center Street, Chicago, Illinois.
Hygrade Sylvania Corp., Clifton, N. J.
International Projector Corp., 88-96 Gold St., New York, N. Y.
Lumotron Vacuum Products Division, General Scientific Corporation, South 6th Avenue, Chicago, Illinois.
Marvin, Radio Tube Corporation, 76 Court Street, Irvington, N. J.
Western Electric Company, 250 West 57th Street, Milwaukee, Wis.

Pipe Organs

Reprinted from ORGANS

Plastic Paint

Plastic Paint is extensively used for decorating auditorium walls, lobbies and foyers of theatres. With this paint almost any sort of rough texture can be developed from the most refined stipple to the shaggiest Spanish palm finish. Sand swirl, two-tone and other effects can also be obtained in a number of colors and color combinations.

Plastic paint comes in the form of a white powdery application it is mixed with water; sometimes, also, with coloring matter. It may be tinted with dry colors before application, or the plastic paint may be sized and then glazed with an oil glaze tinted with oil colors. It may be applied on any type of surface and when thus properly applied and treated it can be washed from time to time with soap and water.

Architectural Decorating Company, 1000 S. Jefferson Street, Chicago, Ill.
Architectural Plastering Company, 638-26 First Avenue, New York City.
The Grinnell Co., 531 W. 37th Street, Boston, Mass.
Hewes-Gotham Co., 526 W. 47th St., New York City.
H. B. Wright's Sons Company, Hamden, Conn.

Plumbing Fixtures

Every part of the theatre should be in keeping with the general architectural beauty of the theatre. Also, those parts of construction which are under cover of plaster and other exterior coverings must meet the requirements of building codes. The value of hidden fittings of high quality cannot be too strongly stressed as a factor in efficient and economical theatre operations. Included in these specifications are plumbing fixtures, both exposed and concealed.

Plumbing fixtures play an important part, both in the decorating scheme of a theatre and the cost of insurance. They should, therefore, be investigated by the theatre owner, remembering that they may be had in both white and in colors, and with various distinguishing sanitary features.

The Crane Company, 836 S. Michigan Avenue, Chicago, Ill.
Kohler Company, Kohler, Wis.

Portable Projectors

PORTABLE PROJECTORS are motion picture projection machines which are designed to be set up only temporarily and not for permanent installation in a regular theatre, as a rule, although used there. They are particularly adapted for use in schools, clubs, etc., and may be obtained for installation in connection with leading makes of sound equipment or with sound apparatus built in. There is a model with a heavy pedestal for permanent installation.

Semi-portable projectors are standard motion picture machines which may be utilized for either temporary or permanent installations. That is to say, these machines, while sturdily constructed, are comparatively light in weight and may be moved from room to room or from one building to another. Specially designed carrying cases are also provided at slight additional cost for convenience in transporting for longer distances. For permanent installations, the model with the heavy pedestal no doubt has its advantages. Sound apparatus specially constructed for portable machines is available. Also available are sound-on-film unit projectors of portable type for both 35-mm. and 16-mm. film.

The Ampico Corporation, 545 Fifth Avenue, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
The Cincinnati Time Recorder Company, 1731 Central Avenue, Cincinnati, Ohio.
Andre Debray, Inc., 115 W. 45th Street, New York City.
Herman A. De Vry Company, 1111 Center Street, Chicago, Illinois.
The Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
Herman A. De Vry Company, 1111 Center Street, Chicago, Illinois.

Poster Lights

These are tubular shaped reflectors to be fastened to the poster frame for illuminating poster displays. They come completely wired, with bracket for attaching. Prices range from $16 up.

Kiegal Brothers, 321 W. 50th Street, New York.
Power Plants
Refer to LIGHTING AND POWER PLANTS

Projection Booths and Equipment

The projection room, or booth, because of the fact that it is one of the nerve centers of the motion picture theatre, is becoming standardized. Not in size, naturally, but in general construction, and the high standard of equipment, etc. The projection booth, because of the very nature of the purpose it serves, must be fireproof and ideally ventilated. Though standardized in the general meaning of the word, the booth, in its placement, construction and equipment, should have individual treatment for each theatre. The skilled projection engineer should be consulted on this vital phase of motion picture presentation.

There are many things to keep in mind in the purchase of projection room equipment. Certain parts of this equipment must conform to the building codes, it must be practical, it must satisfy the projectionist and it must lend itself to better projection. It is wise in a majority of instances to consult a skilled projectionist before purchasing this equipment, for his knowledge of completeness and product is broad. The projection booth today is an efficiency room with an expert in charge, and the equipment purchaser should be selected with that in mind.

The design and layout of the projection room should have the careful attention of the architect or builder at the time the plans for the theatre are being prepared. The co-operation of projection machine manufacturers or their distributors can profitably be called into use in the planning of a projection room and in considering its equipment. A number of instances are known where the design of the projection room, regraded to last-minute consideration by the architect or owner, has necessitated expensive remodeling when it has been found that beams and other constructional features made proper projection impossible.

The desirable projection room may vary in size but to accommodate two projectors, it should be at least 15 feet by 10 feet, with 12 foot ceiling. This size will also care for a spotlight and slide dissolver. By all means toilet facilities should be provided and a shower both is highly desirable.

For construction, a floor of 6 inch cement slab is recommended with 4 inch tile wall. Doors, windows and casings should be of steel. There should be two entrances to the booth. A room adjacent to the booth, at least 8 by 8 and well ventilated should be provided for the generator. It is important that in the event of fire the flame or smoke be kept out of the auditorium and for this reason the aperture on the front wall of the booth should be lined with steel and fitted with steel covers which will automatically drop when a fusible link melts that is over each projector, releasing the aperture covers.

Better Theatres Section
October 21, 1933

While thousands of dollars are frequently spent in many other departments of the theatre an apparent indifference to the importance of the best possible projection has been shown by too many theatre owners in the past. Fortunately, this attitude is undergoing a very marked change and projection is beginning to receive due attention.

The motion picture theatre, despite the many trimmings connected with its construction today, offers to the public as its chief attraction the film story on the screen. Even sound has not made clarity of image less important. That the projected image should be as bright and steady as it is possible to produce by modern machinery and engineering skill goes without saying.

One of the handicaps to the securing of proper projection in the past has been in the delay given this phase of the theatre to the time plans for the house are made. In a measure responsibility for this may be placed with the architect who, in his desire to create a palace of beauty and grandeur has apparently failed to consider that such facilities are without purpose unless the thing which the public pays its money to see—the picture on the screen—is of a quality to produce the highest type of entertainment.

It is not the desire nor the intention here to go into any technical details concerning projection machines. It is rather aimed in these columns to impress upon the exhibitor who is not already alive to the fact that projection in his theatre should have his keenest attention. The picture is the attraction practically always and any skimping in its quality ultimately will be reflected in decreased receipts.

Baird Motion Picture Machine Company, 31 E. Runyon Street, Newark, N. J.
Cossackie Holding Corporation, Cossackie, N. Y.
André Debrice, Inc., 115 W. 45th Street, New York City.
Enterprise Optical Manufacturing Company, 441 W. 43rd Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, III.
International Projector Corporation, 90 Gold Street, New York City.
The National Theatre Supply Company, 92-96 Gold Street, New York City.

Projection Machines

Projectors here referred to are the standard non-portable machines designed for permanent installation, usually in theatres. It is the expressed belief of theatre owners and projectionists that practically ideal projection is possible with equipment available at present, provided it is in the hands of a competent operator. Modern projection machines are the result of many years of improvement and development to meet the ever-growing requirements for the best possible screen results.

Noticeable in the latest developments are the efforts of the manufacturers to keep abreast of the exacting requirements for projection in conjunction with sound reproduction. A type of shutter designed to eliminate the heat from the film and to provide air currents tending to draw dust and dirt from the film, are among the latest developments.

All late model standard projectors are either constructed specially for sound picture projection or are readily adapted to any make or model of sound apparatus, either for sound-on-disc or sound-on-film.

The latter method, due to greater thickness and density of film requires the use of much more amperage at the arc and this factor has been met with lamps and lamphouses of greater illumination capacity. Also the use of the perforated sound screen has to a very great extent added to the necessity of greater illumination. Moving picture projectors are now constructed more accurately and sturdily than ever before due to the more exacting requirements of talking picture projection and greater area of picture surfaces.

CETRON PHOTO CELLS WILL IMPROVE YOUR SOUND

Before blaming your amplifier, if your sound is not right, try a pair of CETRON Cells. The results will amaze you. More tone! Greater volume! Longer life!

CETRON Cells have so thoroughly proven their superiority to the extent of being adopted by many manufacturers and hundreds of distributors as standard equipment. Order a pair of CETRON Cells today from your local independent theatre supply dealer.

SATISFACTION GUARANTEED
CONTINENTAL ELECTRIC CO.
St. Charles, Illinois, U. S. A.

No machine is stronger or more efficient than its parts. Replacements in projection machines are a more important phase of showmanship today than ever before, with the constantly growing demands of both the industry and the public for the best possible projection of motion pictures. Concerns dealing in parts for projection machines have their experts and the wise exhibitor gets their opinion.

Chicago Cinema Equipment Co., 1736-38 No. Springfield Avenue, Chicago, III.
Cossackie Holding Corp., Cossackie, N. Y.
Crown Motion Picture Supplies, 31 W. 44th St., New York City.
Forshay Engineering Company, 129 So. Clinton Street, Chicago, III.
Patentline & Company, 327-29 So. Market Street, Chicago, III.
E. E. Fulton Co., 1018 S. Wabash Avenue, Chicago, Ill.
Halsey Reliance Corporation, 29 Glenwood Avenue, Minneapolis, Minn.
Golde Manufacturing Company, 1013 Le Moyne Street, Chicago, Ill.

Projection Machine Parts
Gourcie & Bartel, 1018 S. Wabash Avenue, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
Sam Kaplan Mfg. & Supply Company, 729 Seventh Avenue, New York City.
Lasselle Machine Works, 160 N. Wells Street, Chicago, Ill.
Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee, Wis.
The National Theatre, Supply Company, 92-96 Gold Street, New York City.
Precision Machine Company, 368 Milwaukee Street, Chicago, Ill.
S. G. S. Corporation, 1609 Broadway, New York City.

Projects, Advertising

EXPLORATION IN THE theatre lobby by means of an advertising projector using trailers from current or forthcoming attractions is a means of theatre publicity that is growing in popularity. Projectors for this purpose are available together with a trailer service. By means of recessing the screen daylight projection has been made possible. Continuous and automatic action is a feature of many of the advertising projectors now available. They may be had with or without facilities for sound.

Excalibur Illustrating Company, 225 W. 56th Street, New York City.
Geier & Babin, Inc., Troy, N. Y.
Holmes Projector Company, 1315 Orchard Street, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
RCA Victor Company, Photophone Division, Camden, N. J., and 415 Fifth Avenue, New York City.
Yankee Sales Company, 416 Sixth Avenue, North Troy, N. Y.

Public Address Systems

PUBLIC ADDRESS SYSTEMS provide a means of electrically amplifying the voice. The microphone picks up the going to the original sound waves, these "words" are carried through amplifiers to the speakers, where they are transformed into their original physical form as sound waves, only now of much greater intensity than when merely created by the human vocal mechanism. Public address systems are used principally in the theatre for announcements, though it is adaptable to many related purposes. Microphonic attachment may be made at several points in the system, making its function available to the manager in his office as well as back-stage.

GORDOS AMPLIFIER TUBES

Featuring the new carbon plate, having rigid six point support insuring maximum efficiency. Complete line of power tubes, rectifier tubes and photo-cells.

Inquiries Invited

GORDOS PRODUCTS COMPANY
17 W. 60th St., N. Y. C.
Rheostats
AN IMPORTANT ITEM OF PROJECTION EQUIPMENT IS THE RHEOSTAT. A rheostat may be described as a resistor provided with means for varying resistance (opposition). The resistance may be varied by having a contact lever or slider moved over a number of stationary buttons or segments between which sections of the rheostat are connected, by compressing a number of carbon or graphite disc or parts, by using a number of levers or knife-switches for cutting in and out resistance.

Charles Bessler Co., 131 E. 23rd Street, New York City.
Culter-Hammett, Inc., Milwaukee, Wis.
General Electric Company, 1 River Road, Schenec
tady, N. Y.
The Hertnan Electric Company, 12600 Elmwood Ave
ue, Cleveland, O.
Hoffman-Soons, 387 First Avenue, New York City.
International Projector Corp., 85-96 Gold St., New
York City.
Kieler Brothers, 33 W. 99th Street, New York City.
Metropolitan Electric Mfg. Co, East Avenue & 14th
Street, Long Island City, N. Y.
Ward Lock Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Mfg. Co., East Pittsburgh,
Pa.

Rigging, Stage
Refer to HARDWARE, STAGE

Safes, Box Office
THIS IS A SAFE ANCHORED INSIDE THE BOX OFFICE INTO WHICH THE CASHIER MAY DROP SILVER COINS AND BILLS AS RECEIVED FROM PATRONS BEYOND WHAT IS NEEDED FOR PROVISION OF MAKING CHANGE. THIS TYPE OF SAFE HAS BEEN DEVELOPED AS A RESULT OF THE MANY "STICK-UPS" OF THEATRE BOX OFFICES IN WHICH THE ROBBER HAS OBTAINED RECEIPTS RUNNING INTO SEVERAL THOUSAND DOLLARS. IT IS WIDELY USED IN SEVERAL OTHER TRADES, THE IDEA, IN BRIEF, BEING THAT WITH THIS TYPE OF SAFE IN THE BOX OFFICE A THEATRE IS LIKELY TO LOSE ONLY THE AMOUNT WHICH IT IS KEEPING EXPOSED FOR MAKING CHANGE.

Box office safes are made of steel and provided with a slot into which surplus receipts are placed as received, or are equipped with a chute through which the surplus receipts may be dropped. Safes of this type usually make possible the lowest rates of burglary insurance.

Glimite Foundries Corporation, Rockford, Illinois.
Herding-Hall Marvin Safe Co., 400 Broadview, New
York N. Y.

Sanitary Specialties
THE THEATRE IN ITS MODERN CLOTHES, AND TO MEET LOCAL HEALTH BOARD REGULATIONS, MUST ADOPT A STRICT POLICY OF SANITATION. SUCH A POLICY ENCOMPASSES PERSONAL RONAGE AND WHAT IS JUST AS IMPORTANT, IT WILL ELIMINATE COMPLICATIONS WITH LOCAL AUTHORITIES.

Arthur Beck Chemical Manufacturing Company, 4740
Bernard Street, Chicago, Ill.
Ceco Company, Inc., 636 3rd Avenue, Long Island
City, N. Y.
Huntington Laboratories, Inc., Huntington, Ind.
U. S. Sanitary specialties Company, 435 S. Western
Avenue, Chicago, Ill.

Scenery, Stage
Refer to STAGE SCENERY AND DRAPERIES

Scenic Artists Service
SOMETIMES AN EXHIBITOR IS IN NEED OF SOMEONE TO PAINT A FRONT DROP OR CURTAIN, OR DO SOME SPECIAL BUILDING AND PAINTING OF SETS FOR A STAGE PROLOGUE. THERE ARE SEVERAL REPUTABLE FIRMS THAT MAKE SPECIALTY OF THIS KIND OF WORK. THEY WILL DESIGNS AND DECORATE THE SET TO SUIT THE EXHIBITOR'S NEEDS AND OFTEN WILL RECOMMEND LIGHTING COMBINATIONS THAT WILL DO A LOT TO INCREASE THE BEAUTY OF THE SET.

Philip Gell Studios, 10 W. 47th Street, New York City.
National Scenic Studios, 391 W. 41st Street, New
York City.
Tiffin Scenic Studios, Tiffin, O.
Vollmar Scenic Studios, 3737 Cass Street, St. Louis,
Mo.

Schools
THEATRE MANAGEMENT AND THEATRE ORGAN PLAYING ARE TWO DIFFERENT PROFESSIONS. BOTH HAVE BECOME HIGHLY SPECIALIZED. THE MANAGER MUST BE TRAINED IN ADMINISTRATION, DUTIES, AND THE ORGANIST MUST BE ABLE TO DRAMATIZE THE MUSIC TO COMPANY THE SCREEN ATTRACTIONS.

THE Del Castillo Theatre Organ School, 203 Massa
chusetts Avenue, Boston, Mass.
New York Institute of Photography, 10 W. 33rd
Street, New York City.
RCA Institute, Inc., 31 Varick Street, New York
City.
Theatre Managers Institute, 325 Washington Street,
Emlira, N. Y.

Scenes
THERE ARE THREE TYPES OF SCREENS FOR MOTION PICTURE PROJECTION, METALLIC SURFACE, WHITE SURFACED AND BEADED SURFACE. SOUND SCREENS ARE PERFORATED TO PERMIT THE INSULATION OF THE SOUND WAVES FROM THE HORNS BEHIND.

The metallic surfaced screens are built in various finishes, from a smooth surface to a heavy pebbled surface. The smooth surfaced screen has a distinct reflectiveness characteristic, while the heavy pebbled surfaces diffuse the light. In wide houses, the best image is obtained on the latter type. Metallic surfaces, as a rule, are built to fit the requirements of each house.

Fluorescent or diffusing type screens in most cases are used with high intensity projection. Screen surfaces are made to meet the requirements of mazda, reflecting arc, regular arc and high intensity projection. Prices of screen range from 50 cents to $2 per square foot.

Screens for sound pictures are used with most sound apparatus. They differ from silent screens in that they are porous. When the horns are located behind the screen, a tightly woven canvas would retard or muffle the sound. These screens are perforated or otherwise made porous. Some are coated with a silver finish and are constructed to lace into a frame.

The Del Screen Company, 2715 N. Crawford Avenue,
Chicago, Ill.
Reedley & Mattison Company, Amherst, N. Y.
Minneapolis Cinem Screen Company, 1065 Morgan Street,
St. Louis, Mo.
Ortho-Krome Screen Co., 313 Madison Avenue,
New York City.
Rayen Screen Company, 147-31 E. 36th Street, New
York City.
Schonmaier Equipment Company, 276 Ninth Aven
ue, New York City.
Theatre Screen Corp., Roosevelt, L. I.
Walker Screen Company, 234 Sixth Street, Brooklyn,
N. Y.
Whiting & Davis, Plainville, Mass.

Screen Masks
LARGER SCREENS HAVE COME INTO RATHER GENERAL VOGUE RECENTLY, DUE TO THE ELABORATE TYPE OF PRODUCTIONS NOW BEING PRODUCED WHICH, WITH THE USE OF SPECIAL LENSES HAVE ENABLED THEATRES TO PRESENT OUTSTANDING SCENES WITH GREATER EFFECT AND SCOPE. THE MANY OPPORTUNITIES TO USE THE FULL SCREEN TO ADD VALUE TO IMPORTANT SCENES HAVE BEEN BROUGHT ABOUT WITH THE DEVELOPMENT OF THE SCREEN MODIFIER, OR MASK WHICH, AUTOMATICALLY OPERATED, PERMITS FRAMING OF THE SCREEN AT ANY DESIRED SIZE. THE SCREEN MODIFIER, OR MASK, WAS FIRST USED IN CONNECTION WITH SOUND-ON-FILM TO COMPENSATE FOR THE SOUND ON THE EDGE OF THE FILM. THIS EQUIPMENT IS NOW BEING USED IN MANY OTHER WAYS, ESPECIALLY IN ACHIEVING INGENIOUS OPPORTUNITIES FOR TITLES, AND IN ENHANCING SPECIAL PRODUCTIONS.

Peter Clark, Inc., 1154 W. 30th Street, New York
City.
Robert F. Power Studios, 1717 Cornell Street, Los
Angeles, California.
Vernon Electric Company, 325 Bluff Street, Akron,
Ohio.

Screen Paint
Refer to PAINT, SCREEN

Screen Resurfacings
TO INSURE PROPER SCREEN ILLUMINATION WITHOUT INCREASING POWER CONSUMPTION OR INCURRING THE RISK OF GLARE,
the screen should be kept as reflective as possible. In spite of regular cleaning routine, however, screens gradually get soiled, and in instances in which it is not felt that a new screen is warranted, one has recourse to resurfacing.

When the screen surface was solid, resurfacing presented only the problems represented by the necessity for uniform whiteness and proper reflection and diffusion. The sound screen, however, is perforated (except in rare instances in which the holes may be located elsewhere than behind the screen), and in resurfacing means must be employed to keep the perforations free of the new material. A vacuum cleaner has been used successfully for this purpose.

Exhibitors have used a flat white paint to resurface their screens. However, due to the greater necessity today for an immaculate screen, the practice of resurfacing is increasing, and as a result specific materials and expert methods are available.

One of these materials is sprayed on, after the screen is washed, and is of such character that it does not clog the perforations, and that it restores to the screen a high reflective power. One of the characteristics cited in a resurfacing material now on the market is its penetrability, causing it to permeate the texture of the screen fabric, restoring its original tightness.

Burck's Re-Nu Screen Surface Co., 633 South Wabash Avenue, Chicago, Ill. The Motion Picture Screen Resurfacing Company, 450 Pearl Road, Cleveland, Ohio. Raytex Screen Process Company, 1417 Merchandise Mart, Chicago, Ill.

- **Seat Covers**
  - Refer to CHAIR COVERS
- **Seat Indicators, Vacant**
  - Refer to USHER SIGNAL SYSTEMS
- **Seats, Theatre**
  - Refer to CHAIRS, THEATRE
- **Shutters, Metal Fireproof**
  - THE PORT SHUTTER is made entirely of metal with a metal sliding suspended on a cord in which is connected a fusible link. In case of fire, the fusible link melts and the fire shutter automatically drops over the port hole in the booth. They are made to fit standard openings, such as projection port holes, stereopticon port holes and spotlight port holes. Prices range from $9 to $25.

- Belson Manufacturing Company, 800 Sibley Street, Chicago, III.
- Best Devices Company, Film Building, Cleveland, O.
- E. B. Melzer & Company, 44 East 42nd Street, New York City.
- The Moussel-Edwards Corrugating Company, Inc., 41 E, Fifth Street, Cincinnati, 0.
- W. G. Frey, 247 Golden Gate Avenue, San Francisco.

- **Signs, Directional**
  - TAKE THE CASE OF a patron who comes from the auditorium and asks for directions. If the theatre owner has had this experience he realizes the embarrassment and other inconvenience. The patron is paying his way into the theatre and he deserves every consideration. The modern theatre today is equipping itself with the directional sign. Every business building is doing likewise.

- Signs may be considered in two general groups—those that are illuminated and those which are etched on metal or wood without illumination. The illuminated signs, which are highly artistic in finish and construction, are made to read either from one side or both. The lettering in the signs is chipped into the glass and silvered, making it easy to read in daylight. The letters glow in a soft greenish color. Illumination is accomplished with 25-watt showcase lamps. Signs are fitted with lamps, cord and plug ready for attaching to light socket.

- Belzer Manufacturing Company, 800 Sibley Street, Chicago, Ill.
- Gundro & Barthel, 1028 S. Wabash Avenue, Chicago, Ill.
- Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
- The Ideal Sign Company, Inc., 140 Seventh Street, Brooklyn, N. Y.
- Kiegl Brothers, 321 W. 50th Street, New York City.
- Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
- Major Equipment Company, 460 Fullerton Avenue, Chicago, Ill.
- Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
- O. R. S. Neon Division, General Scientific Corporation, 4825 S. Keedie Avenue, Chicago, Ill.
- Rawson & Evans, 710 W. Washington Street, Chicago, Ill.
- Tablet & Ticket Company, 3015 W. Adams Street, Chicago, Ill.
- Viking Products Corporation, 422 W. 42nd Street, New York City.
- The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

- **Signs—Electric**
  - MOTION PICTURE theatres are dealers in the use of electrical advertising, the usual electric signs at some of the metropolitan houses being the most elaborate of their kind. Since the sign must necessarily be made with consideration for the size of the theatre facade and facilities for anchoring it, the matter is usually given individual consideration, and sketches prepared for the specific building to which the sign is to be fastened.

- Ben Adler Signs, Inc., 5119 Kimbark Avenue, Chicago, Ill.
- Claude Neon Lights, Inc., 149 Ave., Chicago, Ill.
- Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
- Kiegl Brothers, 321 W. 50th Street, New York City.
- Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
- Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
- O. R. S. Neon Division, General Scientific Corporation, 4825 S. Keedie Avenue, Chicago, Ill.
- Rev. Electric Sign, Mfg. & Supply Co., Inc., 795 Main Ave., Pasadena, N. J.
- Teixite, Incorporated, 500 Fifth Avenue, New York City.
- United Signs Corporation, 3728 39th Street, Long Island City, N. Y.
- U. S. Electric Sign Company, 208 E. 27th Street, New York City.

- **Slides**
  - SLIDES ARE DIVIDED INTO four different classes: Song slides, advertising slides, announcement slides and special advertising slides. Song slides have come into vogue within the last few years.

- A patented slide, having a paper frame and a composition transparency flexible enough to be placed in a typewriter, permits the management to prepare its own...
slides, at a moment’s notice if need be, and is thus particularly useful for special announcements.

Kae Studio, 112 W. 44th Street, New York City.
Kansas City Slide Mfg. Co., 1717 Wyandotte, Kansas City, Mo.
National Studios, 226 W. 56th Street, New York City.
Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
Rube-Mat Slide Company, 1674 Broadway, New York, N. Y.
Ransley Studios, 108 N.Dearborn Street, Chicago, Ill.
Sterling Pictorial Service, 151 W. 46th Street, New York City.
The U. S. Slide Company, 14 E. 8th Street, Kansas City, Mo.
Victor Animograph Corporation, Davenport, Ia.

Soaps, Liquid

Refer to SANITARY SPECIALTIES

Sound Equipment, Complete

MUSIC and sound reproducing devices are of two types, synchronous and non-synchronous. The latter use phonograph records, which are cued to the picture. The majority of these machines, which have from two to four discs for the records, are operated from the pit or other location in view of the screen. The synchronous type, however, is operated from the projection booth, employing disc records or film recordings made in conjunction with the picture.

Among the developments in motion picture sound is the increase in the employment of the sound-on-film method of reproduction. Experiment has eradicated many of the disadvantages of this method and increased its advantages.

Associated Engineering Laboratories, Buffalo, N. Y.
Besstone, Incorporated, 1514 Davenport Street, Omaha, Neb.
The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.
Cleveland Sound Equipment, Cleveland, Ohio.
Dependable Equipment Corp., P. O. Drawer 4386, Jacksonville, Fla.
Herrenman A. DeVry Company, 1111 Center Street, Chicago, Illinois.

Electrical Research Products, Inc., 210 W. 37th Street, New York City.
Full Income, P. O. Box 112, Rochester, N. Y.
Gates Radio & Supply Company, Quincy, Ill.
General Talking Pictures Corporation, 218 W. 42nd Street, New York City.
Good-All Electric Manufacturing Company, Ogallala, Neb.
Gries Reproducing Co., 481 East 113th St., New York City.
International Projector Corporation, 90 Gold Street, New York City.
The Kohlraush Company, 39 N. Illinois Street, Indianapolis, Indiana.
The Langerdamp-Wheeler Brass Works, 1200-66 Shelly Street, Indianapolis, Ind.
LeRoy Sound Equipment Corporation, 421 Lyell Avenue, Rochester, N. Y.
The Lampman Company, Inc., 127 Pleasant Street, Utica, N. Y.
H. H. Lamppung, 76 Van Buren St., Pittsburgh, Pa.
The Martin Band Instrument Company, Elkhart, Indiana.
Mellaplane Corporation, 714 University Avenue, Rochester, N. Y.
Photo-Vox Sound Equipment Co., Box 23, Memphis, Tenn.
Platter Sound Products Company, North Vernon, Ind.
Powders-Cinephone Equipment Corporation, 723 Seventeenth Avenue, New York City.
Royal Zenith Sound Projectors, Inc., 33 W. 60th Street, New York City.
RCA Victor Company, Photophone Division, Camden, N. J.
Scott-Ballantine Company, 916-16 Reilick Tower, Omaha, Nebraska.
Sono Equipment Corporation, 1200 Shelby Street, Indianapolis, Ind.
S. O. S. Corporation, 1600 Broadway, New York City.
Speakphone, Inc., 1225 S. Wabash Avenue, Chicago, Ill.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Western Electric Company, 59 Church Street, New York City.

Sound Equipment Accessories

ACCESSORIES for music and sound reproducing devices are many and varied. This comparatively new phase of the motion picture business has brought new demands upon the theatre. In the word “theatre” are included the exhibitor and the projectionist. These new phases of theatre operation must be studied, and included in the product necessary to operation of such equipment are: Pick-ups, motors, needle cups and covers, automatic stops, headsets, turntables, volume controls ( rheostats), electric filter, amplifiers, (power packs), radio tubes, loud speaker units, speakers (magnetic or electro-dynamic), horns (exponential), rotometers, stroboscopic discs, cabinets and cabinet hardware. A well balanced set is imperative and for such a set there are equipment requirements which cannot be overlooked.

There has also been brought out a rectifying device for use with the exciter lamp on the projector. This device eliminates the use of batteries or rectifiers for supplying D. C. current to the filament of the lamp. It consists of a transformer, chokes and condensers, and uses Argon gas tubes for the rectifying unit.

Blue Seal Sound Devices, Inc., 727 Avenue 34th Street, New York City.
Buline Electric Company, 2524 W. Ohio Street, Chicago, Ill.
A. Bodelkin, 5904 40th Street, Long Island City, N. Y.
Cundy Sound Equipment Company, 1706 Broadway, New York City.
Chicago Cinema Equipment Company, 1236-54 N. Springfield Avenue, Chicago, Ill.
Electrical Research Laboratories, 22nd and Paulina Streets, Chicago, Ill.
Full Range Laboratories, P. O. Box 112, Rochester, N. Y.
G.M. Laboratories, Inc., 12-251 Belmont Avenue, New York City.
Good-All Electric Mfg. Company, 251-263 Spruce Street, Ogallala, Nebraska.
Kellogg Switchboard & Supply Company, 1034-70 W. Cleveland Avenue, Chicago, Ill.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
LeRoy Manufacturing Company, 107 East 21st Street, Cleveland, Ohio.
The Operado Manufacturing Company, St. Charles, Illinois.
RCA Victor Company, Photophone Division, Camden, N. J.
S. O. S. Corporation, 1600 Broadway, New York City.
Sangamo Electric Company, 122 E. 42nd Street, New York City.
The Sonor Lux Company, Inc., East Newark, N. J.
The Square D Company, 2507-09 South State Street, Detroit, Michigan.
Victor Animograph Corporation, Davenport, Iowa.
Wertmuller Company, 507-09 South State Street, Chicago, Ill.

Speakers and Horns

HORNS AND SPEAKERS used in sound installations are air columns with a belled outlet, or magnetic or electro-dynamic cones (in baffles or horns), used to project the sound waves created by the amplified electrical pulsations. They are attached to amplifiers and usually number two or more, depending on the size of the theatre.

Bud Speaker Company, 1156 Dorr Street, Toledo, Ohio.
Hermin A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Fox Electric & Manufacturing Co., 3100 Monroe Street, Toledo, O.
Full Range Laboratories, P. O. Box 112, Rochester, N. Y.
Gates Radio and Supply Company, Quincy, Ill.
Jensen Radio Manufacturing Company, 605 S. Lar-
amie Avenue, Chicago, Ill.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
Meyer Electric Mfg. Co., 1451 39th Street, Brooklyn, N.Y.
Magnavox Company, Ltd., 2131 Boettar Road, Fort Wayne, Indiana.
The Martin Band Instrument Company, Elkhart, Ind.
Racoe Electric Company, Inc., 52 E. 9th Street, New York City.
The Rola Company, 450 Hollis Street, Oakland, Cal.
The D. M. Carlson Telephone Manufacturing Company, 1600 University Avenue, Rochester, N. Y.
Woolseco Radio Supply Company, Inc., 100 Sixth Avenue, New York City.
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Peter Clark, Inc., 544 W. 30th Street, New York City.
Collins & Alkman Corporation, 25 Madison Avenue, New York, N. Y.
Continental Studios, 300 E. Ohio Street, Chicago, Ill.
Les Lash Studios, Inc., 419 W. 46th Street, New York City.
Landish Studios, Inc., 40 Ames Street, Rutherford, N. J.
Lee Lash Studios, 207 Broadway, New York City.
Grand Lighting Company, Chicago, III.
Novelty Scene Studios, 340 W. 41st Street, New York City.
The Ortho Mills, 183 Madison Avenue, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Tiffin Scene Studio, Tiffin, O.

Stereopticons

STEREOPTICONS are used for the projection of lantern slides and effects, illumination being supplied by incandescent or arc lamps. They are made in single units and also for double and triple dissolving. Many unusual effects are possible with the modern stereopticon as developed for theatre use. They can be obtained for as low as $26.00 for Mazda type.

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Brenkert Light Projection Company, 7485 St. Aubin Avenue at Grand Boulevard, Detroit, Mich.
Klieg Brothers, 321 W. 59th Street, New York City.
Universal Pictures Service, Inc., 224 E. 39th Street, Cincinnati, Ohio.
Victor Anatomatograph Company, Davenport, Ia.

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Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.

Belaire Manufacturing Company, 808 Sibley Street, Chicago, Ill.

Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.

Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, Ohio.


Democrat Switchboard Co., 108 W. 46th Street, New York City.

General Electric Company, 1 River Road, Schenectady, N. Y.

Hall Electric Company, 2223 W. Grand Avenue, Chicago, Ill.

J. F. Elliott Brothers, 321 W. 59th Street, New York City.

Major Equipment Company, 603 Fullerton Avenue, Chicago, Ill.

Nomad Electrical Engineers, 219 West 20th Street, New York, N. Y.

Trumbull Electric Manufacturing Company, Philinville, Conn.

Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.


Wing, Wardace Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.

Dower Manufacturing Company, 225 Broadway, New York, N. Y.

Hart Manufacturing Company, Hartford, Conn.

Hoffman-Sons, 397 First Avenue, New York City.

Roehler Manufacturing Company, 64th Street, Long Island City, N. Y.


Telephones, Inter-Communicating

Refer to INTER-COMMUNICATING TELEPHONES

Temperature Control Apparatus

TEMPERATURE control apparatus are devices for automatically controlling the temperature of the auditorium, organ chambers or any part of the theatre where a uniform heat must be maintained. In a control for an auditorium the device is a small thermostat, which actuates a valve on an air-line, which in turn operates the shutters in the air ducts. In the average size theatre several of these will be located at various places and each will operate independently of the other, thus relieving hot or cold spots in any one section. Controls for organ chambers turn on or off electric heaters and also work on the thermostatic principle.

The Foxboro Company, Neponset Avenue, Foxboro, Mass.

Johnson Service Company, 149 E. Michigan Avenue, Chicago, Ill.

National Regulator Company, 2301 W. Knox Avenue, Chicago, Ill.

Power Regulator Company, 2720 Greenview Avenue, Chicago, Ill.

Theatre Accounting Systems

Refer to ACCOUNTING SYSTEMS

Theatre Seats

Refer to CHAIRS

Tickets

THEATRE tickets are available and used in many forms as roll tickets, folded tickets, reserved seat tickets, and ticket coupon books. Roll and folded tickets of the more usual denominations are carried in stock. Tickets are commonly sold in even multiples of 10,000, the price decreasing with additional thousands ordered.

Tickets are made for use with ticket issuing machines and are consecutively numbered. This enables accurate check of tickets sold for each day. Stock tickets may be obtained for 50 cents a roll. Special printed roll or center hole folded tickets range in price from $8 for 10,000 to $158 for a million. The admission price must be printed on each ticket, by order of the government.

Arcus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.

Columbia Printing Company, 1532 N. Halsted Street, Chicago, Ill.

Daly Ticket Company, 590-500 Vandalia Street, Colfax, Iowa.


Hanscom Brothers, Inc., 25 Jessie Street, San Francisco, Cal.

International Ticket Company, 50 Grafton Avenue, Newark, N. J.


National Ticket Company, Shadokin, Pa.

Showman's Press, 41 St., Dearrow Street, Chicago, Ill.


Weldon, Williams & Lick, Fort Smith, Ark.

Ticket Booths

KEEPING pace with advancement in theatre design the box office has been developed from a rather unsightly necessity to a thing of beauty, specifically equipped for speed and accurate sale of tickets. It is usually designed in harmony with the design of the theatre.

Atlas Metal Works, 2011 Alamo Street, Dallas, Tex.

The Callie Brothers Company, 6310 Second Boulevard, Detroit, Mich.

Libman-Spanjer Corporation, 160 Broadway, New York City.

Lobby Display Frame Corporation, 549 W. 32nd Street, New York City.

S. Mackendorff Sons, Inc., 159 W. 23rd Street, New York City.

Newman Manufacturing Company, Norwood Station, Cincinnati, O.

Theatre Companies, Inc., Bloomington, Indiana.

Stamely Frame Company, 630 Ninth Avenue, New York City.

Ticket Choppers

A MACHINE for punching tickets dropped in box as patron enters theatre. The ticket chopper guards against the resale of tickets. Mutilation of the ticket consists of perforations made on the ticket, which, however, is done in a manner that does not prevent accurately checking results. Ticket choppers are made in several wood and metal finishes, and are operated by electricity, hand and foot. Prices range from $75 to $250.

Automatic Simplex Register Corporation, 1018 S. Washington Avenue, Chicago, Ill.

Callie Brothers, 6310 Second Avenue, Detroit, Mich.

General Register Corporation, 81 Prospect Street, Brooklyn, N. Y.

Newman Manufacturing Company, Norwood Station, Cincinnati, O.

Standard Ticket Register Corporation, 160 Broadway, New York City.

Ticket Holders

THERE are various forms any types of these made for both the single and coupon ticket rolls and generally constructed so that the roll of tickets is automatically held under tension, which prevents the roll of tickets from unwinding. The prices range from $0.50 to $1.50.

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Standard Ticket Register Corporation, 160 Broadway, New York, N. Y.

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Enterprise Optical Mfg. Company, 441 West Lake Street, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
Miller Mfg. Company, 7 Water St., Boston, Mass. Utility Sales Service, 360 Hudson Avenue, Brooklyn, N. Y.

Transformers

Refer to GENERATORS, MOTOR

Uniforms

THEATRE PRESTIGE emphasized through the training of ushers, doormen and other attendants, is greatly enhanced by costumes worn by such employees. Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Special catalogues are available containing appropriate suggestions for theatre attendants' uniforms.

Angela Company, 1419 Olive Street, St. Louis, Mo. Brooks, 147 W. 40th Street, New York City.
Brownie, King & Company, 200 Fourth Avenue, New York City.
Chicago Uniform & Cap Company 230 East Monroe Street, Chicago Ill.
The Costume, 238 State Street, Schenectady, N. Y.
Gemsco, 540 Broadway, New York City.
Lester, Ltd., 18 W. Lake Street, Chicago, Ill.
M. C. Lily & Company, 290 E. Long Street, Columbus, O.
M. A. Lavaty Company, 3139 Lincoln Avenue, Chicago, Ill.
Mandev Brothers, State and Madison, Chicago, Ill.
A. G. Meier and Company, 255 W. Monroe Street, Chicago, Ill.
National Uniform Company, 12 John Street, New York City.
The James E. Richards Company, Dayton, O.
Marcus Ruben, Inc., 625 S. State Street, Chicago, Ill.
Russell Uniform Company, 1600 Broadway, New York City.

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USE OF SOUND absorbing upholstering on theatre seats has come into popular demand since the advent of sound pictures. A popular fabric used in this connection is mohair, which combines beauty with important sound properties. Upholstering material of this nature may be obtained in a variety of colors and executed in interesting patterns and designs. It is claimed for this material that it will not fade, does not mat down, and can be kept fresh and clean with little effort. Use of mohair for upholstering is said to produce a marked elimination of reverberations in the theatre auditorium.

L. C. Chase & Company, 255 Fifth Avenue, New York, N. Y.
Ronald Grose, Inc., 2 W. 46th Street, New York City.
The Orinoka Mills, 183 Madison Avenue, New York City.
The Paltzkode Company, Inc., 250 Park Avenue, New York City.

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THE USHER SIGNAL SYSTEM provides a sending station at each aisle, equipped with numeral push buttons that give any total of seats that aisle might have. The usher registers on this station the number of vacant seats available, which information is transmitted to the floor or head usher, depending on the size of the theatre. In the larger houses the floor usher relays the information to the head usher. The head usher sends total of all aisles and floors to the doorman who directs the people to the different sections of the house where the vacant seats are waiting.

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October 21, 1933

Motion Picture Herald
Motion Picture Equipment Over Restricted Territories

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October 21, 1933
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WRIGHT & MACOMBER, INC., 76 Dorchester Street, Providence
SOUTH CAROLINA
INDEPENDENT THEATRE SUPPLY COMPANY, 22 W. North Street, Greenville
SOUTH DAKOTA
AMERICAN THEATRE SUPPLY COMPANY, INC., 320-322 S. Phillips Avenue, Sioux Falls
TENNESSEE
MONARCH THEATRE EQUIPMENT, 154 E. Calhoun Avenue, Memphis
NATIONAL THEATRE SUPPLY COMPANY, 400 S. Second Street, Memphis
TEXAS
DAVID F. PARKER, The Educational Equipment Company, 1913a Commerce Street, Dallas
HARDIN THEATRE SUPPLY COMPANY, 714 Hampton Road, Dallas
KING STUDIOS, INC., 309 S. Harwood Street, Dallas
LEE THEATRE SUPPLY, 2711 Oak Lawn Avenue, Dallas
NATIONAL THEATRE SUPPLY COMPANY, 306 S. Harwood Street, Dallas
SOUTHWEST DISTRIBUTORS, 309 Browder Street, Dallas
SOUTHERN FILM SERVICE, 1616 Fravis Street, Houston
INDEPENDENT FILM EXCHANGE, 352 East Commerce Street, San Antonio
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ALHAMBRA THEATRICAL COMPANY, Paramount Theatre, 2429 Kiesel Avenue, Ogden
WORMAN SUPPLY COMPANY, 1069 23rd Street, Ogden
NATIONAL THEATRE SUPPLY COMPANY, 248 E. First South Street, Salt Lake City
SERVICE THEATRE SUPPLY COMPANY, INC., 964 Denver Street, Salt Lake City
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BOARDMAN THEATRE SUPPLY HOUSE, 156 Bank Street, Burlington
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NATIONAL THEATRE SUPPLY COMPANY, 2400 First Avenue, Seattle
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CHARLESTON THEATRE SUPPLY, 506 State Street, Charleston
McCray & McCray, 327 Main Street, Fairmount
STANDARD THEATRE SUPPLY COMPANY, 319 McColloch Street, Wheeling
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NATIONAL THEATRE SUPPLY COMPANY, 721 W. Wells Street, Milwaukee
THE RAY SMITH COMPANY, 635 N. Seventh Street, Milwaukee
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DOMINION THEATRE EQUIPMENT COMPANY, LTD., 847 Davie Street, Vancouver
EMPIRE AGENCIES, LTD., 211-13 Bower Building, 543 Granville Street, Vancouver
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THE AUDIEN EQUIPMENT COMPANY, 270 Fort Street, Winnipeg
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CANADIAN THEATRE & ELECTRICAL SUPPLIES, LTD., 61 Albert Street, Toronto
DOMINION THEATRE EQUIPMENT COMPANY, LTD., 21 Dundas Square, Toronto
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TREATMENT OF NEW EQUIPMENT DEMANDS, EXPLAINED BY A MEMBER OF THE RCA VICTOR ACOUSTICS ENGINEERING SERVICE STAFF

WHAT IS EXTENDED FREQUENCY SOUND, AND WHAT ARE THE GENERAL ACOUSTIC REQUIREMENTS IMPOSED ON THE THEATRE EQUIPPED TO REPRODUCE SUCH SOUND?

These are natural questions asked by theatre owner and exhibitor. The performance of the latest types of sound-reproducing equipment is a step closer to ideal or perfect sound reproduction and has been brought about by (1) an extended frequency range, (2) an extended volume range, (3) a reduction in distortion, and (4) to a limited degree, an improvement in "sound perspective"—that is, in the illusion of sound as originating at the screen.

These improvements in equipment result in a more faithful reproduction of the original sound, thereby enhancing the quality, naturalness and intelligibility of the sounds reproduced at the loudspeakers. To reproduce a faithful likeness of the original sound at the ear, of course, involves the acoustics of the theatre auditorium.

The acoustic requirements of the theatre equipped with "high fidelity sound" (as however it may be termed) are not radically different from those employed in the past. The same principles and precautions are observed as in all good room acoustic design. The requirements for good acoustics have been defined by the late Professor Wallace Clement Sabine, and in more recent years by Professor F. R. Watson. The following is quoted from Professor Sabine:

"In order that hearing may be good in any auditorium, it is necessary that the sound should be sufficiently loud, that the simultaneous components of a complex sound should maintain their proper relative intensities; and that the successive sounds in rapidly moving articulation, either of speech or music should be clear and distinct, free from each other and extraneous noises. These three are the necessary, as they are the entirely sufficient, conditions for good hearing."

These acoustic conditions hold for any auditorium, whether the sound therein is original or reproduced. However, to meet these conditions in the case of reproduced sound, a lower reverberation period (the time it takes for an ordinary sound to die out) is required than in the case of original sound, because the loudness upon which reverberation is dependent may be made greater for the reproduced sound in order to realize maximum intelligibility of speech.

It should here be pointed out that the naturalness and intelligibility of speech-sounds depend greatly on their loudness, and for this reason some sound reproducing equipments furnish a remote volume control which may be installed at a convenient observation point in the auditorium and which may be operated as required to give the optimum level and hence the greatest fidelity of sound.

LET US CONSIDER SOME OF THE MOST COMMON ACOUSTIC DEFECTS, HOW THEY AFFECT THE ACOUSTIC CONDITIONS OF AUDITORIUMS, THEIR RELATION TO HIGH FIDELITY SOUND AND METHODS OF REMEDY AND PREVENTION. THESE ACOUSTIC DEFECTS ARE REVERBERATION, ECHO, RESONANCE, POOR DISTRIBUTION (DEAD AND LOUD SPOTS), AND NOISE.

REVERBERATION

Reverberation, which is the "hanging on" effect of the residual sound in the auditorium, depends directly on the size of the auditorium and loudness of sound; and inversely on the amount of sound absorption within the auditorium. If the reverberation period is too long, speech and music become blurred due to the overlapping of successive syllables and notes. For good acoustics the reverberation period should be short. This means the auditorium should contain sufficient sound-absorbing materials and not be any greater in size than necessary.

Experience indicates that the problem of reverberation, which ordinarily is the worst offender, is not seriously intensified in the case of high-fidelity reproduction, especially if directional loudspeakers are used which practically confine their radiation within the seating area. However, due to the extension of the low frequency range of the new reproducing equipments, greater precaution should be observed in choosing sound absorption materials and treatment which will efficiently absorb low frequencies. Most material companies and sound engineers today are prepared to make the necessary calculations on reverberation for a range of frequencies, instead of only for the pitch 512 (Middle C), which has been the custom in the past.

The choice of an efficient material will insure a proper frequency balance in the auditorium. Some materials, like hairfelt, have a selective absorption characteristic and absorb a particular range of frequencies better than others. The use of such materials in the past has often made it necessary to alter the response characteristics of the sound equipment with a resultant impairment in quality. The use of upholstered seats to minimize the change in reverberation due to changes in audience absorption is desirable.

Another factor which enters in, due to high frequency extension, is the absorption of sound by the air—the dryer the air the greater the absorption. Thus theatres with controlled humidity will give the greatest uniformity in performance. This factor would be most noticeable in reverberant auditoriums.

ECHO

Echo consists of a distinct repetition, sometimes several rapid repetitions, of the original sound. Echo is most often en-
countered in large auditoriums, particularly those with large curved ceilings and walls or other surfaces which are sufficiently remote to cause a definite time interval between the original and reflected sounds. Echoes are very annoying and their effect, like reverberation, is to blur speech and music. A multiple or flutter echo (several distinct repetitions) is most often caused by parallel walls with smooth hard surfaces. Echo can be detected easily by making a sharp report, such as a "hand clap." If a serious repetition of the report can be heard in any part of the seating areas when such a report is made on the stage, it would pay the exhibitor, in general, to have an investigation made by a competent engineer and the offending surfaces treated.

With the exception of the high frequency range, the problem of echo and sound concentration is somewhat intensified because the high frequencies or high-pitched notes are more easily reflected by small smooth surfaces on account of their small wave length.

However, the high frequency echoes from these small surfaces are highly localized and may be easily eliminated by the usual methods—that is, by means of very light drapes or other sound absorbing materials, or by coffering or otherwise breaking up the regularity of the offending surfaces, thereby dispersing or scattering the sound striking them.

Since directional loudspeakers are generally used with sound equipments, the offending surfaces causing echo are usually the rear walls and corners of the auditorium, or large projections from the ceiling and side walls, having a concave curvature or other shape, which tends to locally concentrate or direct the sound.

**Resonance**

The phenomena of resonance, or the ability to vibrate best at certain frequencies may occur in structures or in the air in rooms. Everyone, no doubt, at some time or other, has noticed the tendency of certain notes to be overemphasized in a powerfully resonant room, such as in a small tiled room or marble alcove.

Structural resonance usually is not harmful unless the resonant body is mechanically coupled close to the source of sound. For this reason, loudspeakers are suspended freely.

Resonance is sometimes a virtue; for example, the resonance of wood paneling in an auditorium is often a factor which improves the excellence of rooms, especially for music. But this appears to be because the resonance does not occur at any one frequency, but rather over many different frequencies—that is, the individual panels have many resonance frequencies and do not all tune to the same fundamental resonance frequency. Again, the virtue of a resonant floor under an orchestra is well recognized.

Resonance in air chambers such as the rear orchestra section under a balcony, alcoves, foyers, and even the auditorium itself, does not occur very often unless

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such chambers are bare of furnishings and have hard reflecting surfaces (usually parallel). To eliminate such resonance conditions on the stage, as well as to help reduce reverberation on the stage and the transmission of sound from stage to auditorium, absorbing material should be draped in the region around the loudspeakers.

POOR DISTRIBUTION

With the exception of the high-frequency sound concentrations already discussed, poor distribution of sound (the loud and dead spots due to the shape of an auditorium) can in most, though not all cases, be overcome by directional loudspeakers.

In those theatres which present stage shows as well as sound movies, the problem of poor distribution and inadequate loudness in remote seating areas can be solved, in general, only by sound-re-enforcement. Suitable sound re-enforcement equipment of true naturalness is available today which increases the scope of musician and stage artist, thus delivering their joy and harmony to all the audience. The same acoustic conditions should obtain in the auditorium for sound re-enforcement equipment as for reproducing equipment.

NOISE

Noise may be defined as those sounds which are unpleasant and annoying—either of foreign origin or otherwise. Noise is undesirable, not only because it detracts from the enjoyment of the entertainment offered, but because it has a masking and a frequency discrimination effect on the desirable sounds which, therefore, require added loudness (or power) and even changed frequency characteristics to override the noise. Loud noises may also seriously limit the usable volume range of sound, thereby preventing a full realization of naturalness.

A theatre with good acoustics has its walls insulated against the transmission of outside noises into the auditorium. The transmission of sound is of two kinds—(a) aerial, and (b) structural. Small openings due to doors, windows, port holes, etc., transmit sound to a great degree. Thus, all the joints between walls, doors, windows, etc., should be made as air-tight as possible.

Transmission of sound through structures, such as the noise from vibrating motors and machinery, can be minimized by using (1) massive walls and floors, and (2) by separating all vibrating bodies from their supporting structures with sound insulating materials, such as cork, lead, and rubber.

Massive walls are not always necessary to obtain sufficient sound insulation. A double wall of fairly light construction will give good sound insulation provided the two walls are not closely coupled mechanically by nails or cross members—that is, provided the walls are kept insulated or separated from each other.

The absorption treatment of the walls and ceiling inside the projection room, which has heretofore been neglected, is very desirable. Such treatment would result in the (a) reduction of noise in the booth, (b) reduction of noise transmitted to auditorium, (c) increased efficiency of the projectionist, and (d) possibility of better control of the volume by the projectionist because of the improved hearing conditions in the projection room.

THE FOLLOWING recommendations on the acoustic treatment, which will give the theatre owner or exhibitor the best performance from his sound equipment, are offered merely as a guide. The services of a qualified engineer should be relied upon for the exact specifications relative to the proper type, amount and location of absorbing material, size and shape of auditorium, and type and amount of sound insulation.

GUIDE TO REMEDIES

(1) All chairs should be of the heavily upholstered type.

(2) Heavily padded carpeting should be used in all aisles and corridors.

(3) The rear wall should be diffusively reflective (offered) or lined with an efficient type of sound-absorbing material.

(4) Curved surfaces should be avoided as much as possible. If employed they should be covered or treated with sound-absorbing material and their radii of curvature should be as great as possible.

(5) Large unbroken surface areas, except when used for beneficial reflection, such as reflection from the splayed ceiling and walls at the proscenium, should be avoided.

(6) Long narrow auditorium, high ceilings, and excessively long and low balcony overhangs, should be avoided.

(7) The cubical content of the auditorium should be made as small as possible, compatible with the seating capacity and architectural design.

(8) A rising slope in the orchestra floor should be used to give unobstructed "sound" lines as well as "sight" lines.

(9) All auditorium walls should be treated with sufficient sound insulation to avoid the transmission of outside noises into the auditorium.

(10) The projection room should be lined with absorbing material and its walls sound insulated.

(11) All machinery and ventilating noises should be isolated from the auditorium.

The foregoing treatment will, in most cases, be sufficient for small-sized auditoriums of the balcony type.

Small-sized auditoriums of the single-floor type, and moderate-sized auditoriums of the balcony type, in general, will require acoustic treatment of the side walls with sound-absorbing material of a moderate absorption coefficient.

Moderate-sized single-floor houses and large size balcony houses, in general, will require side wall treatment with a highly efficient absorbing material.

Auditoriums larger than these should have acoustic treatment at ceiling too.
F. H. RICHARDSON'S COMMENT

MAKE YOUR EQUIPMENT FIT; YOUR BUSINESS DEMANDS IT

During the last couple of years of our very depressed depression, many thousands of exhibitors were compelled to trim overhead expense to the bone, avoiding every purchase that did not seem to them absolutely necessary. We all knew that and felt inclined to place small blame for it, so long as no injury be worked upon the bone itself. But there lies the difficulty, for many did cut not only to the bone, but into the sustaining structure itself by permitting their projection equipment not only to get more or less out-of-date, but also to fall into varying stages of disrepair, which unfortunate state of affairs is right now present in very many theatres.

You, I and everyone else now recognize the fact that when projection equipment is not kept right up-to-date, especially unless it be kept in as nearly as possible a perfect state of repair, both visual effects and sound are in the very nature of things going to suffer. Neither will have the perfection or the snap and pep it might and should have. The entertainment and amusement values contained in the films cannot and will not be placed before audiences at their full values. That being true, it means that your out-of-date equipment cannot be made to produce results that will bring you the patronage you should and might have. It means loss at your box office.

In considering this matter, do not forget that when a patron leaves your theatre he or she will feel like coming again and soon, exactly in proportion to how excellent he or she has found the entertainment to be. That is sound reasoning, is it not? Suppose you have some outstanding production. The films contain a mixture of strong appeals capable of pleasing your audiences immensely, sending them home in a satisfied frame of mind that makes them patrons of the motion picture and friends of your theatre.

The films, let us say, contain that possibility, but unfortunately you have permitted the light source apparatus to get into bad condition, so that the projectionist finds it impossible to keep shadows off the screen, or a carbon breaks, stopping the show, of course, because of the roughened, pitted carbon jaw contacts, which should have been, but were not replaced by new ones. The projector mechanism gears and shaft bearings are worn so that the shutter has back-lash, setting up faint travel ghost and thus making the eyes of patrons uncomfortable. The intermittent scoopet is worn so that the picture is not quite steady. The old batteries are weak or (and) the exciter lamp filament is not quite straight.

Any one of a dozen possible other things may not be in the pink of condition, so that the sound is unsatisfactory, and possibly rather terrible. Do your patrons then go forth with a keen desire to return as they would had your projectionist been able to place before them a picture projected as it was intended to be?

Praise be, conditions are now generally admitted to be decidedly on the up-grade. How steep that grade will be and therefore how fast we will be able to climb out of the hole will largely depend upon the speed with which business is created by buying and buying now. It takes a certain amount of faith to dig in and spend out of our shrunken money bags, but if the spending seems likely to help us individually in one or more ways, surely it would be rather stupid not to do it.

Buying now will help every exhibitor in two ways. First of all, the replacement of out-of-date projection equipment, or the putting of present out-of-repair equipment in proper operating condition, will certainly enable the projectionist to present a better show, and certainly better shows are what will bring the public to the box office. Secondly, buying equipment or equipment parts now helps business in general and the country as a whole. Take inventory, see just what is needed, then be N.R.A.—buy now to make your theatre fit for the job it has got to do!

DISTORTION PROBLEM

W. M. RUSSEL of the Southern Coal and Coke Company of Boothton, Ala., has a troublesome problem which he describes as follows:

"Have kept up closely with your department in Better Theatres for a number of years while operating a silent film theatre for the Welfare Department of the company. I am at present expecting to install sound pictures, as we are unable to get the silent product. Have been closed on that account.

"Am up against the proposition of enlarging the projection room, which heretofore has had to accommodate only one projector. The room is in the center of the balcony, where we accommodate our colored men and their families. Behind the projection room is waste space which we need badly, as fully 65% of our attendance will be colored.

"It has occurred to me that a better arrangement could be had by moving the projection room over against the left wall, where we could make it 10 x 10 feet in dimensions. This would, however, throw the projectors, possibly, 10 to 12 feet off center with screen. As against this we could give it ample ventilation, and would have the center space for seating. A larger projection room where the one now is, is impossible.

"Our theatre is not a commercial one. It is run wholly for the benefit of employees of the Southern Coal and Coke Company."
We know very little about such matters and need your help."

Were you to move the projection room as suggested and project to a centrally located screen you would get heavy side distortion. You have not advised me as to how many feet above the screen your lens now is, but whatever it may be, it would add vertical distortion to side distortion. It would be very much better to move the screen itself over to the left wall if you move the projection room.

The plan you sketched is not very complete. You have not told me what the width of your picture is (and in considering such a matter that point is of importance), or why it is not possible to hang the projection room from the ceiling against the rear wall, leaving room under it for seats. The latter is not a thing I would commend, as it increases the projection angle, hence vertical distortion, but that it is far better than a mixture of vertical and horizontal distortion. A still better scheme (assuming it to be practicable) would be to locate the projection room outside the rear auditorium wall. If there is an adjoining building the necessary space for it might be arranged.

If the above plan is impracticable, however, then why not do this: Run the balcony aisle straight back to the rear wall. If, as seems likely, it runs to an exit, then run a cross aisle along the rear wall from the aisle to the door and locate the projection room with its back wall against this cross aisle. That would give you a longer projection distance and thus reduce the distortion. Then move the screen over as far as the stage will permit to the left—not to exceed 10 feet, however.

This screen arrangement would at first seem a bit strange, but as soon as you had run a few shows and your people had got accustomed to it, I do not think they would mind it at all. The lengthened projection distance and screen location, plus the fact that a 10- or, at most a 12-foot wide picture would be sufficient in your theatre, would appreciably minimize the distortion. In addition you could get an aperture plate from the manufacturer of your projector, and file it to make the side and bottom and top parallel on the screen.

**ILLUMINATION AT THE SCREEN**

R. V. King, house manager of the Latonia theatre in Oil City, Pa., shows a spirit of true co-operation in the following letter:

"Our local power company is demonstrating to its large customers the value of various light bulbs and lighting systems. Their equipment consists of a wattmeter, a Weston photronic foot-candle meter, and various bulbs, etc. Their demonstrator here is a young college graduate and very well informed. After his regular demonstration he asked permission to look over the equipment, and of course I was very glad to show him. It is not too often that the fellows who make the wheels go 'round get much attention. After his inspection he offered the use of his equipment for any purpose, and we accepted his offer.

"After further discussion we decided to check the screen illumination, and I am sending you a copy of the results. The tests were made at the surface of the screen with the projector running without film. We were not certain as to the procedure you follow in your tests, and so selected this as the most convenient method. Both machines were tested, and the enclosed figures are the average. The machines compare very favorably.

"Taking the amount of light reflected toward the center of the house at 100%, the seats at the side of the house get about 96%.

"The machines are Mutoscope Deluxe on Western Electric bases. Peerless lamps drawing 65 amperes. Throw 128 feet, projection angle 18 degrees. Screen is perforated and was coated with Artone Nu-Life about eight months ago. Needs it again.

"Incidentally I checked the machines for speed by letting the light on the screen from both machines at once while running up to speed. I was rewarded with a flicker which appeared and disappeared about every two seconds, thus showing the machines to be very closely synchronized."

The screen illumination is remarkably even, evidence of two things: (a) all of the beam from the projector aperture is entering the projection lens, and (b) the optical train is composed of the right elements, which are correctly adjusted with relation to each other.

**GLASS THAT REFLECTS HEAT**

Orval E. Sellers of the Hower Trade School in Akron, Ohio, writes, "Although I have read your columns since the beginning of their publication, and have your Bluebooks, I have never before had to ask questions. Your material is written in such plain, easy-to-understand fashion that it may always be assimilated without necessity for questions.

"I am stumped now, however. In our school system we have about 50 Acme portable 35-mm. silent projectors. In front of the aperture of each is a gold glass screen that automatically rises out of the way when the projection speed reaches almost normal. Its purpose is to permit stopping the projector at any desired point, keeping any particular scene upon the screen indefinitely for the purpose of lecturing upon it. In fact takes the heat out of the light. Now here is my question:

"What is in the glass that is different from other types of glass? Is it only the royalty that causes its high price for this small bit of glass—$10 for a piece 1.5 inches in diameter? Why cannot it be made colorless, instead of tinted yellow? Where may I obtain information concerning this glass?"

The International Projector Corporation has the exclusive right to manufacture this product in the United States and Canada. The process of manufacture is well covered by patents and the license fee is pretty stiff. That, of course, adds very materially to the cost.

The material used is pure gold. The process of incorporating the gold in the glass is very intricate, resulting in many rejections. It is applied to heat-resisting glass in a vacuum, by means of a high frequency ionic bombardment. After the gold is applied, galvanometer tests are made to determine the efficiency of each piece of finished product, all of which tends to make the manufacture of it expensive.
The heat is neither absorbed nor dissipated. The glass and its gold coating actually reflect back the heat rays, or a very high percentage of them, at the same time passing a high percentage of the light rays. Screens have been made that reflect back as high as 95% of the heat rays, passing well over 50% of the light. They may be made to take care of any heat-light problem.

I am indebted to Herbert Griffin of the International Projector Corporation, for this very lucid explanation of the matter.

TWO METHODS THAT SAVED

L. VANBUSKIRK and E. Kroll, projectionists of the Maltz theatre in Alpena, Mich., thus describe two stunts they have discovered:

"Speaking of W. E. sound equipment and the 110-volt a.c. snap switches on panels of the 42A and 43A amplifiers, it may be found that after a period of time they will cease to shut with a 'snap,' instead sliding into contact when they are turned on. This switch is caused by dirt and dry switch contacts. Under this condition the contact is not as good as it should be. We have known cases where the switches were discarded and new ones installed, which was wholly unnecessary and represents waste, unless it is found some part of the switch is broken or burned. If inspection shows the switch to be all right except for lack of 'snap,' remove its cover and, using a toothpick as a 'brush,' rub a little vaseline on the contacts, whereupon in all human probability the switch will work just as well as ever. Such lubrication will last a long while.

"May I hint to say that unless the switch blade be smooth, it would be well (provided you can get to it) to polish its surfaces with 00 sandpaper.

"And now another thing: Our sound installation includes 12 Type-13 EPG Philco glass batteries. After three years of use the space beneath the plates was filling up with sediment. In fact, so much was the case that at the sides it was touching the plates, which soon would produce a short. Not believing the life of the batteries was finished, we concluded to try an experiment.

"Disconnecting them we lifted each jar out of the rack, set it on a suitable pillow to prevent jar, and rocked it back and forth several times, afterwards replacing it in the rack.

"We found the sediment settled down to about one-half its former depth. The battery works just as well as ever. We believe this to be a good stunt and advise other projectionists to follow suit when the sediment gets too high in their batteries. We believe we have prolonged the life of the batteries by possibly two years."

You were quite correct in assuming that the sediment touching the battery plates would produce a short, and that such short would ruin the battery cell. Your experiment was 100% okay, though I doubt if you have prolonged the battery life quite as much as you think.

RADIO CITY PROJECTION

RECENTLY THROUGH COURTESY of S. L. Rothfeld (Roxy), friend daughter and I visited Radio City Music Hall. Arriving at approximately 1:30 p.m., we found every seat in the huge 6,000-seat theatre filled. While waiting for seats we paid a visit to the projection domain and there met and talked with Charles F. Horstman, supervisor of Projection for RKO.

The projection work was excellent all the way through. They are projecting a Magnascope picture measuring 46 feet wide by 35 feet, 5 inches high. It is not only well illuminated, but also, so far as we were able to judge, as sharp as the average screen image clear out to its corners. I congratulate Supervisor Horstman and his associates.

The projection lens is a 3.25 inches. E. F. Cooke Apermax, handled by the Bell and Howell Company. Its "F" value (relation of free diameter to focal length) is 1.9. The projection distance is 190 feet.

The projector aperture is of standard dimensions (.825x600 inches), yet they are using 180 amperes d.c. at 85 arc voltage.

The positive carbon is 13.6 Sun Studio. How it was possible to get so much light through such an aperture puzzled me. It seemed the light source would be so large that to concentrate it at the aperture in a spot of standard dimensions would be impossible. I took this matter up with Supervisor Horstman and learned something I did not know.

It seems that the Sun Studio carbon of the kind used has a very hard exterior shell containing a high percentage of graphite to increase carrying capacity. This results in a deep crater with slow burning walls, which retains the high intensity gas ball while the high amperage is concentrated on it, and by reason of the chemicals contained in its gasses the high current density actually does increase the brilliancy of the light source (gas ball) per unit area above—how much above I was unable to ascertain—that of the ordinary high intensity light source.

WHERE IT'S CHILLY AT 90 IN THE SHADE

IN A LETTER from K. Prouse Knox of the Fox Film Corporation, Ltd., Calcutta, India, the following occurs:

"I note you have been having Indian weather in the Big City, but brother, you only had a spell of it, whereas if the temperature drops below 90° here we put mufflers on. Frequently we have it 120 in the shade—only there is no shade. Anyhow I guess that kicks your little span of 120 in the sun in Central Park. Anyhow, to be in Central Park instead of Calcutta I frequently feel that 150 would not be too much to take in punishment."

SOUND HELPED BY EXCITER CHANGE

LLOYD PEARSON, exhibitor of Petersburg, Ill., has tried an experiment with beneficial results. He writes:

"Dear Mr. Richardson: Recently I was in receipt of a circular from a lamp company offering a different type of exciter lamp, among which was one of 10 volts, 5 amperes capacity.

"Now I have an all-electric equipment, using eliminators. The exciter is 10-volt, and supplies as high as 10 amperes. Until a few days ago I was using a 10-volt, 7.5-amper exciter lamp. I got one of the offered 10-volt, 5-ampere lamps and was much gratified at the improved results. The volume was increased two points on the fader, and I have better sound than before.

"I then installed the 10volt, 5-ampere lamp in a De Forest equipment, which, as you know, recommends only a 10-volt, 7.5-amper lamp, with equally fine results.

"In the case of an old battery outfit there would, of course, be less drain on the battery and at the same time improved results in sound. If you think this bit of information will be of benefit to any exhibitor, please pass it along."

I pass this along without comment, save to thank Friend Pearson for telling us.

NON-INFLAMMABLE SCREEN COATINGS

While this writer regards the demand for flame-proofing of screens (other than those coated with a highly inflammable substance such as celluloid) as rank nonsense, save only where such screens are to be used on a stage on which plays or vaudeville acts are shown and therefore much scenery used, still it is demanded, and so long as the demand continues it must be adhered to. It has been reported that certain screen manufacturers are supplying alleged flame-proof samples of screens which it is proposed to install, and that later, in some cases at least, such screens have proved not to be in any degree flame-proof.

If the charges are true such a practice is indeed reprehensible. Should a fire occur and the screen burn, then automatically all insurance would be voided.

I would suggest that the "non-flam" requirement be curtailed to include only (a) screens used upon stages, and (b) screens having a highly inflammable coating. I would further suggest that authorities who demand the installation of flame-proof screens require that screens to be installed within their jurisdiction have at least one strip of the material extend three inches beyond the edge of the screen proper, to the end that that portion of the actual screen may be tested.

ALL COMMUNICATIONS TO F. H. RICHARDSON SHOULD BE ADDRESSED AS FOLLOWS:

F. H. Richardson, No. 3, Tudor Lane, Scarsdale, N. Y.
Cleanliness as a Box Office Factor

(Continued from page 11)

of floor to be cleaned by means of a rubber squeegee. The use of an 18- or 20-inch square squeegee permits the rapid transfer of this paste on to the adjoining section of floor to be cleaned and leaves very little material behind to be removed by rinsing. Now use another mop and clean water, rinse the floor with clean water; then with the mop wrung dry, go over the floor, picking up remaining detergent, soap and water. Continue rinsing until the floor is clean, free from dirt and any remaining detergent and soap film.

The same process is followed on that area of floor that received the cleaning paste from the first section. Small amounts of cleaning powder are added from time to time as needed or necessary to replace that quantity left on the floor by the squeegee.

The mop used in the rinsing process should be kept specially for that purpose, and the rinsing water should be changed frequently.

It follows that by these successive steps in cleaning a floor that a minimum of material is used. Just enough water is added from time to time to keep the paste fluid and working easily under the mop or brush.

If the size of the floor to be mopped is substantial, it will be much more economical to have a crew of two men work on this cleaning program. Number 1 janitor sweeps the floor, then just as soon as he has sufficiently swept, number 2 janitor starts the wetting and mopping process. Then number 1 janitor starts with the clean mop and water on the rinsing process and completes the final part of the cleaning program.

THE CLEANING OF CARPETS

Particularly since the advent of talking pictures, carpets have become a common maintenance problem to practically all theatres. The installation of carpet represents a substantial investment in money, and any care or maintenance that can prolong the life of carpet is very much worth while.

Probably the most important factor in determining the life of carpet, next to the selection of the right quality initially to be laid in the theatre, is the daily cleaning that is given the carpet.

From the theatre manager's standpoint, the most satisfactory method to clean carpet is by vacuum. Brushing or sweeping with a corn broom is not desirable. If a broom must be used, don't permit the carpets to be swept hard with a digging motion of the broom; insist that it be swept lightly in the direction of the pile. Such sweeping causes the broom straws to split and form miniature barbs, which are very sharp. These barbs catch in the threads of the carpet. By breaking this surface yarn of the carpet the corn broom materially damages the carpet.

If because of lack of equipment the carpet must be swept with a corn broom, it should be done carefully. To remove the dirt and grit that has worked into the carpet, it is good practice to resort to the use of the old-fashioned wire or wicker carpet beater. By beating the carpet lightly—not hard enough to raise a cloud of dust—with the beater, much of the grit and dirt is brought to the surface. It can then be removed by light sweeping.

A good make of carpet sweeper (large size) is a great help in caring for carpets. Its frequent use removes surface dirt very satisfactorily. Unless a carpet sweeper is used frequently it accomplishes very little, as it cannot remove dirt imbedded in a carpet.

A good vacuum cleaner is a worthy investment if there is a reasonable quantity of carpet installed in the theatre. The vacuum cleaner should be used daily on all aisles, foyers and stepping where traffic during the day has justified the cleaning.

Unless the accumulation of grit and dirt is removed from the carpet, continual traffic on the carpet will work the grit and dirt down through the pile to the back of the carpet. Continued traffic then causes the gritty substances to cut the threads and in that way the wearing out process is hastened.

New carpets of the pile variety will shed sometimes for several months after they have been laid. This is not of great importance and does not generally indicate any defect in the manufacture of the carpet. This shedding is caused by the many short fibres that remain in the tufts of the carpet after it was clipped to give its tufts a uniform height and thereby a smoother and more regular appearance.

In smaller theatres, where the units of carpet are not excessively large, and where the expense of labor to remove the carpet and restretch it and lay it again is not prohibitive, it is recommended as good practice to have it cleaned by a reputable cleaning establishment—if possible, once each year. Up to the present time there is no process for cleaning the carpet without removing it from the floor that can be generally recommended.

Grease spots rot the fabric of carpets, therefore grease spots should be removed immediately. Such spots usually occur about doors and result from carelessness while lubricating door checks, door check arms and hinges. If these spots are taken care of immediately they can generally be removed with carbon tetrachloride. This should be applied with a soft, clean cloth. Take up the grease or oil as it is dissolved with a very absorbent, clean cloth, or a clean blotter.

Small, dirty spots (not grease or oil), such as chocolate or candy, may be removed by sponging with warm water and a neutral soap sud. Cape must be taken to continue to rinse with clean warm water until all soap is removed. Use as little water as possible; do not saturate the carpet.

All carpet, regardless of quality, should be laid on padding at least one-quarter inch thick. Generally one-half inch is much more satisfactory.

Chewing gum must be removed from carpets daily. Most of the commercial chemical cleaner companies manufacture a solvent for chewing gum. Some such fluid should be procured. The easiest way to remove gum spots from carpets is to put some of the gum solvent fluid in a good-sized clean oil can. The janitor then takes this can and goes over the carpet putting a few drops around the edge of each gum spot. After he has covered all the spots, the discs of gum may literally be picked up off the carpet with the aid of a dull putty knife or a round-nosed knife similar to a table knife.

INSTRUCTING THE JANITORS

In concluding, experience has definitely shown that the average run of janitors do not take the painstaking care as outlined here. Janitor forces must have definite instructions and explanations of the processes and systems required in caring for a theatre. Some times this reaches them through a very intelligent chief janitor, who takes his responsibilities seriously, but it is to be expected that it should come from the manager.

There is nothing that impresses a worker so much as to have the "boss" interested in his work and know what he is doing. The results to be accomplished by a word or a criticism from the manager cannot be replaced by the most careful supervision of any other employee of the theatre.

The manager is the guiding force, the motivating energy for the entire theatre. His personality soon becomes the personality of the theatre. As manager, don't delegate too much authority.

Run your theatre with your brains, your energy and your showmanship; don't feel or be above the humblest detail necessary in the operation of your theatre.
A Metropolitan Theatre Seating 600

(Continued from page 12)

ing into high-frequency units. In this class of installation the combination consists of two dynamic type units and high-frequency unit, all mounted on an 8 x 11-foot flat baffle. The baffle is mounted so that center line of the two low-frequency units is approximately two-thirds of the picture height in order to obtain the proper illus

AIR CONDITIONING

Ventilation and temperature control in the Midtown is effected by means of a blower system forcing fresh air from points on both sides of the forward wall, with sufficient pressure to pull the air back over the heads of patrons, the air descending to the breathing zone and being drawn off at the floor. In winter the heated air is introduced through grilles. The lobby is heated by a unit heater.

ACOUSTICS

The rear portion of the ceiling, and the rear wall of the auditorium are surfaced with acoustic plaster. In addition, the chairs are fully upholstered, and the aisles are carpeted. Auditorium illumination is semi-indirect, with three-color effects on a dimmer sys-

...
To mark out theatres whose publics (a) belong to equivalent social strata, and (b) have similar conceptions of entertainment expressed in terms of box office figures.

To measure the average seasonal fluctuations of attendance and gross receipts.

To mark the sections and communities of the country which contribute as an average most heavily to the box office receipts.

To weight by comparison (a) the business value of individual theatres, and (b) the comparative efficiency of their management.

The analysis completed, theatres whose publics have similar cultural and educational levels, or similar social backgrounds; i.e., theatres whose publics have common amusement standards, would be drawn into common administrative units. Independent executive bodies would be placed at the head of each theatre group. They would select the programs and map out the exploitation policy for all theatres within each group.

The study lists certain objections that might be raised, which, however, would tend to be overcome or balanced by the several values of the so-called horizontal system of circuit organization. These advantages are stated or implied as follows:

- The object of such a system of circuit administration would be to equalize the standards of entertainment for all theatres within each group. This would be possible as each of the groups would cater to patrons possessing similar standards of amusement. This in turn, it should be obvious, would greatly simplify the task of the administrators.
- With a definite knowledge of the background and daily life of the public in all the theatres of the group, the group management would have clearly in mind the type of programs each house (and consequently the total group) requires. Of course, small differences would still exist, but they would be of relatively minor importance and would require little attention.

The efficiency of this type of theatre administration would be further enhanced by the elasticity of this system. Thus, an exceptionally capable showman as group manager, by having definite knowledge of the type of public in the theatres of his group, could extend his talent as effectively from his distant office as if he were at the head of each theatre in person.

This system would also facilitate the task of central headquarters in defining the qualities (and possible limitations) required of each for the operation of a theatre executive. Knowing precisely the type of background of the public in each theatre group, they would select a man whose mental equipment and personality would correspond exactly with the average of the patrons of the group for which he is considered. Certainly such differentiation are being made now, but as the administrative groups can have at present no precise knowledge of the variations of the types of audiences in different theatres (each district or territory dealing, besides, with several strata of the population), they cannot have a clear-cut idea of the type of man required for the respective houses.

Late Law for Theatre Executives

(Continued from page 16)

vides that only residences shall be constructed therein.

Generally speaking, in order that a theatre may be operated in a zone in which theatres are not permitted, it is necessary that the intended operators of the theatre shall receive proper authority from the city council by enactment of a new ordinance regulating the siting in which the theatre is to be constructed.

Case

For illustration, in Morris v. Lunsford (167 S. E. 297, Atlanta, Ga.), it was shown that the city council refused to pass a new ordinance rezoning a specified district. However, the building inspector, on the advice of the city attorney, granted a building permit to a company to erect its business building at the selected location. Certain property owners within the district filed suit and asked the court to grant an injunction against the building. In granting this injunction, the court said:

Decision

"In the present state of the record, we are of the opinion that the Court erred in refusing an injunction. When the building inspector refused to grant a permit to build the structure, and this refusal on appeal was affirmed by the board of zoning appeals, and the property had not been zoned, the building inspector could not issue a permit, with the conditions remaining the same."

Liability for Rental

Contrary to the opinion of the majority of persons, a theatre owner may be liable for failure to pay an agreed rental, although the landlord breaches a contract to perform certain repair work on the theatre building.

Case

For instance, in Community Theatres v. Weilbacher (57 S. W. 2d) 941, San Antonio, Tex.), it was shown that a theatre operator, leased from a landlord a theatre for $300 per month in advance. Also, the landlord agreed to keep the building in good repair. When the theatre operator failed to pay the rent in accordance with the contract, the landlord filed suit to collect the amount due. The theatre operator contended that he was not required to pay the rent for the reason that the landlord had failed to fulfill his agreement to maintain the building in repair. However, the higher court held the theatre operator liable for the rental, and said:

Decision

"The defenses set up by the appellant (theatre operator) were wholly immaterial, as the covenant to pay rent on the part of appellant and the covenant to repair on the part of appellee (landlord) were independent covenants, and the defendant (theatre operator) could not defeat the plaintiff's suit for rent by merely showing that plaintiff had not kept the premises in good condition. . . . Accordingly, the breach by the landlord of his covenant (if there was any) does not justify the refusal of the tenant to perform his covenant to pay rent."

However, it is well settled that any person who breaches a valid contract is liable in damages for such breach. Therefore, the theatre operator had the legal right to file suit and collect from the landlord an amount of money equal to the damages sustained as a result of the landlord's failure to fulfill his obligation to keep the theatre in good repair.

Authority of General Manager

The legal question often has arisen whether or not a theatre corporation is liable on contracts made by its general managers, who have direct authority of the Board of Directors. It is important to know that the courts have held that where the power of a general manager is not limited, he has implied authority to bind the corporation by contracts made in good faith and within the scope of the corporation's business.

Case

For example, in Warren v. Littleton (168 S. E. 226, North Carolina), it was disclosed that a man named Carter, who was general manager of a corporation, entered into a contract for the purchase of real estate to be used by the corporation. The contract was signed as follows:

"Signed: N. W. Warren."

"Signed: Littleton Co."

"By C. E. Carter."

"Witness: R. W. Carter, Jr."

Later it was contended by the counsel for the corporation that a contract signed in this manner by Carter was not valid for the reason that he had no authority from the Board of Directors to make the contract. However, since it was shown that the Board of Directors had not limited the power of Carter to transact business for the corporation, the court held the corporation liable on the contract, and said:

Decision

"A general manager, if his authority is not limited, has power to bind the cor- (Continued on page 58)"
PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A.I.A.

The Question:
I AM managing the—

of the theatre of this city, which is suburban house seating 490 people. It is 85 feet long by 31 feet wide by an average of 18 feet high. The ceiling has six ventilators in same and the roof is 2½ feet above the ceiling and the roof not ventilated.

We have been figuring on putting in some kind of a cooling system adequate to take care of this kind of a room and in the most economical way that it can be done. We thought probably that you may have in your files some very valuable information in regard to what has been found the cheapest and best, and also from description above might be glad to offer suggestions in regard to same.—A. D. J.

The Answer:

BY LOOKING over issues of BETTER THEATRES, you will find advertisements of concerns specializing in theatre cooling systems. Many of these concerns also manufacture units for small theatres such as you describe yours to be. These units are easily installed. By investigating the premises their representatives could be able to suggest to you the best method of installation and also give you an estimate of the cost.

Of course there are several ways of cooling a theatre, and the cost varies a great deal. Cooling air by refrigeration is rather expensive and prohibitive for such a small house as yours. The next system would be by washing the air. To obtain the best results the temperature of the water used should be below 60 degrees. Now if the water in your city is below that in the warm weather you could use it. If it is above that you would have to drill a deep well, as the cooler the water the better the results. If your theatre is equipped with a ventilating system of the proper size and there is plenty of room in the fan room you could install an airwasher and provide diffusers at the outlets of the air ducts, provided these ducts are in the proper location. The best location for them would be at each side of the proscenium arch about 8 or 9 feet above the auditorium floor.

The six ventilators which are now located in the ceiling are of no good use and should be closed up. In place of those install three ventilators of the proper size, evenly spaced, in ceiling near the rear wall and connect them directly with roof ventilators. The ceiling grilles should be provided with adjustable louvres so that they can be closed when the cooling system is not in use. It would be well to insulate the ceiling with 3½ inches of mineral wool, as according to your description it must be a very hot box in the summer time.

To obtain the best results the air must be circulated and the warm air must be exhausted, therefore it would be better to connect the ceiling registers with a fan chamber, or install fan-equipped ventilators. This system can be installed very economically. If the theatre is not equipped as described above it would be necessary to construct a fan and airwasher room on top of the auditorium roof, right in front of the stage wall. This would be cheaper than to build it in the basement as it will save a lot of galvanized iron duct work, because the fresh air can be taken directly through the wall of the pent house and the cool air can be directly supplied through one duct above the proscenium arch.

I further would advise you to use a three-speed motor for the fan and be sure to have the cool air properly diffused to prevent direct drafts, and have all ducts and grilles of the proper sizes so that you do not have to force the system. Consult the State code pertaining to ventilation so that the required volume of air is supplied for each person in the theatre, as these codes vary in different states.

If according to my suggestions you investigate these different systems I am sure you will be able to install a cooling system at a very reasonable amount of money.

The Question:

WE HAVE just purchased a theatre which has been started and due to financial conditions, same is not completed. At present we are confronted with the problem of decorating the interior. It will be a 1,500-1,700-seat house. Any suggestions or data that you have to offer will be appreciated.—F. Q.

The Answer:

THIS DEPARTMENT does not claim to be able to solve all theatre problems, but it aims to give the subscribers of this magazine advice and suggestions in different building problems to its best ability.

Your inquiry is not very plain to me and I am at a loss to know just what kind of information you really require. You state that due to financial conditions your theatre is not completed, and further on you mention that you are confronted with the problem of decorating the interior. I therefore presume that you wish to be informed regarding the cost of same. If this is the case why not consult with a few theatre decorators. They will be able to give you the necessary information.

If your house is executed in the modernistic style you will be able to obtain a very low price as for such a design blending and shading of colors is about all that is necessary. The wall surfaces are generally broken and there would be no need of murals or a great amount of stencil or free-hand work.

My advice to you is to make the decorative scheme as plain as possible, using soft and warm tones. Avoid gaudy stencils and colors so that the effect may be quiet and soothing. A lot of money has been wasted on decorating, as a great many houses are gaudy and in bad taste. Remember that the house is mostly dark. Be sure to have your decorator spend his best efforts in lobby and foyer as that is the first impression your patrons obtain. Select a good decorator who is familiar with theatre work, inspect some of his executed work to be sure that you have the right party. I believe that from $2,000 to $3,000 would give you an attractive decorative scheme.
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### Among Contributors to This Issue:

- **Ben Schlanger** (The Challenge of Small Theatres) is a New York architect who has made intensive studies of the architectural problems of the motion picture theatre, especially in its functional bearing upon the proper public exhibition of the motion picture. Many of these studies have been revealed in the pages of this publication.

- **J. T. Knight, Jr.** (Cleanliness as a Box Office Factor) is a theatre maintenance engineer whose present contribution is one of a series of articles on motion picture theatre maintenance. Mr. Knight was one of the industry's principal developers of a method in this branch of theatre operation, and is now in charge of maintenance for the Paramount Publix circuit.

- **Leo T. Parker** (Late Law for Theatre Executives) is a regular contributor to Better Theatres on legal phases of theatre operation. He is a Cincinnati attorney.

- **J. E. Volkmann** (Acoustic Requirements for Extended Frequency Reproduction) is an engineer on the staff of the acoustics department of RCA Victor at Camden, N. J. As such he is of course intimately familiar with the acoustics problems peculiar to the sound-picture theatre, while in addition, through his association with one of the developers of extended-picture theatre, he has had constant practical experience with the special acoustics problems which this innovation created.
"BETTER THEATRES" DIVISION, Motion Picture Herald, 1790 Broadway, New York

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

Remarks: ________________________________________________________________

Name ______________________ Theatre ______________________ City ________

State ______________________ Seating Capacity ________

"BETTER THEATRES" DIVISION, Motion Picture Herald, 1790 Broadway, New York
poration by contracts made in good faith and within the corporate power, without any resolution of the Board of Directors expressly authorizing the contracts. . . . Upon the undisputed evidence we are of opinion that the authorization of the directors was not essential to the validity of the contract.”

PAYMENT OF INSURANCE

Generally speaking, an insurance company never is liable for more than the actual value of the destroyed or damaged property. This is true although the insured may have for many years paid insurance on higher valuation. Therefore, it is important to know how a court determines the true cash value of insured property.

CASE

For illustration, in Travellers Indemnity Company v. B. & B. Company (58 S. W. 2d 640, Louisville, Ky.), it was shown that a company held an insurance policy for protection against boiler explosion. The policy contained a clause which stated that in no case shall the company be liable for more than the true cash value of the property.

The question arose as to the legal meaning of the term “true cash value.” During the trial the evidence disclosed that the original cost of the boiler was $1,500. The cost of setting and enclosing it was about $1,500, making the total cost of the boiler $3,000 at the time it was damaged. It had been in use six or seven years.

A trial before a jury resulted in a verdict in favor of the company for $1,800. The insurance company appealed to the higher Court on the ground that the “true cash value” of the boiler was not $1,800. In upholding this contention and reversing the jury’s verdict, the court said:

DECISION

“The term ‘cash value’ is the price which the boiler will bring when offered for sale by one who desires to sell, but is not compelled to do so, and is bought by one who desires to purchase, but is not compelled to do so.”

RAILROAD’S LIABILITY FOR TRANSIT DAMAGE

Discussion has arisen from time to time whether or not a railroad company may be relieved from liability for loss or damage to shipped goods where a contract is entered into between the railroad company and the shipper specifying that the railroad company shall not be liable for negligence of its employees. This point of the law was discussed in the late case of Bernardi Greater Shows v. Boston & M. R. R. (165 Atl. 124, Farmington, N. H.).

The facts of this case are that a theatrical company and a railroad company entered into a contract by the terms of which the railroad company agreed to transport goods and the theatrical company agreed to relieve the railroad company from liability for loss or damage to the equipment, although such loss or damage should result from negligence of the railroad employees.

The goods were damaged while enroute and the theatrical company filed suit against the railroad company to recover damages. The counsel for the railroad company contended that no liability existed because the contract was made to relieve the railroad company from liability.

However, the evidence indicated that the loss resulted from negligence of the railroad company’s employees. Therefore, the higher court held the railroad company liable and explained that a contract of this nature is not valid, saying:

DECISION

“It has been definitely established that the validity of any limitation upon the liability of a common carrier with reference to interstate transportation of goods, involving as it does the construction of this statute, presents a federal question depending for its solution upon the acts of Congress and the common-law rules accepted and applied in the federal courts. . . . The question submitted for decision, viz., whether the contract between the railroad and the show company ‘is a bar to the maintenance of all or any of the foregoing actions,’ is therefore answered in the negative.”

EMPLOYER LIABLE FOR TRANSPORTATION

It is well established law that any person who employs another is liable for payment for the services performed, although the former has a written contract with another person by the terms of which the latter agreed to pay the charges.

CASE

For instance, in the late case of Israel v. Fanchon & Marco (58 S. W. 2d 774, Kansas City, Mo.), it was disclosed that a theatre corporation was engaged in the business of producing stage entertainment or shows to be exhibited in theatres owned by others. The corporation made a contract with the owner of a theatre in Kansas City by the terms of which it was agreed that the corporation would furnish shows for exhibition, including talent, costumes, scenery, etc., for a stated period and price. One provision of the contract was that the theatre owner agreed to pay for all charges in connection with the transferring of scenery, costumes and baggage from the railway station to the theatre and return. A transfer company, which was in the habit of doing practically all the hauling for the corporation, was notified by an employee of the corporation that the scenery and equipment should be transferred from the railway station to the theatre. After the transfer company had performed this work the corporation refused to pay the bill because of the above mentioned contract by the terms of which the owner of the theatre had agreed with the corporation to pay the transfer charges. The transfer company filed suit against the corporation and in holding the latter liable, the court said:

DECISION

“The testimony in behalf of plaintiff (transfer company) tends to show that this service was rendered solely at the instance and request and under the direction of the agent of the defendant (corporation), and that plaintiff received no request or direction from the Charno Amusement Company (theatre owner) at any time to transfer any of the property.”

NEGLIGENCE IN INJURY

The legal question often has arisen whether or not the owner of a theatre building is liable in damages for injuries sustained by a patron or other person, where it is shown that the theatre owner violated a city ordinance and also that the injured person was careless or contributory negligent in receiving the injury. This point of the law was discussed in the late case of Blankertz v. Mack & Company (248 N. W. 889, Ann Arbor, Mich.).

CASE

In this case it was shown that a city ordinance provides: “It shall be the duty of the owner, agent or lessee to provide or cause to be provided at all elevator openings proper trap or automatic doors or automatic gates so constructed as to open and close by the action of elevators either ascending or descending . . . .”

The owner of a building failed to comply with the ordinance with the result that a person who entered the building was seriously injured in an elevator. He filed suit against the owner to recover damages. However, during the trial testimony was introduced showing that the injured person was familiar with the premises and knew that the elevator was not equipped with automatic gates.

Therefore, although the lower court held the owner of the building liable in damages, the higher court reversed, saying:

DECISION

“Admitting that defendant (owner) was guilty of negligence in failing to comply with the above-quoted statute, none the less we think it convincingly appears from this record that plaintiff (injured person) was also guilty of negligence which was a contributing proximate cause of his misfortune. . . . If he fails to use the care that an ordinarily careful person would have used . . . he must bear his own misfortune.”
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Hollywood Goes “Showmanship”
YOU'LL REMEMBER

NOVEMBER!

M-G-M CHAMPIONSHIP MONTH

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SEE PAGE 27
Again

THE GREAT MUNI LASHES OUT... WITH ALL THE FURY OF MAN WRONGED BY WOMAN!

He smashed the gangster in "Scarface"... and the nation winced!

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HAVE WE GOT PICTURES???
HAVE WE GOT PICTURES!!!

Ask the Boys
IN THE STOCK ROOM

"THE WORLD CHANGES" . . . PAUL MUNI*
"FOOTLIGHT PARADE" . . . 20 STARS*
"KENNEL MURDER CASE" . WM. POWELL*
"FEMALE" . . . . . RUTH CHATTERTON*
"EVER IN MY HEART" . . . STANWYCK*
"HOUSE ON 56TH STREET". KAY FRANCIS*
"COLLEGE COACH" . . . . . 4 STARS*
"HAVANA WIDOWS" . . . . . 6 STARS*
"FROM HEADQUARTERS" . . . . . 4 STARS*

IN THE CUTTING ROOM

"LADY KILLER" (Tentative Title) . JAMES CAGNEY*
"DARK HAZARD" . . EDW. G. ROBINSON*
"SON OF A SAILOR" . . JOE E. BROWN*
"CONVENTION CITY" . . . . 10 STARS*
"THE BIG SHAKEDOWN" . . . . 5 STARS*

*A Warner Bros Picture  **A First Nation
ON THE STUDIO STAGES

"WONDER BAR" .......... ALL-STAR
"MASSACRE" .......... BARTHELMESS
"MANDALAY" .......... KAY FRANCIS
"KING OF FASHION" . WILLIAM POWELL
"HI, NELLIE" (Tentative Title) .... PAUL MUNI
"BEDSIDE" .......... 6 STARS
"EASY TO LOVE" .... ADOLPHE MENJOU

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"BRITISH AGENT" .... LESLIE HOWARD
"AS THE EARTH TURNS" .... ALL-STAR
"SWEETHEARTS FOREVER". D. POWELL-KEELER
"NAPOLEON" .... EDW. G. ROBINSON
"HEIR CHASER" .... JAMES CAGNEY
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THE MAD GAME

SPENCER TRACY
CLAIRE TREVOR
RALPH MORGAN

Directed by Irving Cummings

JOIN THE UPSWING WITH FOX
HAIL THE CUSTOMER

In an era of doubt and misgivings, of flutterings and dreads, this, the annual New Product number of Motion Picture Herald, with its impressive presentation of sincere box-office endeavor, is an earnest of substantiality in this industry.

Even the most casual reading of the enumeration of pictures, 504 detailed and 510 scheduled, makes apparent that a genuine effort in behalf of the box office is being made, that the production department of the industry is at work now on a realization that the customer is the ultimate consumer. Hollywood has spent a lot of time and many a million doing "something for the boss," something for the circuit and all kinds of things. But now there is evidence, not too much, but some, that there is an understanding creeping, seeping, into the production community that maybe the customers are important.

One can go no headlong distance, yet, but there is promise that motion pictures are increasingly to be made for the entertainment of the public rather than for the pursuit of the intramural concerns of Hollywood. And hectic as Hollywood is in the pursuit of notions, it may become the rage.

CURRENT auctions in the office of NRA bring along the discovery that the Press Gallery in Washington is open only to correspondents of "daily newspapers or newspaper associations requiring telegraphic service," with a recent slight broadening of the rule to admit correspondents of daily trade publications. It is obvious, of course, that special recognition should be given to publications engaged in circulating the affairs of Mutt and Jeff, Moon Mullins and the race track returns, as opposed to papers that are concerned only with the industries which employ the millions.

HOW WE ARE FAVORED

WRITING in Motion Picture Daily, Mr. Red Kann has the temerity to set forth that from the NRA point of view the motion picture industry has been specially favored, because "... the history of other codes hasn't allowed for anything like the scrimmages that have been entered on the record in the picture business," and pointing out that the oil men got short attention and an iron hand. One would assume from that that something had been settled in the oil business. We would remark that if there have been any favors to the motion picture industry in the code conferences they will test out to something less than 3.2 per cent. Also, there are a lot of things in a can of film that are not to be found in a can of oil.

The farther the NRA Eagle flies up the canyon the more apparent becomes that it has not yet sighted the answer.

If the NRA has found itself in a mass of complexities concerning the screen, it is its own fault. The Act was presumed to be concerned with the problem of unemployment and the spread of buying power. If the Eagle decided to take under its wings also such matters as too much money for Miss Goodie Two Shoes and the zoning of Bad Axe, Wahoo and Snohomish, double bills in Bird Center and the distribution of crockery on family nights, that was its own fault.

Eagles ought to attend to the business of eagling. Let Hugh how to the line.

SMALLER AND MORE OF THE M

WHAT is commonly described as the over-seating problem of the motion picture industry is held by Mr. Ben Schlanger, architect and contributor to the current issue of Motion Picture Herald's Better Theatres section, to be really inefficient seating.

Some months ago this page complained of a number of things concerning the motion picture under the title of "Too Damned Big."

Now we are entertained, not to say encouraged, to find Mr. Schlanger discovering the rise of the six-hundred-seat theatre, even under today's conditions so adverse to new enterprise, right in the face of and in competition with the larger houses. He sees in the smaller theatre advantages of location, closer to the patrons' homes, minimum admission prices due to minimum operating costs, audience intimacy, better screen shopping because of the larger array of programs in a given territory, and better exhibition because of size, the accessibility of seats and better sight lines.

All of this relates to our frequent contention that the motion picture can prosper by endeavor toward making theatregoing a habit and part of the week's routine for a large proportion of the customers. The industry was vastly prosperous when the patrons came in, and it got into difficulties when it became so very necessary to go out to get them.

THE wires say that Joan Blondell wants to change her name to Barnes. The other day the press related that a chap by the name of Barnes had changed his name to Kelley—"Machine Gun" Kelley—and now they've taken that away and have given him a number.

THE stories that come out of the stock market investigation in Washington lead us to anticipate that most any day now Mr. Albert Wiggin of the Chase National Bank will break down and say that he "learned it at the movies."

MOTION PICTURE HERALD

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MARTIN QUIGLEY, Editor-in-Chief and Publisher.
THIS WEEK

BLIND, PENNILESS

From out of the Galilagni home for old and impoverished savants at Neuilly, in France, and the still keen mind of a blind, penniless scientist innate, has come new promise of practicable third dimensional motion pictures. Seventy-eight-year-old Auguste Baron, who patented many a sound film invention in the United States and Europe, long prior to its realization, working in recent years with his daughter, has evolved a method which shows characters in relief, as persons on a stage. Only one film, one camera are needed with little change in present apparatus necessary. Success at last may yet be the deserved portion of Auguste Baron's declining year.

LINE OF DUTY

"In line of duty" should read the epitaph on the grave of one William Casel, of Brooklyn, N. Y., who, though on regular assignment, must rank with the boldest of infrepid newsreel cameramen. At the U. S. Army's Fort Myer, Va., last week was Cameraman Casel, there to shoot scenes for "Rodney," with Walter Huston. Set was he with his camera to "catch" a charging horse-drawn gun caisson. On came the horses, plunged past the camera, left William Casel prone, lifeless, beaten under hoofs, the scene "shot." ...

CENSOR QUESTIONED

Ever and anon into the news creeps a story concerning one or another of the country's scintillating state censors, as they clip away at Hollywood's output. This week was the ire of Universal's James R. Grainger aroused to the point of ordering his Kansas City exchange to file suit to test the Kansas board's authority in the recent slicing of "Love, Honor and Oh, Baby," he contending they placed too vivid an interpretation on dialogue, plot. Rare is such a suit, though appeals are commonplace—and usually unavailing. ...

FIRM GRIP

Totally inferior to Hollywood's output is that small quantity which comes from South America's native studios, last week in New York declared Universal's South American manager, Monroe Isen. "Quality pictures" in English, from Hollywood, is the demand of Latin American film-goers, preferring the original, foreign language and all, to that same product, "dubbed" in Spanish. From the U. S. comes 90 per cent of all films screened in South America, claims Mr. Isen, with comedies best able to hurdle the language barrier. Slow in reaching southward was the depression. Firm in their grip, apparently, do U. S. producers hold the broad South American market.

AMBITION

Perennial is the ambition of the dramatic actor to immortalize Shakespeare's famed "Hamlet" as it never has been immortalized before. No exception is the "royal" Barrymore family's John. At least unusual will be his rendition of the unhappy prince of Denmark. With costumes, scenery from the East, a Hollywood cast familiar with the play, Barrymore will render Hamlet in no less a setting than the huge, open air amphitheatre which is the Hollywood Bowl, on completion of a current RKO Radio role in "Long Lost Father." That should satisfy the Barrymore ambition. ...

TURN ABOUT

Turn and turn about, whether fair play or not, is in the offering where Broadway stage and Hollywood set is concerned, thinks Al Jolson. Coast arrival this week to do "Wonder Bar" for Warner. With New York theatres on the "comeback," Broadway is going to hit back at Hollywood and conduct some of those famous talent raids. ... Before long Hollywood is going to lose many stage favorites that have been here during the lean days on Broadway." Broadway still has a distance to travel. ...

DISTURBED SAVANT

Far-reaching, significant is the prediction last week voiced in Chicago by Professor Howard Mumford Jones, author, University of Michigan English professor, when he told the American Library Association the motion picture some day may absorb all other modes of education and entertainment. Low, possibly becoming lower, certainly influenced by cinema, is America's megaloss level of reading taste, declared Professor Jones. Wanting to kill time, people prefer going to the "talkies" to idling over a book. And their example is spreading," reported the obviously disturbed savant. Singularly undisturbed is the motion picture industry, ever ready with "time-killing" material. ...

GOOD SAMARITAN

Upon herself last week, the curved, flamboyant Mae West took the role of Good Samaritan, appealing to California's Governor Rolph to refuse extradition for one Ben Jones, film projectionist, wanted in South Carolina, allegedly escaped from a prison camp while serving life sentence for murder. Miss West: "... Now, Jim, you know that I know men and if there ever was a man who appeared innocent, it is Jones. ... A job awaits him here." With her "I know men" contention, "Jim" Ralph of California is unlikely to disagree. ...

OCCUPORTUNITY

"Ample Opportunity" for young screen star prospects is behind the Fox studio organization of a training school of dramatic acting, physical education, looking toward screen roles, tests. To Morris Ankrum, writer-director, Lillian Bankley, drama coach, has gone the responsibility. From Fox president Sidney R. Kent comes explanation: "It is easy to discover picture possibilities in young people, but it is difficult to build them." For strictly construction purposes, via one-act plays, has Fox's training school been developed. ...

FUTURE'S THEATRE

Hardly necessary is it as yet for theatres to install equipment for television performances, though progress in the field is unquestionably a fact. Yet is the "radiovision" theatre, offering programs transmitted by television, nearer perfection than is commonly realized, appreciated, in the opinion of R. G. Tannehill, of First National Television, Inc., Kansas City. From RCA-Victor's Camden, N. J., laboratories and its Dr. Vladimir K. Zwicky recently came the "iconoscope" tube, superpho-

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STUDIOS COMPLETE FOURTH OF PRODUCT AND THEY'RE FIRING AT BOX OFFICE

Exhibitors with an eye to the sufficiency of product to fill their programs down through the last week of the 1933-34 season need have no fear of a shortage of pictures emanating from the studios in Hollywood. Supporting that assurance, companies both major and independent, by October 20 had completed 130 or 25 per cent of the 510 features listed for the new showmanship year.

Since the start of the new picture-making season in August, one-fourth of the entire quota has been wiped off the production slate. During a similar period last year, when a slightly higher grand total had been announced, only 97 pictures, or 18 per cent of the complement, had been finished.

The larger companies announced 387 pictures for 1933-34. On October 20, 29 per cent or 111 units on their programs had been completed. Independent producers, laboring under the uncertainty of Code provisions, particularly with regard to the status of double featuring, were traveling at a slower clip. They, having made plans for about 125 pictures, had completed 19, which is 16 per cent of their entire allotment.

Columbia Pace Balanced

Among the majors, Columbia is proceeding on what is at once the slowest yet most evenly balanced pace. Forty-nine features were catalogued by that company, of which five or just a bit more than 10 per cent had been checked off during the 12-week period. Last summer the same number had been completed at that time.

Of the two companies that announced the most pictures, Paramount and Warner Brothers, each of which listed 60 productions, 36 either have left the studios or are in such condition that they can be quickly shipped to distribution centers. Paramount has written finals to 20 pictures, 33 1-2 per cent of its grand total, and Warners have checked off 16 finished productions, which is nearly 27 per cent of the announced output. Nine of these 16 will be released under the W. B. trademark, the remaining seven coming under the First National banner. A year ago Paramount had 16, or four less, wrapped up; while Warner Brothers, with the same number announced, were one ahead of this year's mark with 17 out of the way.

Fox ranks highest in the proportionate number of pictures completed. Fifty-two were announced, 21 are through the mill. Thus 40 per cent of the year's work at the Westwood Hills Movietone City and Western Avenue plant is in the vaults. This is a decided jump in comparison with last year's figures, when only 11 pictures were ready for delivery during the August 1-October 20 shooting period.

While the total number of productions on the Metro-Goldwyn-Mayer program has been slightly shaved, the studio has turned out four more pictures to date this year than last. Of the 46 announced, 14 completed give this studio a 30 per cent chunk of its grand total. Last year at this time only 10 pictures had been cleared at MGM.

At Radio, where 50 pictures will be made, the percentage of completions is the same as MGM's. Fifteen productions completed by October 20 tops by three last year's number when 12 had been finished.

In the case of United Artists, where foreign-made pictures scheduled for distribution are not included in these figures, seven of the known 20 productions that will be made are complete, which clocks this studio at a 35 per cent speed. Five of these pictures are credited to the newly formed 20th

(Continued on page 36)
GIVE ADVERTISING CODE MEANING, SAYS QUIGLEY

Tells AMPA Members of Responsibility To Rid Industry of Criticisms of Its Advertising and Its Publicity

A new opportunity and responsibility to give meaning to the advertising code of ethics in order that the motion picture industry "shall no longer merit the sort of criticism which has been leveled against its advertising and publicity," was pointed out to members of the Associated Motion Picture Advertisers by Martin Quigley, editor-in-chief of Quigley Publications, at the weekly lunch meeting at Sardi's in New York last Thursday.

Mr. Quigley characterized the original code of advertising ethics, formulated in 1930, as a "hollow and insincere gesture to satisfy certain quarters of outraged public opinion," and urged the membership of the AMPA to demand the rights which their responsibility under the NRA motion picture code have given them.

He reminded the group that under the NRA, trade associations are intended to fulfill a more important function than has been possible in the absence of such a law. Failure to take this responsibility upon itself, Mr. Quigley cautioned, would result in activity in other quarters of the industry to take over those responsibilities which properly belong to the Association. Such a consequence would limit the present and future effectiveness of the Association, he said, and at the same time would limit the effectiveness of the AMPA members.

The publisher made specific reference to the clause in the advertising code of ethics which states: "Nudity with menthecrinous purpose, and salacious postures, shall not be used."

Urges Clauses Be Rewritten

"There can be no proper use of nudity in the advertising of a picture," declared Mr. Quigley. "Rules which apply to the Museum of Art have nothing to do with us. I urge very strongly that the weight of this Association be put behind an effort to rewrite that clause and rewrite it in a measure that will cause it to mean something."

Mr. Quigley indicated regret that the AMPA had not been adequately represented at the code-formulation conferences in New York and Washington, but pointed out that with the inclusion in the code of a clause pledging the industry to "maintain the best standards of advertising and publicity procedures," members were accorded a new opportunity and responsibility for service to the industry.

Cites Rejection of Newspaper Ads

He expressed the belief that if adequate progress were to be made toward solution of the problem posed by the criticism leveled against film advertising, it would be necessary that such progress be made by the AMPA. The impressions of the motion picture industry held by the public in general are largely as a result of the work of the members of the association, Mr. Quigley said, and he indicated a serious state of affairs had been reached when large newspapers in the United States refuse to publish certain motion picture advertisements. He added that several companies had rejected motion picture posters.

Action of the persons concerned will be necessary to give the advertising clause, as well as other clauses in the code, real meaning. Mr. Quigley warned that, in view of its immediate effectiveness, it will be vital to have appropriate rules and regulations within the industry governing the conduct of those involved. Mr. Quigley recommended to the membership of the AMPA that it take immediate steps to formulate such rules as will bring about the proper functioning of advertising and publicity for the best interests of the industry.

AMPA Refutes Charges Brought by Columbia Staff

Officers of the Associated Motion Picture Advertisers, at the regular weekly luncheon meeting at Sardi's, New York, last week, refuted charges by members of the Columbia publicity and advertising department in a letter to Judge Flinn, AMPA president, that the organization is "wanting in usefulness," and was deteriorating from the original purpose in permitting membership other than active advertising and publicity men.

Hal H. ONE, former president, presented an analysis of membership, in which he noted that of 147 total membership, 100 are accredited advertising and publicity men, 24 are press representatives, six are artists, eight are mechanically employed and nine are lay members.

It was understood that an echo of the Goldberg-Columbia-AMPA dispute will be heard Thursday when the regular weekly luncheon of the AMPA will be held behind closed doors. Mr. Goldberg, it was said, will air his views further on the association's policies.

Southeastern Exhibitors Meet in Atlanta Oct. 29

The annual convention of Southeastern Theatre Owners' Association will be held in Atlanta October 29-31, Col. Thomas E. Orr, president, announced last week. Invitations were extended to the Tri-State Theatre Owners' Association and the North and South Carolina Theatre Owners.

Tri-State held its annual convention October 22-23 at Hotel Chicaska, Memphis.

A. S. Metzger in San Diego Managing New Spreckels

Arthur S. Metzger, former manager of the Paramount-Publix real estate department, Midwest division, has been appointed manager of the New Spreckels, San Diego. His brother, Lou Metzger, operates the house.

Paramount's Plan To Be Ready Soon

A plan for reorganizing Paramount Publiclix Corporation will be submitted soon to creditors and security holders' committees, Sir William Wiseman, of Kuhn, Loeb & Co., bankers for the corporation, announced last week. Sir William said operating results in the past few months had encouraged the belief that reorganization within a reasonable time was possible.

Further progress in straightening out the company's affairs may be made, however, before a comprehensive reorganization plan for the entire Paramount Publiclix enterprise can be definitely worked out and submitted," Sir William said.

Klein Reported Making Plan

The plan referred to in the Wiseman statement is understood to be that in preparation by Dr. Julius Klein, former assistant secretary of commerce, in the Federal administrative, who, as the representative of the Paramount bondholders' protective committee of which Frank Vanderlip is chairman, has been receiving the cooperation of the trustees on a reorganization plan for the past two months.

Kuhn, Loeb & Co., Chase National, and First National Bank of Chicago are among Dr. Klein's principal creditors. The bondholders committee which he represents holds approximately $24,000,000 in Paramount bonds.

Although a final tabulation of claims filed against Paramount has not been completed, counsel for the trustees last week declined to make public either the aggregate amount, or the principal claims, many of which, it was said, have either been filed in duplicate or are characterized as "discredited."

Ask Zukor and Hertz Be Called

Request that Adolph Zukor, president, and John Hertz, former chairman of the Paramount finance committee, be called to testify at the corporation's bankruptcy hearings before Referee Henry K. Davis, was made last week by Saul E. Rogers, counsel for a creditors' group.

Mr. Rogers said the testimony of these witnesses was desired to throw further light on the company's affairs, and Samuel Iskels, attorney for the trustees, said he would take the request under advisement.

Herschel Stuart, recently in charge of Paramount Publiclix's Detroit theatres for the company's theatre reorganization department, will be assigned to similar work on the Rickards & Nace circuit, Publiclix Arizona division.

Mr. Stuart returned to New York last week from Detroit. The 10 Publiclix houses there are now being operated by George W. Tindle on a salary and percentage basis in accordance with a management deal recently concluded between him and the company's trustees. Mr. Stuart leaves for Arizona this week.

Paramount Gets Dowling Film

Paramount has acquired distribution rights to the first Eddie Dowling-Arthur Hopkins production, titled The Great Adventure. The picture was produced at the Eastern Service Studios, and features Lillian Gish and Roland Young. Mr. Hopkins and William deMille directed.
October 28, 1933

FILM CODE GOES TO WHITE HOUSE; SALARY INQUIRY IS MADE GENERAL

Exhibitors in Towns Under 2,500 and Employing Not More Than Five Persons Exempted from Recovery Codes

Late Wednesday, as this edition of Motion Picture Herald closed, Sol A. Rosenblatt, deputy commissioner of the NRA in charge of the motion picture code, expected to deliver the fourth and final draft of the document for the signature of President Roosevelt within a few hours. It was a possibility that the code might go to the White House Wednesday night, but a larger probability that it would be some time Thursday.

In view of the considerable contact that has been had between President Roosevelt and both General Hugh Johnson and Mr. Rosenblatt on various aspects of the motion picture code, it is expected that it will be signed promptly.

Upon submission of the code, Mr. Rosenblatt expected to announce the appointment of the members of the Code Authority, which will follow the slate previously presented in Motion Picture Herald.

Wednesday there were no indications that the final draft of the code would differ in any important respect from the third version.

The motion picture industry will not see a copy of the code in its final form until after its approval by the President, when it will become public, as a printed document, by the National Recovery Administration, in routine manner.

by FRANCIS L. BURT
Washington Correspondent

That the recovery code for the film industry will go to General Hugh S. Johnson, administrator, and then to President Roosevelt, before the end of the week, was confidently predicted Wednesday by Deputy Administrator Solomon A. Rosenblatt.

With reports and recommendations on the document received from all three of the advisory boards of the NRA—labor, industrial and consumers—Mr. Rosenblatt cleared his desk for the writing of his review of the negotiations leading up to the approval of the third revision and his analyses of the contents of the code, for submission to General Johnson and, through him, to the President for approval. A number of changes have been made in the third revision of the code and more may be incorporated before it leaves Mr. Rosenblatt’s hands, but it is understood that these amendments, in the main, are of minor importance, pertaining only to changes in phraseology. It is doubtful whether details of the changes will be available to the industry generally until the code has been signed by the President and the approved version made public in printed form by the NRA.

The past week was marked by a number of outstanding code developments at Washington, at least one of which demonstrates that the motion picture industry has not been unduly discriminated against by the President, as it has been charged by various Hollywood interests, as in the matter of hours.

That the film industry will be put on a footing with all others in matters of federal policy was made manifest last week when the Federal Trade Commission, acting under a senate resolution passed last session, was making a survey of the salaries and other emoluments of corporation executives with a view to submitting a report to Congress. A questionnaire, asking for information as far back as has been sent by the commission to all corporations engaged in interstate commerce, except public utilities, having assets of $1,000,000 or more, whose securities are traded on any one of the stock exchanges. Returns of the questionnaires are due on Thursday at Washington but the information will take time to be analyzed.

Defining salaries as including “any compensation, fee, bonus, commission or other payment for work, services or otherwise, for personal services,” the commission demands information as to the total assets, net sales and net income of the corporations, the number of employees, the minimum and the total compensation to each for the years 1928 to 1932, inclusive; the name and official position of directors and officers; and the compensation of each last year, the cash value of all compensation other than salaries, at the time such compensation was conferred to directors or officers, last year; a description of any special compensation to directors and officers, and the rates of compensation of directors and officers in effect Sept. 1, 1933.

Included in the list of corporations to which the questionnaire is sent will be a number of motion picture companies, according to the listings of the stock and curb exchanges.

The question of salary control, it was developed, has been under study by the President for a considerable period and he has received from his attorney general a voluminous report, in which such control is held to be feasible but requiring definition by the NRA. The implication is that the President’s message to Congress in January will outline a plan for restriction of salaries, possibly through the medium of heavy taxes on excessive remuneration. Excessive star salaries undoubtedly would be included.

Although no indication was made as to what extent the exhibition field would be affected, which such control is held to be feasible but requiring definition by the NRA. The implication is that the President’s message to Congress in January will outline a plan for restriction of salaries, possibly through the medium of heavy taxes on excessive remuneration. Excessive star salaries undoubtedly would be included.

The executive order was issued by President Roosevelt and made public on October 23 by the National Recovery Administration. It practically withdraws from small establishments in small towns all necessity for compliance with recovery codes or the President’s reemployment agreement.

The President’s action was dictated by the showing that compliance with maximum hour and minimum wage requirements by such business would be a hardship. In addition, any attempt to comply would result in raising prices so high in such communities as materially to affect farmers.

Liberal Interpretation Expected

No official interpretations of the order, as to whether all classes of business are covered, have yet been issued, but it is understood that the administration will construe it in the most liberal manner.

Of direct interest to those members of the industry who are primarily interested in the progress of the film code, visits of Deputy Commissioner Solomon A. Rosenblatt to the Department of Justice and to the White House indicate that the whole Roosevelt Administration is taking a keen interest in the effort to "harness" the picture business.

During his visit to the Justice Department, the deputy administrator conferred with officials of the anti-trust division, although he refused to make known the points that were covered. Going to the White House on Monday, he conferred at length with the President’s three secretaries, but again maintained secrecy as to the subject of the conversation.

The administration is now interested in the report of the anti-trust division, which has been examining the possibility of the formation of "picture rings," in which the film industry over the country would agree to pay uniform unit prices to stockholders.

Salary Situation Indefinite

The situation with respect to the salary clause continues to be rather vague, with Mr. Rosenblatt still denying that it covers salaries, although admitting that the effect naturally would be to instill fear among producers of employing and influencing decisions of salaries with actors. On the other hand, Administrator Johnson continues steadfast in his stand that the recovery act does not empower the Government to place maximum on prices or salaries.

This clause, however, was again explained as being an unfair trade practice—that of attempting to induce employees of competitors to change employers by offering excessive salaries and not as designed to place any restriction upon an employer in fixing the compensation of a person already in his employ.

However, this explanation brings up the question whether a code may set what might appear to be an undue severe penalty in the face of the fact that the recovery act stipulates clearly just what penalties shall be meted out for violations of the code.

The Administration’s desire to curb high salaries, which is obviously not approved by actors and directors, is looking to the future, is meeting the approval of a group to which apparently little attention has been paid in the past. A large volume of correspondence has been received at NRA headquarters from stockholders, giving unqualified approval to the move and even suggesting that it might go further.

Omission from the code of provisions cover—

(Continued on page 16)
ALLIED PUTS CODE UP TO ROOSEVELT; SCORES ROSENBLATT; SEeks LEADER

Six Hundred Exhibitors Hear Deputy Administrator Accused of Reversing Himself on Protection of Independents

by EDWIN S. CLIFFORD
Chicago Correspondent

Rumblings of resentment which have been heard in Washington among independent exhibitor interests against Solomon A. Rosenblatt's version of a motion picture code, broke out on Tuesday like roaring thunder, when some 600 members of Allied States Association, reputedly representing 1,762 theatres, met in the large ballroom of the Congress Hotel, in Chicago, to discuss the code and code drafting tactics of the NRA deputy.

Highlights of the meeting were:

Six hundred exhibitors voted an appeal to President Roosevelt to take the code out of the hands of Solomon Rosenblatt, NRA deputy.

Al Smith, Senator Reed and Senator Copeland were mentioned as possible leaders in Allied's fight against the Rosenblatt code.

A motion to carry the code fight to the public failed to carry, despite Al Steffes' demand that they "turn the heat on and keep it on until Mr. Rosenblatt will be glad to resign."

Mr. Steffes' motion for a nationwide independent theatre strike in December, if the code is not changed, was shouted down.

Colonel Cole told the exhibitor gathering that Gabriel L. Hess, of the Motion Picture Distributors of America and not Deputy Rosenblatt had written the code.

Deputy Rosenblatt was charged with "suddenly reversing himself completely" in his supposedly avowed beliefs that independent interests needed protection in the code from so-called "malpractices."

It was only a one-day session—short, but very, very snappy. And, on Wednesday morning, when the smoke had cleared, the more conservative leaders of Allied looked ruefully back and speculated as to whether the heated affair had been a help or a hindrance to the organization's determined fight against the adoption of the code in its present form.

Anyway, the meeting appeared to be a tremendous success in at least one respect. The almost 600 theatre owners who appeared as delegates of the various Allied state associations, undoubtedly exceeded expectations, especially in face of the rather meager advance reservations at the Congress hotel.

Two principal pieces of business were disposed of—with much cheering. Both took the parliametary form of resolutions. One was a direct vote of confidence in Allied's leaders and their code campaign, expressing unanimous faith in the controlling executives. The other was an appeal to the President of the United States to take the motion picture code out of the hands of Mr. Rosenblatt. With that resolution went various charges, hurled from all directions.

In the heat and the excitement of a severe verbal lambasting given Mr. Rosenblatt, the discussion leaped the ordinary confines when the extraordinary suggestion was made from the floor of hiring a "prominent Democrat" as the best means of reaching the ear of Franklin D. Roosevelt. The idea was debated, wrangled over and finally tossed out, but only insofar as its discussion from the floor was concerned. The matter was placed in the hands of a special committee.

Before cooler heads could take command of the situation, the names of Senator James Reed, Mr., Senator Morris K. Udall, N. Y., and Al Smith, were proposed as presenting possibilities for a general of the Allied forces in the code battle. The climax came when a telephone call or two were put through in an effort to reach one of these figures, but the calls were not completed.

Myers Quiets Delegates

At this point, Abram Fern Myers, general counsel, jumped to the floor and pointed out the "folly" of discussing the idea for a national leader at an open meeting, fearing an unfortunate publicity which would attend it. He suggested that the meeting confine itself to what it wanted done and to leave the decision of how it should be done to an executive committee. Immediately there was calm in the meeting chamber.

Later, a motion was carried to erase all reference to the three nationally known Democrats from the record. But the incident pyramided, starting a series of general expression that distributors were represented by men more easily heard in high places than the Allied representatives. As the debate progressed, the need was expressed for the services of a man important enough to call the President "by his first name over the telephone or have breakfast with him."

The discussion reached its crescendo when Al Steffes brought the theme: "We have got to get the best Democratic lawyer available to assist Mr. Myers. I mean a man powerful and influential enough to get our proposals directly to the President. For example, a man like Jim Reed."

There was no intimation made that this "powerful man" should or could get Allied any unmerited advantages.

Theatre "Strike" Proposed

Mr. Steffes then made the suggestion that a theatre strike be called for December, if the code were not changed to please Allied's much publicized demands for corrected trade practices.

"If you close your theatres, you will get the bankers behind you and then you'll get the kind of power you want," Mr. Steffes. His idea was placed in resolution form, but it failed to get sufficient support to justify a vote.

Col. H. A. Cole, fiesty Texan, broke into the limelight with the charge that Mr. Rosenblatt did not write the code, as is generally understood. In his vigorous attack, he brought cheers from the delegates. Colonel Cole said: "If you ask me, Rosenblatt never wrote the code. I'll tell you who did. It was Gabe Hess, of the Hays office."

"If it is possible to deal with Administrator Johnson direct, or with any other accredited representative," said Mr. Cole, "I am willing to go on, but never with Rosenblatt. It is utterly useless, and I consider him unreliable. He has done an about-face and has gone back on his promises. He reversed himself, and, for one, I don't care to meet with him any more. Furthermore, I won't withdraw a single word of this accusation."

A move to take Allied's case against the code before the public, by means of tractors and newspaper advertisements, stirred wide debate which moved by Mr. Steffes, who said: "Let's use the means at our disposal to give the public what Rosenblatt is trying to do to their entertainment. Let's turn the heat on and keep it on until Mr. Rosenblatt will be glad to resign."

The motion was voted down with cheers after Mr. Myers, Joe Friedman, of St. Paul, and others spoke against it.

Mr. Steffes then declared he would never sign the code, but would close his houses first.

Attacks grievance board clause

Mr. Myers attacked Mr. Rosenblatt's view that the grievance board clause gives exhibitors a source of relief on many points omitted in the code.

"There is propaganda underway," Mr. Myers said, "to make you believe that this clause takes care of such problems as the right to buy and sell, and how to import goods, and this reason is being advanced as to why you should sign the code. I can't see where our problems are covered by this clause or how relief can be enforced in this way."

The code was characterized by H. M. Richcy as an "insult to the independent."

Allied has placed all its code problems in the hands of Mr. Myers, Mr. Richcy, James C. Ritter, Mr. Steffes, Sidney Samelson, Col. Cole, M. B. Horwitz, Lester F. Martin, Aaron

(Continued on page 29)
MEMBERSHIP CAMPAIGN ANNOUNCED FOR SMPE. Members and guests of the Society of Motion Picture Engineers at the fall convention banquet at the Edgewater Beach Hotel in Chicago, at which Dr. A. N. Goldsmith, president, described a plan to seek a membership of 2,000 distributed through the key cities of America. This program, to be approved soon, calls for a reduction in membership dues, economies in operation, and the institution of five vice-presidents for supervision of various activities.

A STATE FAIR. Fox Movietone News in the garden of the Villa Torlonia, residence of Mussolini, where Romano, son of Italy's premier, took advantage of this occasion to find out from Senor Villani, of the Movietone organization, how to cinematograph his little sister, Anna Maria.

GUESTS OF FILM INDUSTRY. Guglielmo Marconi, inventor of wireless telegraphy, forerunner of radio and sound, and his wife at a luncheon in New York given in their honor by the motion picture industry. At their left is B. B. Kahane, president of RKO Radio, who made the welcoming address.
NATURE STUDY. (Below) Human and otherwise, which is precisely the theme of "Malibu," MGM production, while on location for which Jean Parker thus stepped into a cool mountain stream.

HONORED IN PARIS. Carl Laemmle, president of Universal, at a reception in his honor at the Cinena Caumartin, where Universal's "Back Street" has been playing since January 6. At right is shown Max Laemmle, nephew of the Universal chief and head of the company's organization in France.

AIDS DEBUT. Patricia Ellis, one of the screen's newer feminine personalities, who has been assigned an important role in "Convention City," which is Adolphe Menjou's first production as a Warner Brothers star.

SIGNED. Lenore Ulric, dynamic star of many a stage hit, who has been signed by RKO Radio, first story yet to be selected. She is starring currently in the Broadway stage play, "Her Man of Wax."

FETE NOTED WRITER. (Below) Samuel Goldwyn, United Artists producer, and his guests at a luncheon in honor of Emil Ludwig, German author, in Hollywood. Left to right: Darryl Zanuck, Herr Ludwig, Eddie Cantor, Mr. Goldwyn, Dr. A. H. Gianini and Joseph M. Schenck.

ELECTED. W. K. Laurie Dickson, who was named honorary member of the SMPE at the society's Chicago convention for his activities during development of the motion picture, and involving the Edison Kinetoscope.
Propose Plan to Help Musicians

Unemployed musicians may benefit by a system which will at least partial employment and which is now under discussion between circuit representatives and Joseph N. Weber, president of the American Federation of Musicians. It is understood that it was suggested in a large measure by Sol A. Rosenblatt, deputy administrator for amusements under the National Recovery Act, when he recently asked circuit heads to cooperate with the musicians to the extent of working out some form of plan to alleviate the widespread unemployment among theatre musicians.

The present plan, according to Mr. Weber, provides for a 25 per cent replacement of new musicians at prevailing wage scales, and in some instances, entirely new orchestras may be engaged in those houses which still use them every fourth week. Under the plan a substitute might be put in on the basis of one week in every four, with the possible exception of key orchestra men.

The plan, it is indicated, would be beneficial to both exhibitor and musician alike, as it would cause an over-head increase to theatre operators and musicians would be given partial employment, with employed musicians accepting slightly reduced incomes to help their less fortunate fellow workers.

A second suggestion would provide for adjustment of prevailing scales to permit de luxe neighborhood theatres to augment their orchestras over weekends by one or more men. The threat of substitute would cause an occasional policy by seeking to force contracts over longer intervals of time. The American Federation probably will present these issues to its membership throughout the country before seeking direct action on them, according to Mr. Weber.

Schoen, Pioneer Exhibitor, Dead in New York at 62

Robert Schoen, pioneer motion picture theatre operator, died suddenly of a heart attack Monday at his home, 44 Central Park West, New York. He was 62 years old. Upon his arrival in New York, 29 years ago from Latvia, Mr. Schoen engaged in the retail trade and later went into theatre operation and building, in partnership with his nephew, Morris Kutinsky.

Mr. Schoen and Mr. Kutinsky built the Universal theatre on the Bowery and later leased the Plaza, in Brooklyn, following which they leased the Academy of Music in Jersey City and the Eureka in Hackensack, N. J. They built nine houses in Jersey City, including the Capitol, Tivoli, Rialto and Cameo, and the Palace in Westwood, N. J. These and several houses on Long Island they operated for a time. Surviving Mr. Schoen are his widow, Mrs. Dora Schoen, a daughter and two sons.

Paramount Production Chief Declares Mae West Sells Only Comedy; Says Pictures Must Serve the Big Masses

by TERRY RAMSAYE

"The most serious problem of the motion picture industry is the recapture of the interest of youth." Out of a long conversation with Emanuel Cohen, production chief of Paramount, that statement is outstanding. He is the very aggressive and positive, and rather young man who is responsible currently for the output of the concern which founded the feature picture industry—the company of Lasky, Zukor and DeMille of yesteryear—and this season something over ten per cent of the screen entertainment of the world.

"With a grin he commented on some of his views by saying: "I have had forty years of New York and one year of Hollywood—it may get me yet."

As for the Young Customer it might just as well be set down here that for a considerable number of years Mr. Cohen, to you, "Manny" to me, and I were poisonous contemporaries and competitors on Broadway as opposed, oh so very opposed! makers of newsreels, in opposition to the cinema and film associations and causes: that eventually he went to Paramount because Sidney Kent wanted something like Pathé News; that he stayed because he could talk to Adolph Zukor eye to eye, that he was promoted to production leadership by Sam Katz, and that he has continued on his own.

"This problem of getting and holding the attention of the young people," observed Mr. Cohen, "is all tied up with difficulties that we get, particularly with the special opportunities with sound. The silent picture set the spectator write his own dialogue, his own story, according to his own capacities. He could dream something to fit his mental state and fancy better than anybody can make it for him.

"Now, whatever else we do about it, I am sure that we shall have to pay special attention to seeing that pictures are motion pictures."

On this problem of what you might call the young-nation, I am just now especially anxious about our 'Alice,'"—meaning of course "Alice in Wonderland."

Mae West Sells Laughs

Mr. Cohen ventured to remark that his laughter for the young ideal did not precisely square with some sex manifestations of Paramount product, now and then, admitting the while that he had been quoted as saying that sex just possibly might have been overworked here and there. Naturally, very naturally, the name of Miss Mae West came into this sector of the conversation.

"Listen," said Mr. Cohen—and I was watching him out of the corner of a skeptical eye when he said it—"she is not selling sex at all. She sells laughs. Mae West is not sex, Mae West is not sex, Mae West is not sex. 'I'm No Angel' do not send anybody away from the theatre with anything but an impulse to laugh. And you can laugh and—" We didn't go into that. 'Anyway Mae West is currently, purely comedy. Oh well, comedy anyway, but comedy.'

"Do you suppose," I propounded, "that there will come a time when the motion picture industry will begin to make pictures for less than all the people all the time—that is, that there can be a classification of audiences and productions so you can escape the great common denominator?"

"Not now," he disagreed. "The pictures belong to the big masses. We cannot follow the theatre into the service of the minorities. We shall have to continue to try to make our pictures for all the people all the time—costs are like that."

"And then, considering the stage as a source of material for the screen, about how much do you think you can expect to get from it?"

Mr. Cohen did some counting on his fingers. "Ten per cent—and I do not see why that should not go on indefinitely."

Second Stringers and Values

The conversation turned around to production costs, and salaries, which at the moment seemed to be so much the concern of N.R.A.

"The salaries paid to real box office draws are not a problem," observed Mr. Cohen. "The salaries that run up the costs without relation to the box office are those that are paid to the people—rather along. The real problem that makes up the great figures of the costs is in the people who are worth about $50 to $150 a week and getting what they can get, under the system. Just for instance, a writer starts from New York at $50 a week. By the time he is in Chicago he's worth a hundred, and at Santa Fe two hundred and fifty and at Los Angeles a thousand.

"The difficulty is that in association with the stars the second string people get exaggerated values. One of the curses of the business is that they want to be dollar important."

Universal May Produce In England and France

Plans of Universal to produce abroad, both in England and France, while not yet completed, are expected to materialize in the near future, according to plans laid by Carl Laemmle, Universal president, on his return from Europe last week. Mr. Laemmle reported a wide interest in Europe in the National Recovery effort of the government.

"Our industry, like every other one, needs a writer and he's impressed. By the way ours is shaping up," Mr. Laemmle said. "The code, as I see it, will be bad only for the unethical, the dishonest and the 'chiselers.'"
ALL INDUSTRIES FACE PAY INQUIRY

(Continued from page 11)

m.any of the trade practices which were sought to be eradicated by various interests has received the approval of Professor H. H. Thurby, of Harvard University, who served as adviser to the NRA planning and research division during the hearings on the pact.

Explicit Standards "Impractical"

In a letter to Mr. Rosenblatt, Professor Thurby said he had considered the proposition that it was his conviction that the principle of self-government on the part of the industry "as expressed in the provisions for local boards in a code authority review," he considered it impractical and unnecessary for the code to state explicitly such standards of competition as the "right to be in business," beyond being a code supervision over local arbitration by the national authority.

"While I have mentioned only the so-called 'right to business,' this principle would also be effective in deciding the vexatious problems of conflicting interests in double-featuring and other capacities of passing interest was the disclosure on Monday that some of the telegrams reaching Washington in the recent Allied drive to kill the code were signed with the names of people who had never seen the messages and whose first intimation of the unauthorized use of their names was the receipt of a knowledge of the communications from Washington. Had it not been for the fact that it is the policy of the Recovery Administration to acknowledge the receipt of every communication, the imposition might never have been detected. As it is, if corroborative evidence is obtained, the matter may go to the Department of Justice, according to reports current on Capitol Hill.

The Code Signatories;

Schenck, Goldwyn Quit MPPA

While the industry on both coasts was awaiting word from Washington that the code finally had gone to General Johnson, major companies indicated they would sign the document upon learning of the formal designation of the code authority personnel. Although Mr. Rosenblatt has reiterated throughout the three sessions that this personnel was set "in his mind" he has refused consistently to divulge these names. However, the final selections still are definitely regarded as:

SINDEY R. KENT, president of Fox.
NICHOLAS M. SCHENCK, president of Loew's, Inc., and MGM.
HARRY M. WARNER, president of Warner Bros. Pictures, Inc.
ROBERT H. COCHRANE, vice-president of Universal.
GEORGE J. SCHAEFER, vice-president and general manager of Paramount.
ARTHUR LICHTHAN, vice-president and general sales manager of United Artists.
CHARLES L. O'Reilly, president of the Theatre Owners Chamber of Commerce, New York.
ED KUYKENDALL, president of the Motion Picture Theatre Owners of America.

MGM PRODUCTION

AT PEAK ACTIVITY

Production activity at Metro's Culver City studio has reached the heaviest peak since 1928, the company announced this week. At the present time 11 major productions are in work at the studios, in addition to two on location. As a result of this activity, the company has negotiated contracts for two new sound stages, new offices for the augmented staff of scene writers and composers necessary to prepare material for the new productions.

M. E. COMERFORD, head of Comerford Theatre.
W. RAY JOHNSTON, president of Monogram Pictures Corp.

A possibility that signatures might be set to a special form kept by the administration and held in bond with the understanding that the signatures are bound only by the code as they have scanned it, was seen this week. Chairman Schenck, President of the code would not necessarily void the signatures, but would carry the right to analyze such changes and withdraw if they deem it necessary.

Must Sign in 45 Days

The code contains a provision which bars anyone not signing it within 45 days after it is approved by the President from filing complaints with grievances of zoning boards and the code authority.

Ed Kuykendall, MPTO president, made a plea Monday for the industry to accept and observe the provisions of the code as it now stands.

Some state exhibitor associations already have signed the code, including the Tri-State MPTO. Also, announcement came Tuesday that the International Alliance of Theatrical Stage Employees had signed the third draft. This binds all affiliated unions of the IATSE.

Meanwhile, the battle of Hollywood's creative talent against the administration's proposed salary investigation and regulation continued. This week's highlight came Monday when Joseph M. Schenck and Samuel Goldwyn resigned from the Motion Picture Producers' Association, Hollywood.

Said Mr. Schenck: "You can't make a crime out of earning capacity."
Said Mr. Goldwyn: "I'd rather pay an artist $20,000.00 if he earned it than $2,000.00 if he didn't. There is but one Charlie Chaplin, one Garbo, one Cantor, one Dressler. They have unique personalities. They are entitled to everything they can make."

Charges Partial Demoralization

In explaining his resignation, Mr. Schenck said: "I have resigned because I am opposed to the policy which permits the association to be run by distributors in New York who happen to be the bosses of producers belonging to it. Were the real producers, the men who make the pictures, asked their opinions of the code, they would be unanimously against it. Unfortunately, the rulers in New York, the proposers of the code, have not consulted them. These gentlemen have made a generation policy without knowing the temperament of actors, writers and directors with whom they are dealing have succeeded in bringing about partial demoralization of their studios."

Mr. Schenck was accompanied by Mr. Comerford in the same statement, asserting that he was in "full accord with Mr. Schenck's views."

Mr. Rosenblatt's resignation was accompanied by Mr. Schenck in the same statement, asserting that he was in "full accord with Mr. Schenck's views."

A group of independent exhibitors, producers and distributors, including W. Ray Johnston, Herman Rokit, Harry Brant, Charles L. O'Reilly, Leon Rosenblatt, Milton Weisman, Sam Sonin, Mitchell Klupt, Tom Murray and Leo Brecher, met with Mr. Rosenblatt late last week and presented formal arguments against the code. Jacob Sebclycter, vice-president of the Federation of the Motion Picture Industry, said Friday, on his return from Washington, that he asked the administrator whether the jurisdictional phases of the code, as outlined by the code itself, covered all of our rights. If it was so, under the NRA we asked that a clause specifically stating so be included."

A new committee of business leaders has been selected by Gerard Swope, chairman of the Business Advisory Council for the Department of Commerce, to focus their experience on the problems of unfair trade practices in general business and consequent waste.

Ask Technicians Be Protected

Following an indignation meeting in Hollywood of the technicians here of the Academy of Motion Picture Arts and Sciences, Lester Cowan, Academy secretary, sent a wire Wednesday to Mr. Rosenblatt inquiring as to whether any machinery be set up under the code to protect that class of studio technician drawing above the $75 weekly minimum, pointing out that they are not continual cycle workers.

The board of governors of the Actors' Guild Tuesday night outlined a plan creating a junior branch for children.

Fifteen well-known Hollywood agents Tuesday night voted down a reorganization of the Artists-Manager Association and affiliation with the Actors' Guild.

Mr. Cowan declared only 50 out of 950 members of the actors' branch of the academy had resigned to join the Actors' Guild.

Eastern Union Scale

Fight Reaches Climax

The tense union situation in New York was to reach a climax on Thursday, when IATSE stagehands' Locals 1, 4, and 340, and projectionists' Locals 306 and 340, meet at IATSE headquarters on Broadway, to take action on sections offered by the Independent Theatre Owners Association. The opinion of the labor leaders was that the workers would reject the exhibitors' scale, whereby salaries would be paid on the basis of the number of seats, up to 600; $105 for houses seating between 600 and 900, and from $115 to $190 for capacities above 900.
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October

19

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MOTION PICTURE HERALD

3 3

17

ASIDES & INTEDLLDES
By
studio situation
THE
looks serious. Press

and snakes in Hollywood.
Following the trend, we are told, a
for working peccaries, ichneumons and
varks, has been drawn up, under the
fornia Recovery Act, by the Domestic
illas

code
aardCali-

Wild

Animal Industry, which is said to represent
five companies supplying animals to motion
studios.

day.

last
week from the reverberations
which followed the discovery that
someone had stolen the pants which
the local censors had ordered placed
on some lobby displays of girlish

but
foot

and

23 feet, $100; over 23 feet, $125).
The higher-salaried brackets, equivalent
as to stature and paycheck with supervisors,
are occupied by the giraffe, $500 a day;
$200.

For $50 a day producers
barussa, a wart hog or two

in

ment:

at $7.50, are guaranteed.

To the board of governors of Fenitnore
Country Club in Westchester, who have been
worrying a lot of late about misplaced divots
and chopped up fairways, we setid a word of
encouragement: Mr. Al Lichtman's office library
at United Artists has been enlarged with a
copy of Alexander Morrison's "A New Way
Better Golf."

V

She gets 'em dead or alive, coming or going, does Mrs. H. M. Booth, of Rich Hill, Mo.
Mrs. Booth, on October 1, observed the span of
26 years during which she has continuously
operated the Booth theatre. She is also the
town's undertaker.

V

Arthur Eddington's astronomical estimate of the number of atoms which make
up the universe, some 10,000,000,000,000,000,Sir

000,000,000,000, 000,000, 000, 000, 000, 000, 000,looks
000,000,000,000,000,000^000,000,000,000,
like the public's conception of a Hollywood
star's salary.

Mr. Sidney Skolsky, of the New York Daily
News, informs us that Harry Lillis Crosby got
the flame "Bing" when he was four years old,
because he was fond of playing cowboys and
Indians and would keep shouting, "Bing ! Bing I"
all day long.

garments

from

girlies

front

V

until

V

RKO's home

organization has an
bowling league with four

intercompany

office

teams, namely: Lugs, Mugs, Pugs and Tugs.
There may not be any special significance to
this, but the printed schedule of games bears
the remark, "We take this opportunity to
express our sincere appreciation to our executives for making this league possible."
"Tintype" biographies of Fox stars, furnished
by their press agents
George O'Brien
has biggest chest expansion west of the Rockies
owns more
junk iron than a professional yard.
Henrietta Crosman
can't
tell
a golf
stick from a baseball bat, but was once known
as America's most athletic heroine because of

I

WILL SOMEONE COME TO THEIR RESCUE?
PLEASE BRING BACK THEIR
(Deleted by Censors)

CREDITORS

:

V
General Johnson shouldn't feel so discourAt least he's been able to keep Henry

aged.

Ford silent.
But then maybe business men are

just trying
to get business in siich a shape that the government i&ill be only too glad to absolve that
"partnership'' ivith the NRA.

V
There will be no golf tournament sponsored by Jay Emanuel's Philadelphia Exhibitor this year. Some of the reasons advanced by Jay are the code, the new buying
teason, the old buying season, Japanese beetles and the Tampicp hurricane.

V
When Ralph W. Crocker

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publicity.

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leased the Crocker
theatre at Elgin, III. to B.
K., he thought
he was out of the business, except as a landlord.
his young son, Emerson, has entered Yale
University Theatre and the Crocker probably
will become a laboratory.

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knits anklets for an old
Janet Gaynor
aunt in Chicago.
Hobby collecting Chinese
Clara Bow.
pastime roller skating.
art
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Now

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like

can't
that and

suggests
"Hail!

—

that
Walt
Disney "Mickey
father" send
an
emissary
to
Gandhi, in the form of an autographed carricature of Mickey, which he believes might
induce the Mahatma to take a peep at the
screen.

we Americans do something
have some fun? Ted Cook

we might sign
Mae West."

Or
"Mit Huey Long!"

Or
"David Hutton,

heil!"

—

Mouse's

V
Without winking an eyelash, Pajamount
came forth this week with the announcement
that Mae West composes her plays, books and
articles while lying in bed.

V
Someone at Warners' home office
their Hollywood theatre on Broadway

called
to re-

port that Sinclair Oil Company were supplying a Dinosaur for the lobby exhibit on

"The World Changes," which opened
Wednesday night.
"Gee, that's great," was the reply, "but
what do we have to feed it?"

V
Red Kami

Motion Picture Daily reports a
conversation between an exhibitor and his
banker, to whom he owed a lot of money.
"Well," said the theatre owner to tlie banker,
"what do you think of so-and-so's product?"
in

"What do

lue knozu about anybody's product?
not in the theatre business."
"But you will be by Monday," replied the

W

e're

c.rhibifor.

V
After having discussed the situation thoroughly with exhibitors in the fifeld, our John
Curtis Jenkins concludes that Mr. Rosenblatt's motion picture code begins with the
Fall of Babylon and ends up with She

Done Him Wrong.

Man

bites

V

dog item

Loew's Burnside, in the heart of the Bronx,
gave much out-front publicity to the
fact: "We are
playing 'The Three Little
last w-eek

Instead of signing letters "'Very truly
yours," Germans now sign "Mit Hitler,
heil!" and get a lot of pleasure from it.

Why

has never seen a

hatma's lack of interest in things cinematic.
"Does he really regard the cinema as an
evil, a mere luxury, or a waste?" asks BeUur
Shivaram, writing in the Moving Picture
Magazine, of Bombay. "So sorry if it is so,"
he opines. "The cinema is not a vice, neither
women nor wine, tobacco, nor ganja, gambling, nor black magic; it is as good as
goat's milk tinned."
M. Shivaram wishes Gandhi had seen a
couple of really good films. "What would
he say to the film 'Deva Dasi' (produced by
his namesake. Naval Gandhi) about the evil
of dancing girls; and to 'Gopal Krisna,' on
the sacredness of cow-protection; and to
'Emma' (Marie Dressler-MGM), which
would have left him speechless on the question of good household maids?"
Shivaram believes the Mahatma should
not again think of hunger striking until he
investigates the possibilities of the cinematic
field. "Admittedly he is ignorant of at least
this one side of the matter," observes Shivaram. And, in this connection, Shivaram
requests

the motion picture business
might take this leaf from the book on collections of a Wisconsin editor who was endeavoring to liquidate some unpaid subscriptions
"It Is reported that one of the fastidious
newly-married ladles of this town kneads
bread with her gloves on. This Incident may
be peculiar, but there are others. The editor
of this paper needs bread with his shoes on,
he needs bread with his pants on, and unless some of the delinquent subscribers to
this 'Old Rag' pony up before long, he will
need bread without a damn thing on, and
Wisconsin is no Garden of Eden in the
winter time."
in

to a grateful press

.

in

the pink underthe
pasteboard
of Loew's. The

must
remain
uncensored
the garments are returned

Although

United Artists has deleted the
word "nigger" from "Emperor Jones," in
deference to the wishes of Negroes, the dialogue
will remain in prints shown in white theatres.
"Nigger" is voiced 34 times in the original,
but it will, not be heard in any colored theatre.

theatre.

PINK PANTIES PILFERED
FROM PASTEBOARD GIRLIES
Some one pilfered

will get a barsix-foot alliga-

V

Loew's

the censors were shocked; the news-,
papers carried the following advertise-

girls

The skunks,

of

The management was panic-stricken;

tors.

to

front

GANDHI

motion picture! Furthermore, he appears to have entirely overlooked the possibilities of the screen as a potent propaganda
factor in his campaign against untouchability in his beloved India.
His followers appear to be quite concerned over the Ma-

The walls of the city of Richmond,
Virginia, rocked to their fcmndations

figures

Waltzing mice want 50 cents a.
Guinea pigs are holding out for $1,
pythons and boas will work only by the
(under 20 feet, $75 a day; between 20

gorillas,

MAHATMA

on the west coast

dispatches indicate
that the campaign for a living wage has
finally spread to the skunks, wolves, gor-

picture

JAMES CUNNINGHAM

our letters

Pigs!'

"

NOT

V
Those wild bulls which charged about the
arena in Eddie Cantor's "Kid from Sparii"
were not so zoild. Mu-ch of th^ir ferociousn-ess
zi'aj prompted by
their contact with electric
U'ires, which were poked in various places to
remind them> they were acting a bull fight.
Walt Disnev used a pen point on the Big, Bad

WoU.


McDonough RKO Post Is Extended

J. R. McDonough, who last week assumed the posts vacated by Harold B. Franklin's resignation at RKO, and who has taken an increasingly dominant place in the corporate setup since his entrance last July, is said to have extended his influence into the affairs of Radio Pictures, though rather in an advisory than an operating capacity.

He is understood to be acting much as an arbiter on problems affecting the picture producing organization, where conflicting opinions arise among Radio officials. Mr. McDonough, it is believed, has no intention of interfering with the normal conduct of the affairs of the picture company.

RKO theatre operations may be split into two major divisions, with a guiding head for each, under a plan Mr. McDonough is understood considering. The names of Leslie Thompson in control of the East and Nate Blumberg in the West have been mentioned, as well as Joe Plunkett, former general manager of the circuit.

Arthur J. Benline has resigned as head of the RKO Theatres maintenance department, and has been succeeded by David Canavan, under the supervision of A. E. Reoch, in charge of the real estate department. Adolph Kerwin will assist Mr. Canavan.

Erpi-Vitaphone Suit Is Heard in Delaware

Charging that Electrical Research Products, Inc., violated its agreements by charging producers licensed by them to use sound equipment at $500 a reel royalty, instead of eight per cent of the gross profits derived from use of licenses, Vitaphone's suit against the Western Electric subsidiary was heard in Dover, Delaware, supreme court Tuesday. Vitaphone's suit is said to involve claims amounting to $50,000,000.

Attorneys for the electrical company took the case to the supreme court in an effort to upset a decree handed down two months ago by chancery court, and which would have required Erpi to file an answer to the Vitaphone charges.

Parks Joins Wilding in Production and Sales

Robert M. Parks, formerly director of advertising of Plymouth Motor Corporation and for the last three years on the staff of Columbia University, has joined Wilding Picture Productions, Inc., Detroit, producers of commercial talking pictures. He will be in both the creative and selling activities.

Mr. Parks previously served as an publicity writer and house-organ editor for Chrysler Corporation, wrote copy for Brooke, Smith & French, Detroit agency, and sold for the Alexander Hamilton Institute, New York.

Goebbels Withdraws Appeal

Otto E. Goebel and his sisters-in-law, Irene and Elizabeth Plaut, have withdrawn appeals from their recent convictions in the National Diversified Corporation mail fraud cases. Accused of fraud in the sale of $200,000 worth of securities to promote clean films, the three notified the assistant federal attorney they could not afford to have the case record printed.

The chart, based on Motion Picture Herald's weekly tabulation of box office grosses, indicates the relative changes in receipts from three eastern cities during the ten weeks period from August 12 to October 14, 1933. For each city, the gross for the week ending August 12, 1933, is taken as 100 per cent.

Gaumont-British Planning Release of 31 Films Here

Further indication of the intention of Gaumont-British Pictures Corporation of America to gain a solid foothold in the American market for the distribution of British films was the announcement this week that 31 new pictures are in various stages of production by Gaumont and Gainsborough for release in America. These will supplement the 20 films already received for release by the company, according to Arthur A. Lee, operating head of Gaumont in the United States.

All of the productions are understood to have been made under the star system, an innovation in British film making, adopted by Gaumont-British upon completion of its new $1,250,000 studio at Shepherd's Bush, London, a year ago. This innovation is said to be in line with the policy of Gaumont and other British companies to build star names which will be marketable in America, together with the engagement of well known American players. Gainsborough, associate company, has adopted a policy of providing for a minimum negative cost of $200,000 per picture.

Loew To Contest Receivership

Loew's intends to fight the receivership proceedings instituted in Kansas City last week by M. B. Shanberg, H. B. Woolf and P. H. Reid, according to Leonard Friedman, general counsel for the theatre circuit, who arrived in the Missouri city Tuesday. Mr. Friedman denied Loew's intends breaking the lease or relinquishing the properties, as was stated in the petition. A hearing on an application for a temporary receivership will come up early in November.

Gable in Columbia Film

Columbia's announcement that Clark Gable will play the lead in "Night Bus" (tentative title) was amplified this week by explanation that the arrangement has been made with Metro-Goldwyn-Mayer, with whom Mr. Gable is under a long-term contract.

Sues MPPDA After Orders to Stop Hitler Film

In a $1,022,000 damage suit filed this week in Los Angeles superior court against the Motion Picture Producers and Distributors of America, Al Rosen, independent producer, claimed that Will H. Hays, Fred W. Beatson, executive vice president of the Motion Picture Producers and Distributors of America, and the MPPDA had ordered him to stop production on a picture based on the life of Adolph Hitler, entitled "The Mad Dog of Europe."

Mr. Rosen's petition charged that on October 5 he was informed he must cease immediately all production arrangements on the film, despite the fact that he already had spent over $7,000 in preparations for shooting. Mr. Rosen declared that Mr. Hays and Mr. Beatson warned him that if he did not cease they would see "that the production was never made and would do all in their power to obstruct it," according to reports this week from the coast Tuesday. The offices of the MPPDA in New York said "the action will be defended."

Williams Again To Head Iowa-Nebraska MPTO

Charles E. Williams was re-elected to the presidency of the MPTO of Iowa and Nebraska at the association's annual meeting in Omaha Tuesday. It is his 14th term in the office. The meeting was attended by 50 exhibitors.

Five members of a board of 15 directors also were re-elected. A discussion of the industry's code had been scheduled for Tuesday, but was postponed until Wednesday, with a general meeting of all exhibitors in the territory.

Loew Dividend Voted

The regular quarterly dividend of $1.62½ a share on the outstanding $650,000 cumulative preferred stock of Loew's, Inc., has been declared payable November 15 to stockholders of record on October 26.
BETWEEN NOW AND CHRISTMAS
Twelve men, fighting for life, thinking of women! Around them, night-piercing eyes lay in wait... by day blazing sun and searing sand took its toll as they lived again the loves that numbered their hours in a tumbling world a thousand miles away. Yet they fought and died dreaming of "yellow gals in Shanghai" and scarlet ones in Marseilles... of red lips at home that had whispered enduring passions and of soft white arms to cradle tired heads.

Hard men! Some laughed and some cried and some reached out for hands that were not there! When John Ford's Production of "THE LOST PATROL" reaches the screen next month critics and public alike will likely hail it as a daring new adventure in motion picture art. The thundering story is told by VICTOR McLAGLEN, BORIS KARLOFF, Wallace Ford, Reginald Denny, J.M. Kerrigan, Billy Bevan, Alan Hale, Brandon Hurst, Douglas Walton, Sammy Stein, Howard Wilson and Paul Hanson. Cliff Reid is the Associate Producer.
Like the book, which was a "born" best-seller, keeping printing presses going days and nights for months, "ANN VICKERS" has in its two weeks since release proved a phenomenal attraction. IRENE DUNNE as SINCLAIR LEWIS's heroine has won universal praise for her appealing and courageous interpretation of this much discussed woman. In the cast, Walter Huston, Conrad Nagel, Bruce Cabot, Edna May Oliver. The direction by John Cromwell.
There's an unusual woman angle in "THE RIGHT TO ROMANCE" which reverses the old adage about "hell hath no fury like a woman scorned." In this story ANN HARDING gives us a heroine lovable, alluring, passionate and compassionate who, finding the world tumbling about her, is brave enough to build it for another. In it the beautiful Ann is supported by ROBERT YOUNG, NILS ASTHER, and SARI MARITZA.
Soon, forgotten corners of the human heart will thrill to a new enchantment as "LITTLE WOMEN", America's best-loved love story, unfolds its glorious pages, bringing a new sensation of sheer loveliness to the screen.

Three generations have read and adored Louisa May Alcott's idyll of four girls in love and it is today the most anticipated of pictures, for here is Romance in all its Golden Beauty glorified by the magic art of KATHARINE HEPBURN as the beloved "Jo".

Under George Cukor's direction Joan Bennett, Paul Lukas, Frances Dee, Jean Parker, Edna May Oliver, Douglass Montgomery and Henry Stephenson bring to life the book's well-loved people.
Tell your house electrician to dust off a lot of letters for you'll need them when you play "CHANCE AT HEAVEN." First there's JOEL McCREA, as popular a young star as ever made feminine hearts palpitate, while GINGER ROGERS has several million boy friends ready to step up to the box-office window. Add MARIAN NIXON (lovelier than ever) and ANDY DEVINE and you get 'em from four directions, and in big bold display, tell the folks it's a VINA DELMAR STORY... That little author of "Bad Girl" has a lot of followers, for she never fails to put in a real heart punch that us ordinary folks can understand.
A Temple of Jewels! Strange monsters! Earthquakes, romance, adventure and thrills galore are coming when Carl Denham with his new-found sweetheart and a mutinous crew land again on Skull Island seeking hidden treasure and find a friend and defender in the "SON OF KONG."

Ernest B. Schoedsack and Merian C. Cooper, who gave theatres last season's biggest money maker, promise a new box-office sensation. Robert Armstrong, Frank Reicher, John Marston, Victor Wong, Lee Kohlrar and Ed Brady furnish the excitement with Helen Mack a nice armful of real love interest.
That glamorous lady, CONSTANCE BENNETT, in the arms of GILBERT ROLAND in "AFTER TONIGHT" will send tingling thrills up and down the spines of your feminine audience for we've never seen her more alluring . . . or love scenes more tantalizing . . . than in this stunning tale of a spy in love and a conqueror the captive of his prisoner. S. R. O. . . . bank on it!
“AGGIE APPLEBY—Maker of Men”... she took 'em apart and gave 'em the works... and the result—a romantic comedy that is one of the funniest pictures in months. WYNNE GIBSON is “Aggie”, a blonde who knew all the answers... and most of the questions. CHARLES FARRELL is the poor little rich boy with no mother to guide him and WILLIAM GARGAN is “Red” Branahan, the most lovable mugg that ever cracked a cop's skull, while ZASU PITTS, as usual, adds to the hilarity. “Aggie’s” a honey!...better get it!
The Sky Tiger tastes the blood of battle! One cross—an enemy ship. Then day by day the crosses mounted because a girl had called him "yellow". Now they called him "ACE OF ACES" and weighted his chest with medals while, beneath, his heart turned to stone and he wondered if ever again it could know the throbbing beat of love.

JOHN MONK SAUNDERS, author of "Wings" and "The Dawn Patrol," has given RICHARD DIX a richly human and dramatic role which he essays with honors. ELIZABETH ALLAN, one of the screen's loveliest leading ladies, and RALPH BELLAMY support the star.
"IF I WERE FREE" the eternal "if" that stands between lovers while society commands 'thou shalt not love'... but in this fine play by John Van Druten IRENE DUNNE and CLIVE BROOK defy the conventions and say "We shall love, it is our right." A story that strikes a responsive chord in every human heart gives Miss Dunne her most appealing role since Back Street. The sterling cast includes NILS ASTHER, HENRY STEPHENSON and LAURA HOPE CREWS.
With a prodigal hand the studio has lavished beauty, richness, melody and novelty on "FLYING DOWN TO RIO," Lou Brock's spectacular musical extravaganza destined to make all show business believe in Santa Claus. Gorgeous and glittering scenes, mammoth ensembles, the pick of thousands of beautiful girls and spectacular dancing and singing numbers staged on
the wings of giant planes are but a few of the wonders of this spectaclo-
rama. The music is by VINCENT YOUMANS, America's foremost composer
of lilting melody, and the cast reads like a Hollywood star directory.
Included are DOLORES DEL RIO, FRED ASTAIRE, GINGER ROGERS,
GENE RAYMOND, RAOUL ROULIEN.
PRODUCTIONS

. . NOT PREDICTIONS

MERIAN C. COOPER
Executive Producer
Chemical Bank Decides to Sell Shares Through Which William Fox Got Virtual Control of Loew's in 1929

Two highly significant developments occurred during the week involving the motion picture industry's financial structure. They were:

1. The Chemical Bank and Trust Co. decided to sell on November 27 the 660,900 shares of Loew's, Inc., stock through which William Fox obtained virtual control of Loew's on February 28, 1929.

2. Further indication of the progress being made by the management in rehabilitating the financial and operating structure of Fox Film Corporation was the announcement this week that the corporation earned for the 26 weeks ending September 30 the sum of $330,777, net.

Sale to the highest bidder of the 660,900 shares of Loew's, Inc., stock, acquired early in 1929 by William Fox, was announced this week by the Chemical Bank and Trust Co., which set the date of sale at November 27. When Mr. Fox bought this block of stock, which gave him virtual control of the theatre organization, it was estimated he paid in the neighborhood of $125 a share.

United States District Judge John C. Knox was notified of the proposed sale Tuesday by John R. Hazel and Thomas Nelson Perkins, trustees by appointment of the U. S. district court since 1931, when the Government won a decree, under the Clayton Act, against Fox Film and Fox Theatres Corporation.

The Loew stock was turned over to General Theatres Equipment Corporation late in 1929, after Harley L. Clarke went into Fox as representative of Chase National to control its destiny. Following the federal court decree ordering disposal of the stock it was transferred to Film Securities Corporation through stock transfers which protected the interests of all three—Chase, Fox, and General Theatres.

Since April 1, of this year, $30,000,000 due under a two-year six per cent gold bond issue dated April 1, 1931, has been in default.

The trustees asked Tuesday that the court wind up the affairs of Film Securities Corporation, and if they are discharged provided there are no further duties to be performed.

Fox Film Gross, $15,449,322

Definitely indicative of the increasingly stronger financial condition of Fox Film Corporation was the announcement Tuesday that in the 26 weeks ended September 30, the company has earned a net of $330,777. Further than this, the company has accumulated a surplus of $662,582, since April 1, which was the effective date of Fox's reorganization.

Gross income for the 26-week period is stated at $15,449,322, out of which $14,678,330 was from sales and rentals of film and literature; $258,384 represented dividends from investments, with miscellaneous income totaling $12,664.

General expenses, including exchange and home office operation, amortization of film costs, and participation in film rentals, totaled $14,268,959.

Profit after interest and depreciation was $662,386, while interest, amortization of discount and expense on funded debt with depreciation of fixed assets amounted to $331,669.

$487,804 Foreign Profit

Foreign exchange showed a profit of $487,804, although settlement of contracts entered into in prior years reduced this by $156,000, leaving $331,804. Added to the net operating profit of $330,777, this was carried to surplus.

The report states that "interest on the debentures and bank loans, which was computed to Aug. 1, 1933, and formed part of the indebtedness retired and cancelled pursuant to the plan of reorganization effective as April 1, 1933, and amortization of discount applicable to the retired debentures, has been charged to paid-in surplus." On Sept. 28, figures for the first three months of the current fiscal year showed a profit of $74,476, and a surplus of $203,045.

Chase Bank Film Security Operations Up for Hearing

Film security operations of the Chase National Bank are to be aired late this week by the senate banking and currency committee, now investigating Wall Street activities. The hearing last Friday was sidetracked by consideration of stock market operations and postponed until late this week.

Under the acrid questioning of Ferdinand Pecora, counsel for the committee, it was disclosed last week that Chase Securities Corporation, a subsidiary of the bank, had carried $207,144,424 of Fox debentures and $10,700,000 of General Theatres securities, which were heavily written down. The exact amount written off was not disclosed. W. W. Aldrich, Chase president, said the securities were worth more today than the amount written off.

Joseph Schenck Leases United Artists Studio

Reports that 20th Century Pictures might take over ownership of the United Artists studio in Hollywood in a $75,000 deal received added impetus last week when Joseph M. Schenck, as head of the new producing corporation, took a lease on the plant from United Artists Studio Corporation, which includes Mary Pickford, Douglas Fairbanks, Charles Chaplin, Samuel Goldwyn, Mr. Schenck and others.

Mr. Fairbanks and Miss Pickford own the present interest and equipment of the United Artists studio and lease them to the studio company.

Warner Has Own Checking Service

Under an arrangement whereby a complete checking service will be set up under the supervision of permanent field supervisors, Warner Brothers is planning to maintain its own percentage checking organization, completely independent of either Ross Federal Service or the Burns Agency. Ralph W. Budd, Warner home office personnel manager, is handling the new development, and the setting up of the necessary machinery is well under way, he said this week. The move is considered a radical departure from the accepted order of this phase of the theatre and distribution operations.

The Warner plan calls for permanent maintenance of supervisors stationed throughout the country. Checkers, it is understood, will be taken on as required in various towns, using either local bank representatives or men on the civil service list on a daily basis.

It is understood that in Warner theatres the company's regular inspection service will be combined with the new phase of the company's distribution activities. "The chief reason Warner has decided on this move," explained Mr. Budd Tuesday, "was because we felt that we could do as good a job as anyone else. It should prove a much more economical method of operation, too."

Lawton Heads Drive On Theatre Vandalism

Stanley W. Lawton, managing director of the Broadway, George M. Cohan and Gaiety theatres in New York, has been appointed by a group of theatre owners to head a campaign against labor racketeering and vandalism. He declares 50 theatres had been subjected to vanish's operations, that methods of intimidation used include destroying costly lobby displays, throwing stench bombs, ripping out seats and smashing furniture in lobbies and lounging rooms.

The first move in the campaign was the offering of $500 reward for information leading to arrest and conviction. The Gaiety reopened Wednesday with a program of first-runs, revivals, new-reels and short subjects.

Hearings On Taxation Are Begun in Washington

Hearings on taxation were begun this week at Washington before a subcommittee of the House Ways and Means Committee, which listened to the recommendations of Treasury Department experts. With considerable revenue from liquor taxes expected after the first of next year, committee members are said to believe there is opportunity for revision of the Revenue Act looking to the elimination of so-called "miserable taxes," with amusement interests expected to ask repeal of admission levies.
THEY VOTED TO APPEAL DIRECT TO ROOSEVELT AGAINST ROSENBLATT CODE

DEMAND FOR PUBLIC FIGHT DEFEATED

(Continued from page 12)

Superstein, Charles R. Metzger and Nathan Yaminis. This group has been empowered to decide on the advisability of obtaining the services of a national figure to aid in the code fight, and to handle negotiations. The question of financing is also left with the committee, which was authorized to call on state units for necessary funds. The committee also will recommend candidates for the code authority.

A resolution also was presented by Thomas E. Purcell, president of the National Council of Catholic Men Meeting Congress. Following Mr. Cole's blunt denunciations of Mr. Rosenblatt, Sidney Samuelson, of New Jersey, the meeting chairman, pictured Mr. Rosenblatt as a "250 per cent hotter" who suddenly was put in the 1,000 per cent class because of his handling of a code in a minor industry. He declared Mr. Rosenblatt had bungled the supply dealers code and had the radio code in a mess. "With the film industry's code, he hasn't even got his 250 percentage left," Mr. Samuelson stated.

At the conclusion of the meeting, the Allied committee which has been conducting code negotiations was clothed with unlimited power and given a rousing vote of confidence. Allied's directorate emerged from a private "follow-up" meeting Wednesday noon with the statement that a "larger and more effective association would result from the mass meeting." An official statement said that the definite stand taken against the code by the organization had strengthened the position of Allied as a spokesman for independent exhibitors.

The Second Resolution

The second resolution adopted summed up the entire situation. It follows:

"Whereas representatives of the independent theatre owners have been engaged for more than two-and-a-half months in negotiations looking to the formulation of a code of fair competition for the motion picture industry; and

"Whereas, before and during the course of such negotiations, held before Mr. Sol A. Rosenblatt, NRA Deputy Administrator, the said deputy administrator repeatedly acknowledged the existence of trade practices most unfair to independent interests in the industry, tending to create monopoly and oppress small enterprise; and

"Whereas, the said deputy administrator, time after time, assured the independent exhibitor representatives that he recognized the dire need for correction of these industry malpractices in the code being formulated, and promised that such corrections would be specifically incorporated in the said code; and

"Whereas, the said deputy administrator went even further, advising the distributor representatives that certain monopolistic practices in the motion picture industry must cease, stating to them that these must be corrected in the code; and

"Whereas, in spite of such assurance and promises, the said deputy administrator suddenly reversed himself completely, presenting for consideration a draft of a code which not only contained none of the provisions promised to correct such evils, but on the other hand embodies a complete system that would perpetuate and extend the domination which the

What is a Talkie? It's Court Problem

What is a talking picture? This is the question the New York court of appeals in Albany must answer before it can hand down a decision in the suit of Kyrke LaShell Co. against Paul Armstrong Co. and Phelan Beale, all of New York, involving "Alia Jimmy Valentine," stage hit of two decades ago which recently was converted into a talking picture. The plaintiffs, who say they were assigned a half interest in the play in 1921, are laying claim to half the price brought by the sound screen rights, which were sold to MGM in 1928 for $15,000, on the argument that the film was similar to the stage work.

members of the Hays organization now exert over the industry, would sanction and legalize many of the monopolistic practices foisted on the industry by these interests; and would work to the detriment of the public; and

"Whereas, the said deputy administrator has since issued a second and a third revision of said code, the said revisions making only immaterial changes, and has expressed his determination to press for approval of the code in substantially its present form, making it obligatory on the exhibitors to sign the code within 45 days thereafter or lose all benefits of membership in the NRA; and

"Whereas, a copy of our analysis of this proposed code has been filed with Administrator Johnson, but no acknowledgment or reply to same has been received; and

"Whereas, the course of conduct followed by Mr. Rosenblatt in connection with the proposed code as well as some of the surrounding circumstances have raised a question which we reluctantly voice as to Mr. Rosenblatt's fairness in arbitrating between the conflicting interests and contents of the major producers and the independent interests:

"Now, therefore, be it resolved by the independent theatre owners, assembled in Chicago at an open meeting called to consider the proposed code, the President of the United States be, and he is hereby requested, before approving the draft of the code prepared by Mr. Rosenblatt, to designate an impartial representative, or representatives, to inquire into and report upon all the facts and circumstances surrounding the negotiation and writing of the proposed code, as well as the provisions of said code, and the probable effects thereof on competitive conditions in the motion picture industry."

The resolution was signed by Allied leaders Cole, Harrington, Branch, Berger and Horowitz.

Promoted by United Artists

T. C. Montgomery has been promoted to the post of manager of the United Artists Chicago exchange. J. D. Goldfarb, district manager in Cleveland, Detroit, Indianapolis and Cincinnati, will supervise Chicago and Milwaukee as well. S. Horowitz, district supervisor for Kansas City, Omaha, Denver and St. Louis will also handle Minneapolis.
Duals Continue In Cleveland

In spite of agitation in certain sections against the double feature policy, subsequent run exhibitors of Cleveland will continue to exercise their own judgment and continue to play duals wherever and whenever they consider such a policy necessary to successful operation.

Announcement of this wide open policy came as a surprise after a midnight meeting of the Cleveland Motion Picture Exhibitors Association last week to determine whether an agreement last summer to limit double featuring to once a week should be enforced or disregarded.

Franklin, Dined by Friends, Uncertain of Future Plans

The future plans of Harold B. Franklin, who recently resigned the presidency of the RKO Theatres Corporation, are still undecided, he stated Tuesday, adding that he may go abroad in the near future "for a change of scene." Mr. Franklin said he is busy analyzing several propositions, but that he still is more interested in production than anything else.


Stage Stars Appear At the "Bowery Ball"

An imposing array of stage, radio and screen talent donated their services to the United Artists "Bowery Ball," held Thursday at the Hotel Astor for the New York American and Journal Christmas Relief Fund.

Among those who volunteered their services are Marilyn Miller, Ogla Bactaeva, Milton Berle, Irving Berlin, Roy Atwell, Nancy Carroll, Lillian Bond, Lillian Miles, Gertrude Niesen, Mickey Alpert, Ethel Norris, Joe Laurie, Jr., Buddy Wagner and his orchestra, Jerry Freedman's orchestra, Joe Penner, Ethel Merman, Jack Benny, Jean Sargent and the Three Ritz Brothers.

Hoblitzzle Gets Paschal Circuit

Karl Hoblitzzle, veteran theatre operator in the Southwest and head of Interstate Theatre Circuit, is now in charge of the Paschal circuit. Under Mr. Hoblitzzle's direction, the circuit will be operated separately from the other interests in which he and R. J. O'Donnell are associated.

MOTION PICTURE HERALD

CANADIAN EXPRESS CUTS RATE; SO DO U.S. TRUCKS

Theatre Owners in Dominion Will Save $40,000 by New Low Charges for Shipments, Already Effective

New low rates charged exhibitors on express shipments of motion picture film have been extended to Canadian theatre owners who will save about $40,000 during the new season. Annual savings to owners in the United States, as a result of a 25 per cent reduction in express charges made effective last June 15, will total about $450,000.

The new Canada rates, granted by the Express Traffic Association, which represents the four leading railway express services, are effective for film shipments, are subject to certain conditions, and are made applicable within six regions served by express in six distributing centers.

Hundred-pound rates within three zones of eastern Canada, where most of the Dominion's film business is transacted, are lowered from $1.10 to 85 cents and from $1.35 to $1.05, effective both ways, on all shipments. In two districts in central Canada, hundred-pound rates are reduced from $1.15 to 95 cents and from $1.40 to $1.20, while reductions in British Columbia were ordered lowered from $1.20 to 95 cents and from $1.60 to $1.25 per hundred pounds. Reductions on shipments under 100 pounds are less in proportion, and the average reduction in virtually all cases represents about 20 per cent for both ways.

Representing the Canadian motion picture industry in negotiations with the express agencies were: J. P. O'Loghlin, chairman of the exhibitors' section of the Toronto Film Board of Trade; R. W. Bolstead, of Famous Players Canadian; Oscar Hanson, Allied Exhibitors of Ontario; Haskell Masters, United Artists, Motion Picture Distributors and Exhibitors of Canada.

Film Shipments a Big Item

An item of marked importance to motion picture theatre owners in this country was Supplement 23 of the Official Express Classification, which announced last June a 25 per cent reduction in rates for exhibitors. Recently, the American Railway Express declared that film shipments are still a considerable item of its express traffic.

The company said that in some of the numerous express cities, express service receives the preference over other means of transportation, indicating this is the case in Atlanta, Boston, Chicago, Dallas, Memphis, New Orleans and Salt Lake City. It was said that some 20,000 film shipments move weekly from exchanges to exhibitors by railway express, less than half as many by parcel post, but very considerably more by motor truck. Admittedly, the revised rate was, in part, to meet the competition of the motor truck deliveries, which get the majority of business in the large centers, such as New York and Los Angeles.

However, following the action of the American Railway Express, many of the motor deliveries made reductions in their rates. In the Northwest, the Northwest Film Service granted reductions of 10 to 25 cents, depending upon the length of the haul and the amount of business contracted.

Motor Services Cut Rates

Inland Film Co., Film Transportation Co. and Iowa Film Delivery combined their announcement that, with the reduction by the railway agency, they also were making a reduction of 25 per cent. These companies operate in and around the Des Moines territory.

Misteloe Express Service, which covers Oklahoma, granted a half rate cut on films returned from any point, provided the film is shipped both ways by the auto service.

At Houston, delivery on a half-off rate for exhibitors was reduced one-half on return shipments. Also, McFarren Truck Co., which hauls films from the Dallas exchanges to the Houston territory, likewise granted a reduction of one-half on return lots.

Film Truck Service at Detroit made a 20 per cent reduction last January. Cuts were made also in other cities in the competition between trucks and express.

It was indicated that in most cities the rates charged exhibitors by motor truck haulers were considerably below those of the express company, and in many instances these rates were still lower than the express company's, even after American Railway's cut last June. This is particularly true of Portland, Ore.; Milwaukee; New Orleans; Richmond, Va.; Kansas City; San Francisco; Baltimore; Cleveland; Detroit, Philadelphia.

Loney Haskell, Theatre Veteran, Dies at Desk

"Loney" Haskell, secretary of the Jewish Theatrical Guild of America, died of cerebral hemorrhage at his desk last week in the Guild's headquarters, 1560 Broadway, New York. He was 63.

Mr. Haskell was born in Newark, N. J., with the surname Levy. He had been secretary of the Guild for 10 years. Starting in the mercantile business, he left in 1898 to join Hurtig & Seamon, burlesque producers. For some years he was librettist and chief comedian of their "Bowery Burlesquers" and later became a monologist on the then "big-time" circuits. Mr. Haskell next developed into a modern master of ceremonies.

British Firm Refinancing

British and Dominions, London, major English company has held a meeting at the end of the month to review its financial structure. The plan calls for a writeoff of approximately $900,000. For the first six months of the current fiscal year, to April 29, profit was approximately $80,000.
THE FILM'S OLD TIMER

Fred Cosman, the Electrician
Who Started with Howe Back in 1896, Is Still Going Strong

One day in December, 1896, which is 57 years ago, there appeared a show herald advertising the "century's greatest marvel"—Lyman H. Howe's Animatiscope. Quoting further, the Animatiscope "depicted Nature in all its activity; life, motion, realism, accompanied by realistic sounds and brilliant music."

Noted on the herald as electrician and operator of the Animatiscope in 1896 was one Fred Cosman. In the year 1933, in Drumright, Okla., operating the Strand theatre as manager, is that same Fred Cosman, who thereby lays claim to lengthiest service in the motion picture industry.

A "Blind Ad" of Lyman H. Howe

When Mr. Cosman, who was born in New York 55 years ago, dropped his tools in an electric arc light company, the third of three electrical jobs he had bad, to answer a want-ad in the daily press, calling for someone who knew an arc light from a candle, he fell into the budding motion picture, not yet an industry. That advertisement, followed up by a "blind" insertion in one Lyman H. Howe, of Wilkes-Barre, Pa., then engaged in making capital of the phonograph. Having seen the moving picture of the day, the Lumiere Cinematographe, at Keight's Union Square theatre in New York, this Mr. Howe felt impelled to take a flying at showing moving pictures on the "road." The Cinematographe shared what little spotlight there was at the time with the Vita-screen, holding forth at Koster and Bial's and in New York's Herald Square. In point of time, shortly thereafter, Mr. Thomas Edison of Orange, N. J., evolved a projector.

Mr. Cosman went to Wilkes-Barre, where a projector was assembled in the local Y. M. C. A. For two weeks the former New York electrician played with the machine, and an engagement was arranged by Mr. Howe to see what there was to this mechanism and what its result might be. The engagement, strangely enough, was at Depo's, N. Y., the birthplace of Mr. Cosman's mother. The performance consisted of six 30-foot pictures and 12 phonograph tubes. A 30-foot picture could be shown twice, then run through twice again, and possibly even a third time.

Phonograph to the Rescue

The pictures ran over the top of the arc lamp to a spool lank to the rear of the lamp, under a lamp house and back to the projector. Any single 30-foot picture could be shown innumerable successive times. It generally required two phonograph records to occupy the time required to take the film off and adjust the new one on the projector. That night, in Deposit, everything moved swimmingly, barring the one inconsequential accident of one picture appearing on the screen upside down. However, two phonograph records—it was fixed, and the show went on.

At 25 and 50 cents admission, the engagement was characterized by the promoters thereof a great success. Mr. Howe and his electrician-operator returned to Wilkes-Barre, where Mr. Howe acquired the services of an advance-man to steer ahead, booking shows and through while Mr. Cosman juggled his apparatus a bit more, with the net result of several new improvements.

Thus, we are told, developed one of the earliest public exhibitions of motion pictures outside of New York City in the United States. For two and one-half years Mr. Cosman remained with Mr. Howe. Then, forming Cosman and Barnes Moving Picture Company, he started on his own road of film exhibition. All this more than 35 years ago. Later Mr. Howe purchased the interest of Barnes in the enterprise, then bought out Mr. Cosman, after which Cosman returned to Mr. Howe's employ for two more years.

Followed successively for Mr. Cosman work with the F. F. Proctor Circuit in various cities, and St. Joseph, Mo., where he grew to develop his first motion picture exhibition, Cosman's Moving Pictures, which operated for five years. In St. Joseph for 18 years, Mr. Cosman later opened a theatre supply business in Oklahoma City, which five years ago he turned over by National Theatre Supply Company.

Feeling, as he himself expresses it, that he was born for the motion picture business, Mr. Cosman still holds his cinematic way. Having spent his life therein, he is thoroughly convinced in his faith in the business. He voices warning against drastic cuts in admission prices, advising that it is "easy to drop prices, but mighty hard to raise them."

Great Lakes to Shea

The Great Lakes theatre in Buffalo, which some months ago was taken over by Loew's in a temporary arrangement, has been returned to the management of Shea. The house was one of the first in Buffalo to revive vaudeville.

Amity Adds Exchange

Amity Pictures Corporation, Ltd., with offices at 729 Seventh avenue, New York, has added another affiliated exchange to its list, bringing the total to 28 over the country. The company distributes the product of independent producers.

Expanding Exchange System

Associated Film Distributors of Kansas City, independent company, is completing an exchange expansion plan with three established in Des Moines, St. Louis and Memphis, and a fourth to be placed in the South-west.

Extrav to Get Help

Studio casting directors met last week in Hollywood to draft resolutions to submit to producers in an effort to better general casting conditions. Another proposal provides that all extra casting be done through the Central Casting Agency.

Westinghouse Moves


Shamrock Pictures Formed

Shamrock Pictures Corporation has been formed with offices in the Cadillac Square Building, Detroit. Officers of the corporation are: B. C. Fassio, president; Arthur V. Miller, vice-president; Robert H. Low, secretary; Fred Crebbin, Jr., treasurer; W. Walter Roff, director.

Mid-Stades Suit Postponed

Hearing on the suit filed in Detroit by Leon Krim and A. Rutenberg against Mid-Stades Theatres Corporation, which was to have been held on Monday, has been postponed 30 days, a temporary injunction meanwhile continuing in force.

Opens Dallas Exchange

Ed Blumenthal has opened the Amity Film Exchange in Dallas. Mr. Blumenthal was formerly an RKO sales agent and lately operated the Standard Attractions Exchange with L. C. Baxley. He will also manage the new Essanay Exchange for Paul Short and Howard Allen.

Einfeld Celebrates

S. Charles Einfeld, advertising and publicity director of Warner Brothers, celebrated his birthday Wednesday. Instead of presenting him with the usual gifts, his assistants gave him a seat at a New York premiere of "The World Changes," that evening. No announcement as to the executive's exact age was forthcoming but it is suspected he is somewhere in the neighborhood of 32.

New Associated Theatre

Associated Theatres, Cleveland organization, has added the Electrobeater, theatre, from Sain Rosenthal and the Windmeater Theatre Company. This is the eleventh house in the circuit. Heading Associated Theatres are Myer Fine, Abe Kramer, S. H. Stecker and John Urbansky.
AH, WILDERNESS!

Eugene O'Neill has done some fine work. And the screen has done itself double-proud in "Anna Christie," "Strange Interlude" and "The Emperor Jones."

But something happened to our famous poet of Reality in "Ah, Wilderness!" (an ugly, meaningless title), which opened the Theatre Guild season. Either he is sliding into sentimental mush, or he did this bore-some, rapid play of American domestic life in 1906 with malice aforethought in order to show the public that he could be down-to-earth, every day and that he, a disciple of the Tragic Muse, could be "comic."

But he merely succeeded in putting me asleep, and I am one of O'Neill's original boosters.

This play is swung on the conflict between an adolescent who reads Swinburne and Shaw and yawps for Anarchy, and his father, an editor of a small-town newspaper. This father was played perfectly by George M. Cohan; but Elissa Cook, Jr., overdid the boy to the point of caricature.

The boy gets drunk with a girl in the town's only dive, and comes home, at midnight on the Fourth, plastered to the gills. His mother, father, brothers and sisters are there to receive him. And how!

The boy is in love with a sweet thing, and there is some mushy moonlight mooning. All ends in an un-O'Neill manner—sweetly.

There is, however, picture value in this play. The drama is fake and the love-making is childish. The scene in the dive is conventional. But O'Neill's name may pull b.o. (Is O'Neill going "Old Homestead"?)

Picture value, 70 per cent.

THE PURSUIT OF HAPPINESS

Sex-wit must never be confounded with dirt and bathroom vulgarity.

I hope this distinction will be kept in view when the picture people sit in on Mr. and Mrs. Lawrence Langner's ripping and biting satire on bundling in America during our Red Scare. The world's motion picture screen.

It is called, in honor of the then new Declaration of Independence and the Colonial chase for it, "The Pursuit of Happiness." It is another double-barreled hit.

It is just jammmed full of possible picture material, but its presentation will be for adults only (nowadays, I note, an adult is anybody over 12 years old).

Scene: The Kirkland Farm, Westville, Conn., 1777.

The Kirkland household consists of Pa and Ma Kirkland and Prudence, the daughter, around whom revolves the grand hijinks.

A Hessian prisoner is brought in. Young, good-looking, anti-Puritan. He really wants to flog for America—Prudence.

Clash and drama: The Revolutionary Sheriff of the county is in love with Prudence also. A light heavy part. The big scene in "The Pursuit of Happiness" comes through the window at Prudence's invitation, and she, in all innocence, invites the disciple of Voltaire and Rousseau to "bundle" with her. This is, as all good Yanks know, the old New England custom of a sparking couple sitting in bed under the covers with their clothes on and a board between them. But—ah!—well!!!

Puritan pastor is snooping. He breaks in. Alarums and excursions in the night. Hessian hides in the barn.

There is a serio-comic row and it ends in a kind of military marriage.

The dialogue is laugh-provoking and the whole thing is colorful, romantic, historical (so to speak) and full of suggestions for swift-moving camera action.

But—bundling on the screen? Yes? No? Picture value, 80 per cent.

AS THOUSANDS CHEER

Now that musical comedy mixed with satire has landed heads up on the screen, I'd like to see a producer try his hand at the Irving Berlin-Moss Hart entertainment, "As Thousands Cheer," which is a colossal hit. And deservedly so, for a more perfectly played, directed and danced satiric revue would be hard to recall. It is the last thing in good taste and dynamic incisive showmanship.

Marilyn Miller, Clifton Webb, Helen Broderick and Ethel Waters, with Charles Weidman, are the high spots, and they all hit the ceiling. They are the last word in the Modern Thing.

These satires on the Hoovers, the Rockefellers, the English royal family, Noel Coward, Joan Crawford, the Metropolitan Opera House and Gandhi may be too "high brow" for the screen; but that's what they told me when I said 10 years ago that the finest satires could be done with profit.

Courage, gentlemen, courage! Only pioneers need fear the yellow stuff.

"As Thousands Cheer," if it could be done for the pictures as it is done at the Music Box, stars and all, would, I believe, land big.

Picture value, unknown.

UNDESIRABLE LADY

Leon Gordon knows picture values. And he plussed it and cinched it with the handsome Nancy Carroll.

"Undesirable Lady" is no great shakes for the speaking stage. It as cut-and-dried as a Hitler birthday party in Berlin. But for screen entertainment it will go fast.

Sally Marsh (Miss Carroll) is about to go up for first-degree murder. Her elderly lawyer, Charles Fennick, is in love with her. She makes a get-away with him to Denver, South- or-winter North. It's her only way out.

Winds blow. Dogs moan. "Bunni" g-naws. Besides, Fennick is now aged and snow-blind.

Out of the fog and icebergs and Aurora Borealis comes the fellow you expected: it's Lou Tellegen-Gable-Siegfried-Lohengrin. Well, naturally, there's going on.

But Fennick regains the use of his peepers just in time to see. He catches 'em one night—and, here's the big picture angle—he tells Sally that her Sir Galahad is a dick come to grab Sally for Justice's Hungry Ma.

Sally swallows pisin.

Picture value, 85 per cent.

HER MAN OF WAX

Lloyd Corrigan and Lenore Ulric had a grand time of it in a Hasenclever-Julian Thompson fantasy on Napoleon, "Her Man of Wax." And so had the audience.

I put the names of Corrigan and Ulric in the above order deliberately, for Corrigan walked off with the show. His Napoleon was a surprise—human, subdued, satiric and natural.

The show—a hit—contains great picture possibilities. Napoleon's return to Paris in 1933 for the sake of a woman who lured him out of his wax-life in the Grevin Museum, his high-jinks with her, his enforced command of the French Army and his sudden appearance at the Disarmament Conference (the members of which believe him to be a picture actor, for Josephine Delmar—Ulric) (a celebrated screen star)—all this makes for great picture doing.

In the picture there will, no doubt, be some mob-scenes. The Whole Works stop! Napoleon back as dictator of the world—and for his Queen, Delmar of the Movies! (Hey, Groucho and Harpo!) The weak spot in "Her Man of Wax" is the dialogue. It needs snapping.

But the play is sheer entertainment, for it is all the revery of Josephine Delmar before the wax figure of Napoleon. But it fooled us all to the end.

Picture value, 75 per cent.

Weshner Named Warner Wisconsin Zone Manager

Dave (Skip) Weshner, Warner theatre executive formerly at the home office, has been assigned to active theatre operation, as Wisconsin zone manager with headquarters in Milwaukee. The appointment was made by Joseph Bernhard, general manager of theatres.


70,000 Witnesses: Paramount
Box Office of 1932-33

annual selection determined nation's key city theatres

42nd Street: Warner

State Fair: Fox

Tugboat Annie: MGM

Smilin' Through: MGM

Bird of Paradise: RKO Radio

Grand Hotel: MGM

Horse Feathers: Paramount

Love Me Tonight: Paramount


Producers on both coasts have undertaken one of the busiest picture-making schedules in motion picture history, in order to feed the heavy sales guns of their distribution affiliates, which are now engaged in one of the most active competitive campaigns in years.

This unusual distributors' race to market is inspired by the creation of hundreds of additional independent sales possibilities, which previously were booked in circuit form at a single stroke of the pen on a theatre executive's desk on Broadway, and, equally important, by the delay of several weeks in launching sales activities, which was occasioned by numerous uncontrollable factors.

Held back some months ago by the uncertainties of theatre receiverships and the theatre decentralization movement, and by the general business situation of last fall—a situation which led to the perplexing effects of NRA code drafting activities in New York and at Washington—production genera of large and small studios in both Hollywood and New York have been working on a round-the-clock schedule to gather together the many loose ends of 1933-34 product catalogues, in order to place at the disposal of sales managers in the field not only completed negatives far in advance of ordinary seasons, but also definite information about forthcoming story properties and the creative talent who will make them and subsequently make the box-office entries in the nation's theatre ledgers.

As a result of this current spurt in merchandising activity, the production divisions of the industry have already made up their minds on more than 500 of the 600 or 700 features which will be needed by exhibitors this season. Yet the sales year is not half spent.

Scores of finished negatives have already been received at home offices and exchanges, and records are being broken daily in competing film schedule races, while the producers are not necessarily curtailing the full and necessary time requirement for shooting. Hundreds of extra studio workers and artists have been added to the staffs and new production units created.

In the columns which follow there appears for the study of motion picture theatre owners a record of those 500 titles of features which have already been completed or definitely determined upon for 1933-34 release. In the compilation there also appears all additional advance home exchange data pertaining to the product of some of these companies not as complete as that of the large producers which have several units at work, or in preparation, at the same time.

ALCO
SHORT SUBJECTS: 6 one reel Secrets of the Hands; author, Dr. William G. Benham.

ALLIED (HOFFMAN)
ONE YEAR LATER (M. H. Hoffman), November 17 release; with Mary Brian, Donald Dilwyn, Pauline Garon, Marjorie Beebe, Pat Maloney; director, M. H. Hoffman; authors, F. Hugh Herbert, Paul Perez.

FLASH BRIDES, no release date; with Dorothy Mackall, Regis Toomey, Alan Hale; director, Phil Rosen, release: DANCE. THROUGH WITH LOVE, no release date. LAST NIGHT (WILLIAM ABER), no release date. BUNGALOW COURT, no release date. CREATURE MENACE, no release date.

DAVY JONES' LOCKER, no release date. MILE END, no release date. OPEN FOR INSPECTION, no release date. SILK PIMPERNEL, no release date. SLIGHTLY USED, no release date. WITHOUT CHILDREN, no release date.

AMITY
John H. Crimmon, formerly of Tiffany, this week acquired Amity Pictures, which releases Tiffany and Quadruplet product.

BRITISH INTERNATIONAL
HAYLEYS OF HIGH STREET, no release date; with Leslie Fuller.
YOU LIVED WITH ME, no release date; with Toru Nishimura, Ursula Jeans.
SPY, no release date; with Ben Lyon, Sandy Edelstone.
MAID OF THE MOUNTAINS, no release date; with Ray Milland, Nancy Brown.
RADIO PARADE, no release date.
THE SON YOU GAVE ME, no release date; with Bebe Daniels, Victor Varconi. YOU MADE ME LOVE YOU, no release date; with Thelma Todd, John Loder.

CHESTERFIELD
I HAVE LIVED, September 5 release; with Anita Page, Alan Dinehart; director, Richard Thorpe.
DANCE, GIRL, DANCE (Invisible), October 27 release; with Evelyn Knapp, Alan Dinehart, Ada May, Gloria Stuart, Eddie Nugent, Max Busch, director, Robert Z. Leonard; BY APPOINTMENT ONLY (Invisible), November 17 release; with Marian Marsh, Betty Compson, Donald Bilsby, Rochelle Hudson; director, Richard Thorpe.

MAN OF SENTIMENT, November 24 release; with Marian Marsh, Owen Moore, Billy Bakewell, director, Richard Thorpe.
THE NIGHT IS OURS (Invisible), no release date; director, Frank Strayer; author, Barbara Haldwen.
MASTER OF MEN, no release date; author, Austin Kerrman.
LOVELESS, no release date; author, Adele Allison.
GATITUDE WOMEN (Invisible), no release date; author, Mildred Warner.
TWISTED HUMANITY (Invisible), no release date; director, Frank Strayer; author, Emily Mortensen. MOTHER OF THE WORLD (Invisible), no release date; director, Frank Strayer; author, Hayden Turtle.
THE DIVORCE COURT, no release date; director, Richard Thorpe; author, Peggy Bruno.
ANGEL OF THE MOUNTAIN, November 24 release; with Floyd Carroll.
THE CRIMINAL WITHIN, no release date; director, Richard Thorpe; author, Rex Reynolds.
SEVEN OF HER (Invisible), no release date; author, Walter W. Evans.
HOTEL ROOM (Invisible), no release date; director, Richard Thorpe; author, Philip Gary.

COLUMBIA
LADY FOR A DAY, September 13 release; with Warren William, Mary Robson, Guy Kibbee, Glenda Farrell, Red Sparks; director, Frank Capra; author, Frances Marion.
POLICE CAR 17, September 13 release; with Tim McCoy, Evelyn Knapp; director, Lambert Hillyer; author, Lambert Hillyer.
THE THRILL HUNTER, September 20 release; with Bud Jones, Dorothy Revier; director, George B. Seitz; author, Harry O. Hoyt.
ADAM THE AVENGER, October 24 release; with Tim McCoy, Shirley George, Walter Pidgeon; director, Frank Borge; author, Lawrence Hazard.
KIDNAPPED BOY (Invisible), no release date; with William Janacek, Dorothy Applegate, Walter Matulic, Ronald McDonald; director, Eval Hiley; author, Eval Hiley.
LADY IN THE DARK, no release date; with George Sanders, Yvonne De Carlo.
HOLD THE PRESS, October 25 release; with Tim McCoy, Shirley George, Wheeler Oakman; director, Alphonse Homing; author, Leonard Geff; author, Leonard Geff.
THE LADY IS WILLING, no release date; with Joey Heath, director, Alfred Marquis.
THE LADY'S CURTAIN CALL, no release date; with Eval Hiley, director, Eval Hiley.
THE SISTERS UNDER THE SKIN, no release date; author, Courtesy Savage.

MIGHT BUS, no release date; with Clark Gable; author, Samuel Hopkins Adams.
WOMAN OF THE YEAR, no release date; director, Albert Rogell; author, Robert Riskin.
CRIMINAL WITHIN, no release date; with Ernie Cabot, Mary Brian; director, Phil Rosen; author, Albert DeMond.
THE PARADE'S OVER, no release date; author, Daniel Rossell.
THE NIGHT'S FURY, no release date; with Walter Connolly, director, Walter Connolly.
THE BELL CAT, no release date.

MOTION PICTURE HERALD October 28, 1933

ADVANCE INFORMATION ON 500 FEATURE RELEASES FOR 1933-34
A MONTH OF HOLIDAYS!

Follow the Leader
POLICE ADVENTURE series of three features, untitled.

SHOOT SUBJECTS: Twenty-six one-reel March of the Years novels; 13 one-reel Minute Mysteries; 18 Kool-aid commercials; 13 one-reel Scrapy cartoon comedies; 13 one-reel World of Sports novels; 6 two-reel mystery comedies; 6 two-reel comic operettas; 6 two-reel McGuire comedies; 6 Smith and Dale comedies, two re-releases; 6 two-reel Sidney and Murray comedies; 6 two-reel Musical comedies.

CRITERION

FACE ON THE BAR-ROOM FLOOR (Aubrey Kennedy), no release date; with Arnold Bennett, Lillian Gish, Roland Young.

EMBASSY

Twenty-one Harold Lloyd-Pathe comedies, all reissues.

EXPLOITATION

ENLIGHTEN THY DAUGHTER, now releasing; with Lillian Gish, director, John Searle; John Ireland, director, John Vallance.

FEATURETIES, INC.

MYSTERIES OF THE MAGIC VAULT (with Constance Cummings), three and four-reel featurette, adventure subjects.

FERRONE

DOUBLE CROSSLER, no release date. HELEN HUNTS A JOB, no release date.

FIRST DIVISION

First Division Pictures, Harry Thomas, president; holding all property, including all film pictures of Chesterfield, invincible, Allied, Monogram, Roveto, Brian Boru, Walter Baxter, Walter Connolly, director, Harry Lachman, author, W. Gayler Davis.

THE GOOD COMPANY (Gaumont-British), sequel to The Night of the Storm, with Cicely Courtneidge, Charles Gaze, director, Victor Saville, author, Paul J. PostgreSQL, Charlie Chan's Greatest Case, September 15 release; with Warner Oland, author, Elton John, director, Leo Fenton; THE HOUSE OF CONNELY, January 9 release; with Charles Trenet, director, George W. Hill; THE NEW PIONEERS (Allied), February 1 release; with Janet Gaynor, director, John G. Blystone; THE woman AND THE LAW, February 9 release; with Fredric March, Edward G. Robinson, director, George Fitzmaurice; THE WOMAN OF THE STREET, March 31 release; with Kay Francis, director, James P. Hogan.

SHORTS: From Fox, 26 one-reel Magic Carpet travel reels; 11 one-reel Adventures of the Newsewomen Camera; 13 one-reel Movie Tintype novels.

MOON/MEETS ON BUDGET RAISE

W. Ray Johnston, president of Monogram Pictures, called a special meeting of all Monogram branch principals, Thursday, 11th floor, H. O. Hotel Statler, Cleveland, to propose an immediate 100 per cent increase in the company's production budget, with all special features to be budgeted at a minimum of $100,000. Mr. Johnston and Tom Carr, vice-president in charge of production, said they felt the increase was necessary to meet the unusual sales reaction accorded the first five features completed on the company's 1933-34 program.

SMOKEY, December 8 release; with Victor Jory, Eunice Gayson, director, Eugene Forde; author, Will James.

I WAS A SPY (Gaumont-British), December 15 release; with Herbert Marshall, director, Victor Saville; author, Graham Greene.

I AM SUZANNE (Jessie L. Lasky), December 22 release; with Lilian Harvey, Gene Raymond, Helen Gahagan, director, Rowland V. Lee; actor, Edwin Jarvis.

M. STITCH, December 29 release; with Will Rogers, director, David Butler; author, James Crace.

AS HUSBANDS GO (Jessie L. Lasky), January 5 release; with Margaret Lindsay, director, Hamilton MacFadden; author, Rachel Crothers.

SEVEN LIVES WERE CHANGED, January 12 release; with Herbert Marshall, director, Neal Foster, author, Paul Muni.

THE HOUSE OF CONNELY, January 9 release; with Janet Gaynor, Lilian Harvey, Louis Ayres, Lionel Barrymore, Henrietta Crosman, director, Henry King; author, Paul Muni.

FRONTIER MARSHAL, January 26 release; with George O'Brien, director, Stuart N. Lake.

FOLK DANCERS (Browns), February 2 release; with Janet Gaynor, Lilian Harvey, Ladd, director, El Brendel; director, David Butler; actor, Keith Sainsbury.

WOMAN AND THE LAW, February 9 release; with Victor Jory; director, Irving Cummings; author, Judith Rankin, Lowell Benton.

AM I A WOMAN OR A FEMALE (Al Roleti), February 26 release; director, George Fitzmaurice; author, Richard Ashcroft.

SHORT SUBJECTS: From Fox, 26 one-reel Magic Carpet travel reels; 11 one-reel Adventures of the Newsewomen Camera; 13 one-reel Movie Tintype novels.

From Educational: 6 two-reel Star Comedy Specials; 6 two-reel Musical comedies; 6 two-reel Tom Howard comedies; 6 two-reel Andy Clyde comedies; 6 two-reel Moran and Mack comedies; 6 two-reel Mermaid melodies; 6 two-reel Frolics of Youth comedies; 6 two-reel Coronet comedies; 6 two-reel Paul Terry comedies; 6 two-reel Song Hit stories; 6 one-reel Baby Burlesks; 10 one-reel Treasure Chestes; 12 one-reel Comedy Business Adventures; 12 as a Dog Thinks novels; 6 one-reel Battle for Life comedies.

FOY

STRANGE CASE OF TOM MOONEY (Brian foil), July 21 release two reels; MY WIFE THE FOYER (Brian foil), September 22 release with Dave Hutton; one reel.

FREESIER FILM

MARRIAGE ON APPROVAL, November 15 release; with Barbara Kent, Philip Barry; director, Howard Higgins; actor, Priscilla Wayne.

GAUMONT-BRITISH

WALTZ TIME, October 1 release; with Evelyn Laye, director, Willard Mack.

BRITAINIA OF BILLSGATE, no release date; with Gordon Harker, Violet Lovric; director, Simon Hill.

CHANNEL CROSSING, no release date; with Matheson Lang, Constance Cummings; director, Milton Rosner.

MARRIAGE FOR YOU, no release date; with Jack Hubert, Cicely Courtneidge; director, Jack Herriott.

FIRE RAISERS, no release date; with Leslie Banks; director, Michael Powell.

HOOF TRAINS, no release date; with Jack Hubert, Cicely Courtneidge; director, Walter Forde.

THE GOUL, no release date; with Boris Karloff; director, Harold Goodspeed.

IT'S A BOY, no release date; with Edward Everett Horton; director, Tom Walls.

JUST SMITH, no release date; with Tom Walls; director, Tom Walls.

LOVE ON THE RITZ, no release date; with Rex Ingram; director, Rex Ingram.

LOVE ON WHEELS, no release date; with Jack Hylton, director, Victor Saville.

Lucky Number, no release date; with Clifford Odets, producer, Irving Pichel; director, Anthony Asquith.

MAN FROM TORONTO, no release date; with John A. Chambers, Hunter, Ken Kelly; director, Sinclair HBD.

MARRY ME, no release date; with Renate Miller, director, John G. Blystone.

NIGHT AND DAY, no release date; with Jack Hylton, director, Victor Saville.

ORDERS IS ORDERS, no release date; with James Gleason, Charles Starrett; director, Walter Forde.

THE PRINCE OF WALES, no release date.

STREET CAR, no release date; with Madeleine Carroll, Jack Novak; director, Anatol Litvak.

STREET GOES TO PARIS, no release date; with Jessie Matthews; director, Albert de Courville.

THIRTEENTH, no release date; with Jack Hylton; director, Walter Forde.

THREE TAILOR, no release date; with Cicely Courtneidge, Sam Hardy; director, Tim Whelan.

TUMBLING, no release date; with Jessie Matthews, director, Victor Saville.

BROWN ON RESOLUTION, no release date.

ROAD HOUSE, no release date; with Gordon Harker, director, Milton Rosner.

BELLA DONNA, no release date; with Constance Cummings; director, Maurice Elvey.

TURF AND TAP, no release date; with Colin Tap, director, Maurice Elvey.

NORTHBOUND, no release date; director, Walter Forde.

OVER PARTY, no release date; with Leslie Banks; director, Michael Powell.

OVERBOARD, no release date; with Mick, the Miller; director, Albert de Courville.

DON'T DOLLY, no release date; with Albert Burd.

UPPER CLASS CHARMING, no release date; with Evelyn Laye; director, Maurice Elvey.

MISS, no release date; director, Conrad Veidt; director, Luftar Mendes.

M. MARQUIS, no release date; with Jessie Matthews, Sonny Hale, Faye Compton; director, Alfred Hitchcock.

MARY QUEEN OF SCOTS, no release date; director, Maurice Elvey.

MAGNOLIA STREET, no release date; director, Victor Saville.

THE CLAIRVOYANT, no release date; with Evelyn Laye, Sonnie Hale; Jack Hubert, Cicely Courtneidge.

PARIS IN SING, no release date; director, Albert de Courville.

OPEN ALL NIGHT, no release date; director, Arthur B. Miller.

COVER GARDEN, no release date.

BRIGHTEN THE DAY, no release date; with Jack Warner.

A BIT OF A TEST, no release date; with John Ireland.

CRAZY PEOPLE, no release date; director, Tim Whelan.

LITTLE FRIEND, no release date.

WINGS OVER EVEREST, no release date.

GOLMAN (PAUL)

SHORT SUBJECT: BELOW THE DEEP, two reels.

GODSMITH

CARNIVAL, KID, no release date; Working Wives, no release date; BARGAIN DAY, no release date; NOBODY'S CHILDREN, no release date; TAI DANCER, no release date.

HALYONS

SHORT SUBJECTS: 12 one-reel novelties about presidents of the United States.
—the Joan Crawford of "Dancing Daughters" is back again!

the Joan Crawford who sings and dances and excites!

the exotic dancing beauty as they desire her!

—and guess who's co-starred with her!

SHE'S DANCING WITH JOY IN YOUR HEART!

in the Greatest Musical Romance of any year!

(More about "Dancing Lady" on next page)
INTERNATIONAL FILM
SHORT SUBJECT: 6 one-reel Memorials of Yesterday; 6 one-reel Outdoor Adventures (both produced by Robert Montgomery).

INTERNATIONAL STAGEPLAY
DRUMS OF VODOO, no release date; with Laura Bowman, J. Augustus Smith; director, Arthur Hoerl.

INVINCIBLE
See Chesterfield.

JAF A
THE WANDERING JEW, no release date; with Jacob Ben-Ami; producer, Herman Ross; director, George Mendes.

KEARTON
DANSK (Cherry Kearton), no release date (four and five-reelers).

KNOEDLER
THE AMERICAN, no release date; (Indian film).

MAJESTIC
SING, SINNER, SING, September 1 release; with Lola Faye, Pauline, director, Howard Christy; author, Wilson Coltham.

CURTAIN AT EIGHT, October 1 release; with Dorothy Mackaill, C. Aubrey Smith; director, E. Mason Hooper; author, Octave Roy Cohen.

SIN, KNOCK, AND COME IN, no release date; with Zita Johann, Alan Dinehart, John Miliani; director, Howard W. Estabrook; author, Goodloe Sutton.

THE ROSEASY, no release date; author, Edwin Rose.

AN ENTIRELY DIFFERENT WOMAN, no release date; author, Georg Froschel.

THE SCREAMING TRIBESMEN, no release date; author, Lawrence Hazard.

HUGO, November 24, 1924, no release date; author, Edmund Lowe, Jr.

WILD GEESE, no release date; author, Martha Ostenso.

GAILY 1 SIN, no release date; author, anonymous.

MY LIFE, no release date; from the autobiography of Ida Florence.

LAUGHING WOMAN, no release date; author, Carlos Keith.

AGE OF INDISCRETION, no release date; author, Theodore V. Drury.

MASCOT
LAUGHING AT LIFE, no release date; with Victor McLaglen, C. Montenegro.

SHORT SUBJECTS: Four scents, 20 episodes each, two reels.

MASTER ART PRODUCTS
SHORT SUBJECTS: Four series of one-reelers; Edwin C. Hill novels; Organquizzes; Melody Makers; Rube Goldberg Supinctions novels.

MAYFAIR
HER FORGOTTEN PAST, September 1 release; with Monte Blue, Barbara Kent, H. B. Walthall; director, Wesley Ford.

SECRET SINNERS, October 20 release; with Sue Carol, Nick Stuart, Jack McMillah, Natalie Moorhead; director, Wesley Ford.

SHOULD A BRIDE WORK, no release date?

BADGE OF HONOR, no release date.

RESCUET SQUAD, no release date.

SHADY STREET, no release date.

OVE AGAINST EVILS, no release date.

VICIOUS CIRCLE, no release date.

WHAT WE RACKED, no release date.

IN THE DEAD OF NIGHT, no release date.

WANTED - DEAD OR ALIVE, no release date.

CALLING ALL CARS, no release date.

METRO-GOLDWYN-MAYER
BEAUTY FOR SALE, September 1 release; with Midge Evans, Otto Kruger, Alice Brady; director, Richard Boleslasky; author, Faith Baldwin.

PENTHOUSE, September 8 release; with Warner Barlow, Marjorie Weaver, Kenneth Harlan; director, William Beaudine; author, Arthur Saunders Rodee.

LIVING IT UP, September 11 release; with Jack Lingle, Marion Byron, Helen Hayes, Clark Gable, Robert Montgomery, Myrna Loy; director Clarence Brown; author, Antoine de St. Exupery.

50 "UNKNOWN" GET PLAYER CONTRACTS
The search for talent and the lining up of new faces has reached a new high in the motion picture industry with more than 50 players, heretofore unknown, placed under long-term contracts by major companies within the past three months. Paramount leads the field with 11 such players, in addition to 8 signed for leading parts in Charles R. Rogers production, "Eight Girls in a Boat"; Fox is second with 11; Universal, 10; Warner and MGM, 7 each; RKO Radio, 4, and Columbia, 2.

TRANSCONTINENTAL BUS, no release date; with Robert Montgomery, Midge Evans; director, Richard Boleslasky; author, Frank Wrad.

TIDE, no release date; with Norma Shearer; author, Charles MacArthur.

PERFUMED GARDEN, no release date; with John and Lionel Barrymore, Diana Wynyard; author, Robert Hichens.

OPERATOR THIRTEEN, no release date; with Marion Davies, Louis Calhern, Louis Calhern; director, Lewis Milestone.

THE GOOD EARTH, no release date; director, George Hill; author, Frank L. Packard.

LAUGHING BOY, no release date; with John Nigo. Novarro, Lupe Velez; director, W. S. Van Dyke; author, Oliver La Farge.

LADY OF THE EASTERN FRONT, no release date; with Robert Montgomery, Elizabeth Allan; director, Edgar Selwyn; author, Philip MacDonald.

SHORE SUBJECTS, 12 one-reel Oddities novels; 12 one-reel Travel-Tales; 6 one-reel Goody Movies comedies; 12 one-reel Short Stories; 6 two-reel MGM Revues musicals; 8 two-reel Charlie Chan comedies; 6 two-reel Our Gang comedies; 8 two-reel Todd-Kelly comedies; 8 two-reel All Star comedies; 6 two-reel Roch musical comedies; 6 two-reel Laurel and Hardy comedies.

MILLER-WOHL
SHORT SUBJECTS: 12 one-reel Comerisond Novels.

MONOGRAM
THE AVENGER, August 30 release; with Ralph Forbes, Adrienne Ames; director, Edwin Mason; author, Charles MacArthur.

SENSATION HUNTERS, August 30 release; with Adrienne Ames, Preston Foster, John Miljan; director, Whitman Chambers.

HIS MOTHER, A MANILA CH, October 1 release.

MEN OF DESTINY, October 10 release; with John Wayne.

DREAMS, October 20 release; director, Robert Vignold; author, Olga Printzlau.

MANHATTAN LOVE SONG, no release date; author, Donald Ogden Stewart.

HOLLYWOOD PARTY, the Universal release date; author, George Berton, Howard Higgins.

HAPPY LANDING, no release date; director, Paul Muni; author, Mervin LeRoy.

THE MOONSTONE, no release date; author, Wilkie Collins.

THE WOMAN IN WHITE, no release date; author, Wilkie Collins.

CITY LIMITS, no release date; author, Jack Woodard.

DERBY DAY, no release date; director, Phil Rosen; author, Charles MacArthur.

THE STAR PACKER, no release date; with John Wayne.

SAGE BRUSH TRAIL, no release date; with John Wayne.

THE MAN FROM UTAH, no release date; with John Wayne.

RAND Rides Alone, no release date; with John Wayne.

STEEL, no release date; with John Wayne.

THE LUCKY TEXAN, no release date; with John Wayne.

WEST OF THE DIVIDE, no release date; with John Wayne.

SHORT SUBJECTS: 13 one-reel Port O' Call Novels.

PARAMOUNT
PARADORS, September 15 release; with Jackie Coogan, Lillian Richards, John Wray, Lil Lee; director, Paul Sloane; authors; Agnes Brand Leahy.

THE GREAT EAGLE, September 25 release; with Robert Hichens, Charley Murray, Genevieve Tobin, Rosemary Atas; director, Ralph Murphy.

I'M NO ANGEL, October 6 release; with Mae Marsh, Young O'Sullivan; director, Wesley Ruggles; author, Max West.

TILLIE AND GUS, October 13 release; with W. C. Fields, Alphonse Behr, Bob Love; director, Francis Maritn; authors, Walter DeLeon, Francis Martin.
Joan CRAWFORD and Clark GABLE
(not since “Possessed” has their kiss electrified motion picture fans!)

DANCING LADY
from M-G-M in November—a month of Holidays!

(More about M-G-M's joy picture, next page)
MOTION PICTURE HERALD  
October 28, 1933

50 COMPANIES BID FOR PLAYDATES

THE WAY TO LOVE, October 20 release; with Maurice Chevalier, Ann Dvorak, Edward Everett Horton, Brin'ly McNaught; author, George Fowler; Benjamin Glazer.

THE HIT MACHINE, Schwab and Brice, October 27 release; with James Dunn, Cliff Edwards, June Keeler, Harold Simmons, Arch Roberts, director, Laurence Schwab; authors, Lawrence Schwab, Buddy DeSylva.

HELL AND HIGH WATER, October 27 release; with John Arlen, Judi Allen; directors, Grover Jones, William Slavin McNutt; author, Max Miller.

FROM HERE TO ETERNITY, November 3 release; with The Four Marx Brothers, Raquel Torres; director, Leo McCarey; authors, Bert Kalmar, Harry Ruby.

WHITE WOMAN, November 10 release; with Carole Lombard, Charleton Heston, Richard Carle Band; author, McPartland.

ALICE IN WONDERLAND, no release date; with Henry, Carole Rogers, Bing Crosby, Richard Arlen, Jack Oakie, Roscoe Karns; director, Norman effect. Arthur Hulan.

THE ANIMAL KINGDOM, no release date; with Raymond Hatton, director, Neel Walker; author, Zan Field.

LIVES OF A BENGAL LANCER, no release date; with Marlene Dietrich, Lynn Bari; director, Josef von Sternberg; author, Frances Marion.

DEATH TAKES A HOLIDAY, no release date; with Louis Calhern, Walter Pidgeon, Betta St. John; director, Stuart Walker; author, Alberto Casella.

THE HANDSOME BRUTE, (Charles Rogers), no release date; with Robert Armstrong, Helen Morgan; director, Bunny Moore; author, James J. Cagney.

EVERY YEAR ON THE FIRST, no release date; with Charles Ruggles, Mary Boland, W. C. Fields, Alison Skipworth, George Brent; director, Leo McCarey; author, Anne Cameron.

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THE MAN WHO BROKE HIS HEART, no release date; with Robert Armstrong, Sidney Fox, Frédéric March, Sir Cedric Hardwicke, Erle Schlick; Samuel French.

FONZIE, no release date; with Bing Crosby, George Burns, Gracie Allen, W. C. Fields; director, Alexander Hall; author, Winton Hall Smith.

REUNION, R. P. Schuller; no release date; with Alan Dinehart, Danielle Darrieux, Lula Belle, Henry Hull; directors, Morton Bertonos, Alfred Davis.

SUSPENSE, about 26; one-reel series; Betty Boop cartoons; Grantland Rice short features, Paramount Headliners. Screen Cartoon, Vol. 1, No. 1.

PICTOGRAMS, about 20; one-reel series; Fictional Pictures, Screen Souvenirs. Pensey the Sailor comic strip. Paramount News.

PHOTO SHORTS: 13 one-reel Vagabonds; 13 one-reel Musicals; 13 one-reel Songs; director, William Shilling.

FOG, ROUND, no release date; director, John Henry McKeel; author, Samuel John Park.

PIONEER TRAP, no release date; director, John Henry McKeel; author, John Henry McKeel.

THIEVES OF THE GODS, no release date; with Donald Crisp, Ann Dvorak, Humphrey Bogart, in Hama- yan expedition. (Four and six-reel versions).

THUNDER MURDERS, no release date; with Evelyn Knapp, Preston Foster, Fully Marshall, Natalie Clifford; author, Edward Roberts; director, C. Edward Roberts; author, C. Edward Roberts.

THE BÜGGER, no release date. 

THE MINI ORDER, no release date; with Josephine Roberts, Robert Benchley.

DANCE OF DESIRE, no release date; with Dolores Del Rio, Joel McCrea; director, Donald Henderson Clarke.

MOVIE STORIES (Charles Supreme Grantland), no release date; with Donald O'Connor, Jack Oakie, Myrna Loy, Myrna Bliss, Edward Woods; director, Matthew Betts; director, Robert F. Hill. (Also, eight two-reel episodes follow the feature version).

THUNDER OVER MEXICO, (Eisenstein-Sinclair), no release date; native cast; director, Sergei Eisenstein.

SHORT SUBJECTS: In addition to the Tarzan two-reelers, one-reelers; with Westerns, one-reel Newslaughs, with Irvin S. Cobb.

MOTION PICTURE HERALD  
October 28, 1933

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WHEN M-G-M MAKES A MUSICAL PICTURE!

— it's got the CLASS
— it's got the NAMES
— it's got the PEP
— it's got the LUXURY

that M-G-M knows how to give!

Just part of the wealth of scenic and musical glory!

THE CAST:

JOAN CRAWFORD
CLARK GABLE
MAY ROBSON
FRANCHOT TONE
WINNIE LIGHTNER
FRED ASTAIRE
ART JARRET
NELSON EDDY

and hundreds of gorgeous singing, dancing beauties

DANCING LADY

You'll hear plenty more about it!
And now follow the Leader!

—to the next page
"SO-O-O-O-O-O-O-O!

ED WYNN in "The Chief" is another November, Month of Holidays, release from M-G-M! The Biggest Exploitation Picture of Years! It's in the air and ON THE AIR! And Showmen are busy!"

"The Leader always has more good news—next page!"
CENTURY PRODUCTIONS, THE REMAINING TWO BEING SAM GODDARDY RELEASES.

Universal's 50 pictures as this year's work, a figure that probably will be expanded. Yet 13 pictures are ready for the exhibitors and 26 per cent of the year's work is done. These 13 step up by four the last year total when only nine were ready.

Independents Uncertain

Turning to the straight independent field, the results of uncertain conditions are readily evident. Because of the elimination of some of the larger producers and the creation of new ones, accurate comparative figures are difficult to establish. However, a close study of all available independent announcements indicates 125 pictures to be expected from these ambitious producers. Their programs being subject to additions, with everything pointing to the fact that there will be more rather than fewer, the combined independents have completed a little more than the sixth of their program. Monogram this year has completed five, against three last season during the three months shooting period. Majestic has turned out three, or one more than a year ago. One project has been finished by Mayfair, Chesterfield, Mascot and Fanchon and Royer. Reliance, Goldsmith, Small, Ziedman and Fox productions complete the total.

Together the majors and independents are 33 pictures ahead of their 1932 record. The increase in the total number of pictures completed is material evidence that Hollywood has sensed a business revival and is doing its full share to meet the obligation and opportunity.

As the number of pictures is mathematically greater, so is the quality of the production. In the proper measure, a problem. Pictures programmed on the 1933-34 calendar already released have amply proved that. Quantity means much, but from the standpoint of screen and audience value, the entire season's quota has for its objective the demonstration of that remark that "there's nothing the matter with this business that good pictures can't cure."

59 Before Cameras on One Day

The closing days of September and the early weeks of October saw an unprecedented concentration on picture making that reached its apex on September 29, when 59 features were actually before the cameras. Forty-seven were on major company stages; independents checked in the remainder. Short subjects, of which there was an average of six a week in work, further swell that amazing figure. And what is more, Hollywood is fired with a strong determination to continue the present pace for some months to come.

The past, with all its troubles, is out. The present and the future is its sole consideration and it has but one ambition—quality product and enough of it.

Fully aware of the surging new spirit and confidence that is sweeping the nation, Hollywood has looked ahead and is preparing.

Recognizing the grandest opportunity of its hectic career, Hollywood has known for some time something that everybody else is just beginning to surmise and get excited about. That is that the coming winter and its new product is designed to witness a phenomenal attendance revival.

And Hollywood is going to be Johnny on the Spot.

Definite indications of renewed patron interest are already evident. Encouraging box-office returns on outstanding pictures continue in every section graphically chart the trend. Hollywood is capitalizing on the demand. Thrilled by a new determination to recoup tarnished prestige, it is striving mightily and faithfully to have the entertainment merchandise which will accommodate this reborn patronage available in the exchanges and on the screens when this demand is greatest.

Hollywood is as keen to forget the past few tragic years as any one else, retaining only the lessons the crisis taught. It suffered every affliction that was the common lot and had a few private ones of its own. Not the least of these was the air of stark uncertainty that hung over the entire production colony. Rumors of bankruptcies, receiverships and mergers; actual realignments of executive leadership, the realization that the structure was tottering played havoc with executive, artistic and business plans. Morale sagged. It's a fact that on many occasions employees went to their studios uncertain as to whether the doors would be open. Labor under such conditions could not help but be adversely affected in effort; product suffered.

True, there were many good pictures, but now, with the pressure almost eliminated, Hollywood is throbbing with a new spirit.

To know the new Hollywood all you have to do is know what it is doing.

Under the Blue Eagle thousands have been put back to work. From executive and star down to the most- grateful-for-a-job laborer there is a new enthusiasm. Already Southern California businesses have responded emphatically to the stimulation of expanding payrolls. And the next several months promise to be fully as busy.

Getting right along today's Hollywood production activity includes motion pictures that run the range of every entertainment, production and name value. Not promises of what will be done; rather, the real McCoy is being put into the cans. Musicals, romances, dramas, comedies, spectacles, mysteries, thrillers—new and different; original stories by proved authors, adaptations of successful stage plays; picturizations of best selling novels, all are in the lineup. Casts will feature every known current star name, and a host of new personalities will be introduced. The whole battery will be fired in large broadside.

Out of the MGM Plant

The Culver City plant is giving Leo the Lion something to roar about with "Dancing Lady," a James Warner Bellah novel, directed by Robert Z. Leonard. It's a back-stage romance drama starring Joan Crawford (Clark Gable, with the numbers Franchot Tone, Ted Healy, Winnie Lightner, Muriel Evans and Fred Astaire. "Tarzan and His Mate" is bringing back the Weissmuller-Maureen O'Sullivan duo in a Tarzan sequel. "Queen Christina" will mark the return of glamorous Garbo, and John Gilbert is again with her. "Hollywood Party," an Edmund Goulding-Howard Dietrich script, is nearing completion, with its cast of Dressler, Crawford, Harlow, Duante, George Givot, Tom Kennedy and Laurel and Hardy. So is "Sequoia," an outdoor California story, which is taking a veer for diversification, one of the industry's grandest showmanship pictures, "The Prize Fighter and the Lady," has just been completed. Here's a W. S. Van Dyke sporting world yarn which has for its principals Max Baer, Myrna Loy, Primo Carnera, Jack Dempsey, Walter Huston and Otto Kruger. Its unusual feature is the bringing of Baer and Carnera together in the ring.

In the Musical Field

Jumping into the smart musical field, there is the tuneful "The Cat and the Fiddle," offering all the Jerome Kern song numbers and a cast headed by Ramon Novarro, Jeanette MacDonald, Charles Butterworth, Viyenne Segal, Jean Hersholt and Frank Morgan. Another musical, this time light and comic, the Donald Ogden Stewart-Gardner Sullivan, Raoul Walsh directed "Going Hollywood," features Marion Davies and Bing Crosby with Fifi D'Orsay, Nat Sparks, Ted Healy, Patsy Kelly, Henry Armetta and Sterling Holloway together with the Radio Rogues. Turning to sophisticated drawing room entertainment, Paul Osborne's "Pineapple Tree," directed by Harry Beaumont with Lionel Barrymore, Alice Brady, William Janney, Conway Tearle and...
WHAT BIG EYES YOU HAVE GRANDPA!

Beautiful MYRNA LOY scores a technical knockout as the love interest in "PRIZEFIGHTER AND THE LADY" an M-G-M November release. Above also are PRIMO CARNERA and MAX BAER being directed by W. S. Van Dyke prior to their First Ring Battle. JACK DEMPSEY is the referee. (What a cast!) This fistic event got reams of publicity during its filming. The ringside was packed with every star and celebrity in Hollywood. Now the picture is completed and it's a honey! THE REVIEWS TELL YOU THE FACTS!

—Read 'em and cheer! Next Page Please!
ABUNDANCE OF PRODUCT IS ASSURED

Mary Carlisle in the cast, completes the list actually shooting.

Seven are scheduled to go on the stages immediately. "The Paradise Case," D. O. Selznick's mystery drama production, has the two Barrymores and Diana Wynyard heading a star-studded cast. "View From a Villa," a biography of the Mexican bandit, is next for Wallace Beery. Robert Montgomery, Madge Evans and Nat Pendleton will be seen in "Overland Bus" and a travesty on Kentucky mountain leads, "Comin' 'Round the Mountain" will feature May Robson, Polly Moran and Chic Sale. "The Miracle of the Mountain," a highly spiritual story centered in remote Hungary, will star Helen Hayes. "Living in a Big Way" will team Dressler and Harlow in the lead roles, while "It Happened One Day," starring Alice Brady, rounds out the list of pictures set for immediate shooting.

Others that will be under way at MGM are the close of 1933 are Norma Shearer in "Mary Antoinette," a Thalberg production, and "The Two Thieves," Komroff story of the two men who were crucified with Christ, in which Gable and Montgomery will be co-starred.

Paramount Humming

A widely diversified load of entertainment-making is keeping Paramount humming day and night. The Lubitsch-directed and sophisticated "Design for Living," authored by Noel Coward and teaming Frédéric March, Gary Cooper, Miriam Hopkins and Edward Everett Horton at the head of the class cast, is being completed. A jungle thriller, "White Woman," by Norman Reilly Raine and directed by Frank Butler, stars Carole Lombard, Charles Laughton and Charles Bickford. Dorothea Wieck, sensation of "Maidchen in Uniform," is making her American debut in "Cradle Song." This and "Pardners," which stars Jackie Cooper in a western, are the center of intensive activity. The muchly ballyhooed Charles R. Rogers production, "Eight Girls in a Boat," featuring an octet of beauty contest winners and starring Ann Southern, Kay Johnson and Douglas Montgomery, is in work both on location and in the studio. Fantastic and beautiful "Alice in Wonderland," with a cast including practically every star on the studio roster, is well along and the C. B. DeMille contribution, "Four Frightened People," is keeping step. Another Rogers, "We're Sitting Pretty," from a Nina Wilcox Putnam story, includes Jack Oakie, Jack Haley, Ginger Rogers, Thelma Todd, Gregory Ratoff and Lew Cody. This is being followed by "Girl Without Room," teaming Charles Farrell with Marguerite Churchill. A remake of the famous old western money maker, Zane Grey's "Thundering Herd," with Randolph Scott, Judith Allen and Noah Beery in the leads winds up the active shooting list.

Pictures slated for production as quickly as the current batch come off the line include "Chrysalis," with March, Miriam Hopkins and Raft; "Fanny Feige," a burlesque satire of the colored comic supplements. The long deferred "Lives of a Bengal Lancer," in which Gary Cooper, Dick Arlen, Cary Grant and Sir Guy Standing are featured, is set to go. Also the important Dietrich picture, "Scarlet Parade," to be directed by von Sternberg, is ready for shooting. Likewise, "Search for Beauty," an international girl spectacle, and "Come on, Marines" are set for an early trip to the stages to be finished before 1934 arrives.

At United Artists and 20th Century

United Artists is a re-born center of activity where Sam Goldwyn has the girls, musical, Cantor-starred "Roman Scandal" in the final stages, and work is progressing on "Nana," a musical drama which presents Anna Sten for the first time and has Lionel Atwill, Phillips Holmes, Richard Bennett and Mac Clarke in supporting roles.

On the same lot, newly formed 20th Century is set to follow up its "The Rovery" success with four that are actively shooting. "Moulin Rouge," a musical, based on a noted French stage play, stars Constance Bennett with Franchot Tone. A customers' girl

ROBERT Z. LEONARD
THE WEST IS WILD about

"PRIZEFIGHTER AND THE LADY!"

Another M-G-M 10th Championship year hit

Telegraph wires are sizzling with the Big News!

A SMASH HIT THAT WILL BE IN HEADLINES FOR MONTHS TO COME!

READ THESE REVIEWS! (Turn over for more!)

MOTION PICTURE DAILY'S HOLLYWOOD PREVIEW

"The Prizefighter and the Lady"

(M-G-M)

Hollywood, Oct. 20.—Just as Mae West flamed across the screen in one picture, so, potentially, looms the new personality attraction, Max Baer, as revealed in M-G-M's "The Prizefighter and the Lady." His first

The mugg can act—even has pathos, even dances—handles himself with ease and poise, even charm, with the girls completely unanimous about that great Baer chassis. Of definite appeal to women, the production brims with heart-tugging romance, while a thrilling ring battle with Primo Carnera, refereed by Jack Dempsey, will have the men at fever pitch.

Cast names are fine. Direction is swell. The production is primed with speed, timed with laughter, and delivers two necessary haymakers. Entertainment sock and box-office battle, the production might easily be one of the season's big smashes.
cloak and suit trade racket yarn, "Born to Be Bad," directed by Lowell Sherman, presents Loretta Young and Cary Grant in the leads. More topical Zanuck headline stuff will come in "Advice to the Lovelorn," a comedy drama based on the newspaper agony columns, in which Lee Tracy and Sally Blaine have the principal parts. "Gallant Lady," a mother sacrifice yarn, directed by Gregory LaCava, has Ann Harding starred with Clive Brook and Otto Kruger featured.

Following these to the stages will come a tribute to the telephone linemen in "Trouble Shooter," teaming Spencer Tracy, Constance Cummings and Jack Oakie in the leads, and the first George Arliss, "The House of Rothschild," an historical romance of the famous European banking family.

Columbia Busy

Maintaining its even schedule, Columbia, with three just finished, has two going. First is "House of Murder," a mystery thriller, starring Ralph Bellamy and June Collyer. The other is "Fog," a Satevepost story, featuring Reginald Denny, Mary Brian and Donald Cook. Three more booked for early camera work are "Let's Fall in Love," a gay romance; "Paul Street Boys," a juvenile problem play to be directed by Frank Borzage, and a crook story, "The Criminal Within."

Radio, refusing to take any one's dust, has seven productions shooting to tax the lot's capacity, and has an ambitious program of 19 more to be in the work prior to December 31. Two big ones are now practically completed. Number one is Lou Brock's international girl-musical spectacle, "Flying Down to Rio," which features Dolores Del Rio, Raoul Ruelien, Ginger Rogers, Fred Astaire and Gene Raymond. Second is Francis Lederer's first picture, "Man of Two Worlds," in which the new star is supported by Henry Stephenson, Farrell MacDonald and Sarah Padden. The star-covered "Little Women," Louisa Alcott's famous story of eternal childhood; Ann Harding's "Beautiful," and the man without woman, "The Last Patrol," all are just being completed. Just getting under way are "Rudney," with Walter Huston and Frances Dee; John Barrymore and Elizabeth Allen in "Long Lost Father," "Trigger," which features Katharine Hepburn, Joel McCrea and Bruce Cabot, and "Wild Birds," in which Dorothy Jordan and Zasu Pitts are teamed in the lead.


Six in Work at Universal


Warner's Six Originals

Warner Brothers is keeping the ball rolling merrily. Six now in work are all from original stories, and "Convention City," a topical political yarn, is at the head of the list. Blondell, Dick Powell, Menjou, Mary Astor, Ruth Donnelly, Kibbee, Hugh Herbert and Frank McHugh are in the cast. "Massacre," featuring Barthelmess and Ann Dvorak, and including Claire Dodd and Robert Barrat, is nearing completion. Tagging right along is "Redside," its cast headed by Warren William and Jean Muir, and the color novelty, "Morocco Nights," in which Fuzzy Knight is the hero. James Cagney is almost finished with "The Fingerman," in which Mae Clarke, Leslie Fenton, Marjorie Gateson and Margaret Lindsay are the chief supports. Just starting is "Easy to Love," a peppy romance which brings to the screen Menjou, Mary Astor, Genevieve Tobin and Horton in the principal roles.

Pictures tabbed for follow-up production immediately are "King of Fashion," William Powell and Bebe Davis, "Mandagay," Ricardo Cortez and Kay Francis; another for Paul Muni, "Hi, Nellie," wherein Glenda Farrell will have the feminine lead. During November and December stages will be oc-
MGM’s ‘PRIZEFIGHTER’ IS IN HEAVY MONEY DIVISION

That Goes For Each Department of Film

‘THE PRIZEFIGHTER AND THE LADY’

MGM

Direction: William A. Wellman
Screen Play: John Lee Mahin Jr. and John Meenan
Photography: George Folsey
Cast: Max Baer, Primo Carnera, Walter Huston, Otto Kruger, Vince Barnett, Robert McWade, MurielEvans, Jean Howard

Evans, Jean Howard.

Here’s a National Recovery Act in eight reels for every exhibitor’s box-office. Anywhere in the land. If the NRA can do for the country what the ‘Prizefighter and the Lady’ will do for the film industry of America we’ll be the happiest group of people in the world rolling in prosperity before Washington’s Birthday.

The NRA has money for anyone’s dream.

There have been prize ring pictures before, and good ones, but this one stars Max Baer, who can box the best of them, and in every department. Story, script, cast, direction, photography, mounting and graphics are all in the class for a heavy weight champion.

There’s quality entertainment here for every type of motion picture fan that puts money across the counter. There’s a sock in every foot of it for every woman in the audience, as well as every man and boy, and, to top its abundant appeal, there are the heavyweight champions of the world, the former holders of the title and perhaps the likeliest to contend for the throne as added attraction.

If the exhibitor had nothing to advertise but Baer, Carnera and Dempsy, he’d still do heavy business. With everything ‘The Prizefighter and the Lady’ gives him to carry, these names alone should be in line for a landslide at the gate.

The story is one of those classics that hits home with the crowd every time it’s told. And it will never be better done than Mahin and Meenan have spun the yarn here. The story moves with the pace and tempo of a boxing match, and the authors deserve a medal for dialogue that is model of a freshness and crispness. There isn’t a stale line in the film and it’s full of a sort of electric charge that every fight fan will relish.

Baer is a surprise as the successor to the championship.”

The ladies will love it, too!

‘Prizefighter and the Lady’


Scene is the prize ring. Max Baer is the picture’s star. No doubt he has a future in pictures. He has a natural ease and grace that will surprise the fans. Though nothing is too good to look at facially, he has a body that will set the female fans on edge.

Story isn’t new. Were it not for the treatment of the Mahan-Meehan combination, it would be just another tale of a fast-handed prize fighter who when about to be beaten for the championship realizes that his mental attitude is all wrong and decides to go back to his wife and his old man.

W. S. Van Dyke’s direction coupled with the authors of the picture takes the picture out of the ordinary and makes it almost great. Van Dyke has sufficed a single angle, has given the picture everything he’s got. Championship fight between Baer and Carnera is the best of its kind to reach the screen.

Prizefighting is the art of the man who takes the short end from the pack. He’s swift as a shadow, wraps up what’s left of the picture when Baer gets through. He’s given the picture a fine interpretation of the part that knows what’s happening, keeps the gangster, Walter Huston, the manager, Vince Barnett, Jack Dempsey, Robert McWade, Muriel Evans, Jean Howard and unprogrammed Willard, Jim Jeffries and other sport names all contribute to the picture’s excellence. Photography is very good.

One scene number, staged by Seymour Felix, is a pip with Baer, no less, doing some good hoofing.

Baer talks Turkey

Metro is talking contract with Max Baer.

Are you ready?

And merrily we go on to the next page →

Fox's Two Studios Busy

Keeping two studios busy is no easy job, but Fox is doing it at Westwood and the Western Avenue plant. Two Jesse Lasky productions are in the work, "As Husbands Go," a Rachel Crothers romance in which Warner Baxter, Warner Oland, Helen Vinson and Catharine Ducet head the cast, and "I Am Suzanne," another romance drama plus spectacle, with Lilian Harvey, Gene Raymond, Leslie Banks, the Teatro di Fiecoci players and the Yale Puppeteers. Sol Wurtzel matches Lasky's pair with "7 Lives Are Changed," based on the novel "Orient Express," a thrill drama in which seven lives are altered by strange happenings aboard a train during a 24-hour trip across Europe. The cast features Heather Angel, Norman Foster, Herbert Mundin and Herbert Morgan. Number two is the topical "Jimmy and Sally" with Jimmy Dunn, Clare Trevor and Harvey Stephens relating a story of modern youth. Clara Bow's "Hoopla," a flamboyant carnival show romance, based on "The Barker," is nearing completion. Frank Lloyd is directing and the supports are Preston Foster, Richard Cromwell, Mundin and Minna Gombell. Another in the works is "Mr. Skitch," starring Will Rogers and directed by James Cruze.

To follow these up, Fox will go to work shortly on the topical revue, "Fox Movietone Follies," a parade of all its stars. Nine more pictures are now ready to go. Another for Rogers and it's "David Harms," a special, "All Men Are Enemies," to be produced on the magnitude of "Cavalcade;" "Frontier Marshal," a George O'Brien western; "Odd Thursday," a romantic mystery with Baxter, Miriam Jordan and Rochelle Hudson; Janet Gaynor, Lew Ayers, Lionel Barrymore, Henrietta Crosman in "The House of Connelly," an epic of a gone-to-seed old Southern family; "Heir to Hoosier with George O'Brien and Sally Eilers; Lasky's "Coming Out Party," an expose of the 400's sub-cult life, featuring Frances Dee, Gene Raymond and Nigel Bruce; the melodramatic "Sleepers East" with Wynne Gibson, and the cop crook yarn, "Woman and the Law," starring Preston Foster, Clare Trevor and Victor Jory.

Independent's Activities

Independent producers are going ahead. Monogram has two pictures going, as have Mascot, Chesterfield and Mayfair. Ken Goldsmith, Fanchon Royer and Patrician have one each and plans for several more. Stepping up to the specialists we find Charlc Chaplin and Harold Lloyd feeling the urge to get going and every indication is that they will have productions at work before the first of the new year.

Short Subjects

In the short subject field, Educational is keeping up with its announced schedule of Andy Clyde, Baby Burlesque, Moran and Mack, Mermaid and Vanity series. Hal Roach has a Laurel and Hardy comedy shooting as well as one with Thelma Todd and Patsy Kelly, and the Laurel and Hardy feature set for early staging. The same activity applies to the Radio short subject department with its Clark and Macklinos and Edgar Kennedy daily to Columbia and Universal. The cartoon makers, particularly Walter Disney, are working on overtime schedules.

There's more than just a lot of work to Hollywood's terminal production activity. There's no looking for plaudits; just a sincere, honest and earnest effort to march in step and really do its part.

Heartened by the acclaim that has accrued to such pictures as "The Bovary," "Footlight Parade," "Bombsell" and "Sweethearts of Sigma Chi." Among others of the early new season releases, Hollywood is determined to maintain the standard. It is only necessary that the spirit inspiring Hollywood's production activity permeate the entire industry.

Kent Abroad To Study Production in Germany

Sidney R. Kent, president of Fox Film Corporation, is reported to being planning an exhaustive survey of production conditions in Germany during his trip abroad. Mr. Kent left this week for France and later will go to Berlin. Fox is producing in France, but while the company is understood to have entertained definite ideas regarding German production for some time past, no action has yet been taken.

Mr. Kent's last trip abroad was made about a year and a half ago. He was scheduled to return to Europe six months ago, but the pressure of financial reorganization and the industry code resulted in delays.

South American Money Embargo Troubles Film Men

A serious, cumulative effect on the industry's foreign revenues is feared from the money embargo instituted recently by the Argentinian government. Several American distributors are known to have withdrawn funds from Argentina the past two or three months, according to Major Fred Herron, head of the foreign department of the Motion Picture Producers and Distributors of America. Other distributors are known to have sizable amounts on hand which must be remitted to them, Major Herron said.
IN ALL YOUR DAYS OF SHOWMANSHIP you've never had a picture like it! Exploit it NOW!

Is Max Baer to be the new screen idol?

Above is actual clip from M-G-M's "PRIZEFIGHTER AND THE LADY", showing Carnera and Baer in their thrilling fight, Dempsey refereeing.

And he's a HEAVYWEIGHT LOVER, too!

NOVEMBER! A MONTH OF M-G-M HOLIDAYS!

HEAVYWEIGHT CHAMPIONSHIP

PRIMO
CARNERA
World's Champion

VS.
MAX
BAER
Contender

JACK DEMPSEY
REFEREE

First Time in any Ring
STATE THEATRE

"FLOWERS FOR MY BELOVED STAR—
Turn over please"
PRODUCTION IN THE EAST MAKES BIG GAINS; 20 COMPANIES IN LINE

Producers Point to Lower Overhead and Closer Proximity to Radio and Stage Talent as Well as to Authors

Motion picture production in the East has made such rapid strides during the past six months that this activity is almost equaling that of the eastern production of four years ago. Hollywood has been the scene of approximately 90 per cent of this country’s film production since Paramount, in 1929, was the last to darken its eastern studios on Long Island, and concentrate all production on the West Coast, but in the past few months the move to return at least a part of this activity to the East has gained increasing momentum, until, at the present time, more than 20 companies are planning regular production of feature pictures and short subjects in studios around New York.

It has been said that such activity, if permanent, will of necessity create a more healthful state of competition with Holly- wood than has existed at any time since the beginning of the business depression. At the same time, those interested in the production program in this sector have put themselves on record as being definitely opposed to any possible replacement of Holly- wood in the East. This, they point out, is not feasible. The vast investments in real estate properties and studio equipment on the Coast are altogether too great, they say, to allow for such mass transposition.

Nevertheless, it is pointed out that, in addition to the availability of talent and material that the New York stage and radio have to offer, an even greater inducement, in the reduction of overhead costs, has been offered producers in the East through the use of studio facilities on a day-by-day basis and the engagement of talent at prices far below the scales current on the Coast. One drawback cited, however, is inadequacy of capital.

Considerable interest is being centered on the plans of Eddie Dowling and Arthur Hopkins, actor and Broadway stage pro- ducer, who are contemplating the transcription of theatrical successes to motion pictures, with the Eastern Service Studios, formerly the Paramount-Astoria plant, as the scene of their endeavors.

Sees Overhead Reduced

John Krimsky, of Krimsky and Cochran, believes that lowering of exorbitant star salaries and production overhead, plus the development of new talent and headline names, will help in a large measure to solve the problems of the eastern producer. Talent in this sector is not only less costly than in Hollywood, but much of it, under experi- enced direction, could be developed quickly into new star and drawing material for pictures, Mr. Krimsky said. He declared it is entirely possible to keep eastern production overhead charges in the neighborhood of 3 per cent, as against Hollywood’s frequent 20 and 25 per cent, the bulk of the resultant saving to be expended on talent, director and author.

Further than this, the proximity to New York as a center for writers’ and publishers’ activities Mr. Krimsky sees as a distinct advantage.

“To play material myself and to be able to personally contact authors and publishers is an advantage the eastern producer will always have over his fellow producer in Hollywood, who must rely on agents to do the same thing,” Mr. Krimsky said.

Sam Sax, production head of the Brooklyn Vitaphone studios, said recently that short subjects depending upon stage and radio star names for drawing power can be produced profitably only in the East, the reason being that New York is the clearing house for talent.

Market for Names

“In the East,” said Mr. Sax, “we can produce all manner of short subjects except out-and-out comedy shorts, which are best produced on the West Coast because the established and most popular screen comedi- ans are those long associated with pictures. But Vitaphone shorts, being for the most part, miniature musical comedies, require ace performers of the musical comedy stage and broadcasting studios. It is obvious New York alone can best provide them. New York is the market for names. On the Coast you can’t get the right kind of acts, the right kind of bands.” He agreed that musical shorts can be made on the Coast, “but certainly not with big names—All Paramount Shorts Being Made in East; Educational and Universal Plan Half of Short Product in New York

that is, big names not of the screen world, but of the realm of musical comedy.

“Tons of New York we can get the services of a performer in no time,” Mr. Sax said. “There are no heavy transportation costs to worry about and there is no fancy finan- cial consideration such as you have to offer a stage star brought expressly to the Coast for picture work. Work in shorts made here would not interfere with the per- former’s stage appearances. The money made from picture sources under this ar- rangement is regarded by the performer simply as extra money augmenting the stage or radio earnings.

“If our shorts were made on the Coast, and we desired a certain performer tied with a stage engagement, we would be forced to wait perhaps for months until a show com- pleted its run on Broadway. To do this would impel us to break our production schedule. And a program like ours, calling for 160 reels of shorts a year, cannot be got through on time or with profit showing unless it is carried out with system and dis- patch.”

Tonic for Broadway

Eddie Dowling is of the opinion that pro- duction on a large scale in the East would act as a tonic to Broadway, helping as it would to inject "new life" into the legiti- mate stage.

“If only 25 to 50 pictures were produced in the East in a year, it would be just enough to be a tonic on Broadway,” Mr. Dowling said recently. “If the picture com- panies cooperated we could get as much as 10 per cent of their total output on pictures here, the ef- fect would be to put Broadway back on Broadway.

Working in the East will bring tremen- dous talent to the film people no less. There can be no question that New York is the source of talent of the world.”

Producers who have evidenced their faith in the future of eastern production, include major companies whose independent units are embarking upon regular feature produc- tion. Short subjects, too, in addition to Vitaphone, are being produced by Universal, Paramount and Educational, in and around New York.

Erpi Considers New Studio

Electrical Research Products, Inc., which now owns and operates the former Para- mount-Astoria studios under the title of Eastern Service Studios, is said to be con-templating construction of an up-to-date studio on Long Island.

Actual production now under way, and future proposed activity, include the follow- ing companies and unit organizations. At Educational, with Al Christie ap- pointed production head of several units, and Jack White, formerly in charge of produc- tion at the Educational studios, signed as
"HAPPY BIRTHDAY TO YOU!"

And many more Happy Birthday pictures like "CHRISTOPHER BEAN" which co-stars those two beloved favorites MARIE DRESSLER and LIONEL BARRYMORE. Another M-G-M November release.

A MONTH OF HOLIDAYS FOR M-G-M SHOWMEN!

ABOVE: Photograph taken in lobby of Midland Theatre, Kansas. Thousands of patrons have signed this Birthday Book. Put one in your lobby today. It's a great stunt for "CHRISTOPHER BEAN."
producer-director, Earle W. Hammons is lining up a complete production staff for work in the Eastern Service Studios. As an initial step in its announced plans to produce half of its 1933-34 product in the East, the company is negotiating for "10 star names, a number of them appearing in the new season's Broadway musical comedy hits and on important radio programs." Billy Watson, well-known comedy writer and director, has arrived from Hollywood to work with Mr. Christie, and Sid Herzig, author of "Moonlight and Pretzels," will collaborate on stories with Mr. White. Chester Hale has been signed to arrange and direct dance numbers in the first Eastern production, and Benny Davis and James Hanley will do the music and lyrics. Six additional subjects have been set for immediate production, including the first in Educational's new Star comedy specials; a Coronet comedy; a Moran and Mac comedy, and the second in the Tom Howard series.

50 Per Cent of Universal Shorts

Fifty per cent of Universal's short subjects on its 1933-34 program are being made at the Eastern Service Studios by William Rovland and Monte Brice, who also produced the Universal feature, "Moonlight and Pretzels," at the same studios. Of the series of 16 radio shorts produced by them, 13 have been completed and delivered to Universal for early release. These include four starring Morton Downey, four Louis Sobols, three Nick Kenny and two Walter Winchells. Appearing in these one and two-reelers are such names as Buddy Rogers, Lew Brown, Ray Henderson, the Four Eton Boys, Stepin Fetchit, the Boswell Sisters, Paul Whiteman and his orchestra, Texas Guinan, Little Jack Little, Jack Fulton, Peggy Healy, Nick Stuart, Sally O'Neil and others. Two of the series of 13 musical two-reelers contracted for by Universal from E. M. Glucksman of Mentone Productions, have been completed. They are "On the Air and Off" and "All at Sea," presenting such names as Nick Lucas, Adelaide Hall, Eddie Carr, Vincent Lopez, Pat Rooney, Ethel Barrymore Colt, Hugh O'Connell and the Three X Sisters. The next on the Universal-Mentone line-up will be "The Big Benefit," followed by a musical satire on "Dinner at Eight," entitled "Supper at Six." Music for the series is being provided by Milton Schwarzwald, former music director for all RKO theatres. Ballard MacDonald is writing the stories, all of which are being produced by the RCA-owned West Coast Service Studios. Gem Productions are producing the series of 13 Goofytone Newsreels, three of which have been finished with the fourth well under way. These are a satire on newsreels in general and are written and directed by George Frame Brown. Columnist Mark Hellinger's series of one-reelers, entitled "Broadways of the World," are being edited in New York.

All Paramount Shorts

All Paramount shorts are being made in the East, some at the Eastern Service plant, and some at the company's newsreel head quarters. These include the 13 "Paramount Headliners," 12 Screen Souvenirs, 13 Paramount Pictorials, 13 Spotlight Lights, 12 Betty Boops, 13 Popeyes and 12 Screen Songs.

Walter Futter will make a minimum of 26 shorts in the East this season, including a series of 13 Curiosities and another series of 13 John P. Medbury Travelahughs. One of the Curiosities and three of the Travelahughs have been completed. The Medbury series, for release by Columbia, is being recorded at Brunswick sound at the Vitaphone studios and the Curiosities are being handled at Mr. Futter's studio at 729 Sev enth avenue.

Although distribution for the series has not yet been set, the first of 13 Irvin S. Cobb single reels has been completed by Newslaughs, Inc., and the second is almost finished. Production of these is at the RCA Photophone studios, 411 Fifth avenue, New York. Harold B. Freedman is president of the company and is actively handling production. Associated with him is George

Photocolor Studio

ONE OF THE LARGEST AND FINEST EQUIPPED SOUND STUDIOS EAST OF HOLLYWOOD

- Scenery—14 sets, fully complete, for immediate use
- Dressing Rooms to accommodate 200 people, with ample space for extras
- Restaurant space for any number
- Sleeping Quarters for 50 people
- 8,000,000 feet of vault space
- Carpenter Shop fully equipped to build anything
- Fully equipped Machine Shop
- Extras available at reasonable prices
- Sound Projection Rooms, Cutting Rooms and every other facility that could be desired
- Negative and First Print Developing while you are shooting
- Positive Prints in color or black and white
- Greatest Cooperation possible from Local Union
- Rental at Depression Prices or Percentages

PHOTOCOLOR STUDIO

IRVINGTON-ON-HUDSON, New York

Telephone: Irvington 1668-1599
in "Dancing Lady"

in "The Chief"

in "The Prizefighter and The Lady"

in "Christopher Bean"

YOU’LL REMEMBER NOVEMBER
A Month of Holidays thanks to METRO-GOLDWYN-MAYER

(—and just one more page! Please turn over!)
FEATURES MADE IN EAST

Byrnes as vice-president and general manager.
Bray Productions is making two series of one-reelers at the Fox Movietone News studios, New York, for distribution by Columbia. One series is entitled "Minute Mysteries," two of which are finished and were directed by Lynn Shore. The stories are based on H. A. Ripley syndicated material. The second series is "World of Sports." RCA Photophone equipment is being used for both.

Charlton Forms Zenith

Robert T. Charlton has formed Zenith Productions to produce a series of Nick Carter stories, and expects to make 12 two-reelers for the 1933-34 cycle. Herbert Ashton, Jr., formerly with Columbia and Fox, will adapt the stories and direct the dialogue and Len F. Kennedy will co-direct with Ashton. Herbert Rawlinson is being considered for the title role.

Prominent among the features scheduled for eastern production in the near future are "The Great Adventure," based on Arnold Bennett's play, and produced by Eddie Dowling at the Eastern Service Plant. It has been completed and includes a cast comprised of Roland Young, Lilliam Gish and Montague Love.

William Rowland and Monte Brice have completed "Take a Chance," based on the successful Schwab and Mandel musical comedy of two seasons ago, with Jimmy Dunn, Cliff Edwards, June Knight, Lillian Bond, Lillian Roth and Buddy Rogers.

Chester Erskine recently completed "Midnight," a play which the Theatre Guild put on several seasons ago, at the Eastern Service Studios.

The first two features produced at this plant were "Moonlight and Pretzels" and "Emperor Jones."

Bud Pollard is planning 10 feature pictures for 1933-34 release at the Bud Pollard Studios, Grantwood, N. J., which is just a stone's throw from Times Square. A number of other independent producers are signing for space in Mr. Pollard's studio to produce for the state rights market. Having completed "The Horror," Mr. Pollard is now working on "Dance Hall Dames."

Also lined up for early production are "Metropolitan Murders," "Framed," "Lunatic at Large," "The Green Jade," "Strange Women of the World," "Kings of Laughter" and four others, titles of which are not yet set. Mr. Pollard already has signed Betty Hamilton and Mary Nolan.

First Production Finished

Producing independently in the East, Louis Weiss plans to make a number of pictures under various corporate names, including Exploitation Pictures, Inc., Stage and Screen Productions, and International Stageplay Pictures, Inc. Already completed are "Enlighten Thy Daughter," produced at the Photocolor Studios at Irvington, N. Y.; "Drums of Voodoo," with an all-colored cast at the Atlas Studios in Long Island City; "Before Morning," with Leo Carillo, Herbert Rawlinson and others, at the same studio. Distribution will be through state rights exchanges.

Star Mark Pictures, releasing through Re-
I HATE TO BRING THIS UP AGAIN—

You'll think I haven't got a shred of modesty—

But, honestly, haven't I the right to be proud!

At the end of every year, when all the shouting is over, and the cold, hard facts are on the books—

Isn't it a thrill to find M-G-M on top YEAR AFTER YEAR AFTER YEAR!
PRODUCTIONS IN WORK

COLUMBIA
“The Criminal Within”
“15 - 40”
“Jimmy and Sally”

FOX
“I Am Suzanne”
“Seven Lives Changed”

METRO-GOLDWYN-MAYER
“Tarzan and His Mate”
“Queen Christina”
“The Hollywood Party”
“Malibu”
“Going Hollywood”
“The Cat and the Fiddle”
“Sens of the Desert”
“Overland Bus”

PARAMOUNT
“Alias in Wonderland”
“Eight Girls in a Boat”
“Girl Without a Room”
“Sitting Pretty”
“The Thundering Herd”
“Chrysalis”

REPUBLIC
“Man of Two Worlds”
“Rudolph”
“Long Lost Father”
“Wild Birds”
“Trigger”
“Once Over Lightly”
“Hips, Hips, Hooray!”

RELIANCE
“Joe Palooka”

SALIENT
“Mating Time”

SAMUEL GOLDWYN
“Nana”

TELEVISION
“Moonlight”
“Born to Be Bad”
“Advice to the Lovelorn”
“Gallant Lady”

UNIVERSAL
“By Candlelight”
“Counselor-at-Law”
“Beloved”
“Bombay Mail”
“Cross Country Cruise”
“Madame Sex”

WARNER BROS.
“First National”
“Massacre”
“Easy to Love”
“King of Fashion”
“Hi, Nellie!”
“Mandalay”

WRITER AND DIRECTOR

COLUMBIA
Screen play by Edwin Mayer. Director: Rowland V. Lee.

FOX
Screen play by Roxy T. Robin. Director: Frank Tashlin.

METRO-GOLDWYN-MAYER
Story by Frank Craven. Director: William Seiter.
Story by Frank Blyright and Frank Wead. Director: Richard Boleslawsky.

PARAMOUNT
Story by Maila Macdonald. Director: Richard Whorf.
Story by Jack Lait. Director: Ralph Murphy.

REPUBLIC
Story by Leonard Mason. Director: George Archainbaud.
Story by G. B. Stern. Director: Ernest B. Schoedsack.
Story by Ben Tocher. Director: Elliott Nugent.

RELIANCE
“Screen play and story by Harry Raby and Bert Kalman. Director: Mark Sandrich.

SALIENT
“Screen play and direction by Leo Bibitski.

SAMUEL GOLDWYN
“Story by Emil Zola. Director: Dorothy Arzner.

TELEVISION
“Screen play by Nunnally Johnson. Director: Sidney Lanfield.
Story by Ralph Graves. Director: Lowell Sherman.

UNIVERSAL
“Story by Skeggy Bryan. Director: James Whale.

WARNER BROS.
Story by L. G. Blochman. Director: Edwin Marin.
Screen play by Stanley Ralph and Elmer Harris. Director: Edward Buzzell.
Screen play by William Hurlbut. Director: Karl Freund.

CAST

COLUMBIA
Mary Brian, Bruce Cabot, Grant Mitchell.

FOX
Lilian Harvey, Gene Raymond, Leslie Banks.

METRO-GOLDWYN-MAYER
Heathcote Angel, Norma Foster, Ralph Morgan, Herbert Mundin, Una O’Conor, Irene Ware, Dorothy Burgess, James Dunn, Claire Trevor, Harvey Stephens.

PARAMOUNT
Greta Garbo, John Gilbert, Lewis Stone, C. Aubrey Smith, Elizabeth Young, Akim Tamiroff, Ian Keith.

REPUBLIC
Jean Parker, David Landau, Russell Hardie.

RELIANCE
Marilyn Davies, Bing Crosby, Fifi D’Orsay, Ned Sparks, Ted Healy.

SALIENT
Ramon Novarro, Jeanette MacDonald, Charles Butterworth, Vivienne Segal, Frank Morgan, Jean Hersholt.
Stan Laurel, Oliver Hardy, Max Baech, Lautchen Littlefield, Charles Chas, Dorothy Christy.
Robert Montgomery, Monty Evans, Nat Pendleton, Gladys Hulette, Ted Healy.

WARNER BROS.
John Wayne, Nancy Shulert, Lane Chandler.

STAGE OF PRODUCTION

COLUMBIA
Shooting

FOX
Shooting

METRO-GOLDWYN-MAYER
Shooting

PARAMOUNT
Shooting

REPUBLIC
Shooting

RELIANCE
Shooting

SALIENT
Shooting

SAMUEL GOLDWYN
Shooting

TELEVISION
Shooting

UNIVERSAL
Shooting

WARNER BROS.
Shooting

MOTION PICTURE HERALD October 28, 1933

50
PARAMOUNT PUTS ON AN ACT THAT BE...

1. MAE WEST in "I'm No Angel" with Cary Grant, Directed by Wesley Ruggles
2. "TILLIE AND GUS" with W. C. FIELDS, ALISON SKIPWORTH and BABY LE ROY, Directed by Francis Martin
3. MAURICE CHEVALIER in "The Way to Love" with Ann Dvorak and Edward Everett Horton, Directed by Norman Taurog
4. "TAKE A CHANCE" with James Dunn, June Knight, Charles "Buddy" Rogers, Lillian Roth, Cliff Edwards, Lillian Bond, Dorothy Lee, Produced by Laurence Schwab in association with William Rowland and Monte Brice
5. THE FOUR MARX BROTHERS in "Duck Soup", Directed by Leo McCarey
6. DOROTHEA WIECK in "Cradle Song", Directed by Mitchell Leisen
FREDRIC MARCH, GARY COOPER, MIRIAM HOPKINS, Edward Everett Horton in Noel Coward's "DESIGN FOR LIVING". An ERNST LUBITSCH Production


"WHITE WOMAN" with Charles Laughton, Carole Lombard, Charles Bickford and Kent Taylor. Directed by Stuart Walker

"ALICE IN WONDERLAND" with Charlotte Henry as Alice, Richard Arlen, Rosco Ates, Gary Cooper, Leon Errol, Louise Fazenda, W. C. Fields, Skeets Gallagher, Raymond Hatton, Edward Everett Horton, Roscoe Karns, Polly Moran, Jack Oakie, Edna May Oliver, May Robson, Charlie Ruggles, Alison Skipworth, Ned Sparks, Ford Sterling, Directed by Norman McLeod
and speaking of putting on an ACT!

MAE WEST in "I'M NO ANGEL"
breaks all existing records for attendance in more cities than we have space for on this page.
...and that's what we call a NATIONAL RECOVERY ACT

...But as MAE says, "What's the use of talking... I'm a woman of ACTion."
From London . . .

W. H. ("Bill") Moore, London representative of Quigley Publications, has undertaken his new duties as press representative and studio publicist manager of British International. He tours daily between Elstree and his Edgware home.

Price cutting has almost reached rock bottom in English provincial towns. Rates now at about 2 cents an hour in several centers.

Jever get a kick out of those folks who write letters to newspapers? One such, in the London Daily Telegraph, suggests that, instead of showing cross-act kisses in close-up, film should black out and sound track announce: "He is now kissing her." 

CEA has under its hat plans for a fresh assault on the chancellor of the exchequer in respect of the entertainments tax. It doesn't know whether to press for total abolition or merely for a reduction to the existing level before the emergency budget of 1931.

Universal announced its decision to produce in Britain. At least that's what S. F. Dixon, London chief, said Carl Laemmle told him in Paris.

Universal tried it once before. Made one serial, "Detective Lloyd," and then broke up the unit.

Visitors—Charles Bickford, Carlyle Blackwell, Cecil Mason (Greatest Australasian Films chief—from Melbourne), Sam E. Morris, W. R. Wilkins, and Carl Laemmle—almost.

Warner Clubs Plans Affair

The Warner Baseball Club of office employees will hold its first "get-together" party November 25 at the Belvedere Tavern in Paris. The assistant manager at the Vitaphone studio, is in charge and has arranged for stage and screen stars to attend.

Balmer Joining Harris

James G. Balmer, Warner district manager in West Virginia, resigned last week to become general field supervisor for Harris Amusement Company of Pittsburgh.
112 STORIES AND PLAYS WIND UP
PURCHASES FOR 1933–34 PRODUCT

Rights Acquired in July, August and September Only Half of Number in Previous Quarter; Many Notable Works Bought

Acquisition of 112 stories, books and plays by large motion picture companies during the third quarter of the year virtually completed the groundwork for 1933-34 production, portions of which had not been determined at the beginning of the season, when all companies outlined studio plans.

Production rights to literary works and to stage plays obtained in July, August and September totaled about half as many as acquired in the preceding quarter, when negotiations for 218 vehicles were consummated. In the first quarter of 1933, producing companies purchased 96 stories and plays. Month-by-month purchases since Jan. 1, 1933, follow:

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<th>JANUARY</th>
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The unusually heavy activity in the story field during May, June and July was attributable principally to a desire of companies to purchase their schedules as insular as practicable, before annual sales conventions and in order to present to the exhibitors some tangible evidence of the new season’s product. The new purchases, then, give the theatre owners an idea of what to expect from the companies beyond the early announcements.


PARAMOUNT Gets Play, Several Novels

Other outstanding properties acquired during the third quarter were: Eustace L. Adams’ magazine yarn, “Sixteen Fathoms Deep,” which went to Ray Johnston’s Monogram Pictures; Sidney Howard’s play, “Alarms and Hetereagles,” a purchase by Paramount which also obtained Cronin’s novel, “Greenloans”; Konnoff’s original, “Her Regiment of Lovers,” Tiffany Thayer’s book, “If a Man Bites a Dog,” Rupert Hughes’ “Miss Fane’s Baby Is Stolen,” and Clarence Budington Kelland’s “Thirty-Day Princess.”

Highlighting the Radio purchases were John Galsworth’s “Apple Tree,” Stefan Zweig’s “Letters of an Unknown Woman,” Floyd Gibbons’ magazine article, “Red Knight of Germany,” and Lulu Vollmer’s play, “Trigger.”

United Artists made several important purchases, among them Herbert Asbury’s “Barbary Coast,” “Gentlemen, the King” by Damon Runyon, and Lajon de Br’s popular play, “Moulin Rouge.”


Warners announced that “Anthony Adverse,” by Harvey Allen, was the biggest purchase at their office. The company also acquired, among others, “The Return of the Terror,” by the late Edgar Wallace.

Metro Buys 90 in Nine Months

Mr. Nicholas Schenck’s Metro company obviously is well stocked with books and plays, having purchased approximately 90 in the first nine months of 1933. Their portfolio contains approximately twice as many properties as will be needed at the Ciner City studios to supply the promised total of features for 1933-34.

Nar was Radio inactive in the story field, buying 61 stories and plays. Fox was third, negotiating 52, followed closely by Paramount, with 51. In the nine months, Universal acquired 42 properties, Warners 32, and Columbia and United Artists, 24 each.

Originals Still Predominate

Despite talk heard on Broadway and Hollywood boulevard, studios continue to buy more original ideas than plays, published material also being the stage as a source of material.

During July, August and September, when 112 properties were acquired, purchases included 60 originals, 39 published stories (books, novels, magazine stories—about 10 were in magazines), and 13 plays. In June, which hit a high mark with 98 story deals, 53 were published works, 34 were originals and 12 had been staged as plays. The month previous, May, witnessed 66 acquisitions, of which 31 were originals, 27 had been published and eight were plays.

On July 29, Motion Picture Herald published the titles of 98 books, plays and original stories which had been bought by motion picture companies in June. May purchases were recorded in the issue of June 3. Properties acquired during July, August and September follow, together with the authors’ names. It is to be noted that a
ORIGINALS LEAD AS FILM MATERIAL

few properties already have been completed in Hollywood and are ready for release.

CHESTERFIELD

Birds of a Feather, original, by Keene Thompson.

Broadway After Dark, original, by Winifred Dunn.

In This Money, original, by Robert Ellis.

Man of Sentiment, magazine story, by Frederick Hazlitt Brennan.

Nineteen but Nice, original, by Adeline Leitzbach.

Untitiled, original, by Robert Ellis.

COLUMBIA

Brownstone Front, original, by Lew Levenson.

Hound, original, by Horace McCoy.


Nikolai Kournov, novel, by Lya Elbehnagen.

FOX

All Men Are Enemies, novel, by Richard Aldington.

Coming Out Party, original, by Becky Gardner and Gladys Unger.

Doctor Bull, original, by Reginald Berkeley.

Flight of the Swan, novel, by Andre Deveroff.

Hoopla, original, by Moncure March and Bradford King.

House Without a Key, original, by Earl Derr Biggers.

Looted Lover, original, by Sid Herzig and Maurice Haukine.

Marknettes, original, anonymous.

Murder in Trinidad, novel, by John Vandercook.

Woman and the Law, novel, by Judith Revel.

MAJESTIC

An Entirely Different Woman (formerly Eine Ganz Andere Frau, purchased from Paramount), novel, anonymous.

Callow, novel, by Theodore D. Irwin.

Laughing Woman, novel, by Carlos Keith.

METRO-GOLDWYN-MAYER

Always Tomorrow, original, by Mildred Cram and Martha Burke.

Forever Faithful, original, by Morris Lavine.

Going Hollywood, original musical, by Dorson, Ogden Stewart and C. Gardner Sullivan.

Good Earth, novel, by Pearl Burke.

Hall of Justice, original, by Morris Lavine.

Hillbillies, original, anonymous.


Living in a Big Way, novel, by Louis Bromfield.

Miracle in the Mountains, play, by Ferenc Molnar.

Mystery of the Dead Police, novel, by Philip MacDonald.

Operator 13, novel, by Robert W. Chambers.

Parade Case, novel, by Robert Richens.

Prizefighter and the Lady, original, by Frances Marion.

Rip Tide, original, by Edmund Goulding and Charles MacArthur.

Saint Louise Woman, original, by Albert J. Cohen and William F. Kay.

Show Off, play, by George Kelly.

Solitaire Man, play, by Bella and Samuel Spewack.

Stampe, Quest, original, by Leo Birinski.

Three Indiscreet Ladies, novel, by Hawthorne Hurl.

Three Men, original, by Arthur Caesar.

Transcontinental Bus, original, by Ferdinand Reyer and Frank Wead.

RUSSIA MAY REQUIRE FOREIGN PICTURES

Changed conditions in Soviet Russia tend to develop a demand for foreign films in that country, according to a Polish press report. George R. Canty, U.S. trade commissioner, added that the report states the Soviet film policy is due for another change with a view to admitting the production and release of films with more of a romantic turn. Propaganda for furtherance of communist ideals, until now emphasized in domestic productions, will be ordered stopped for 16 years' application, it is understood.

It was indicated that this possible change in Soviet film policy, coupled with the fact that the United States is contemplating recognition of the U.S.S.R., might widen that market for American products.

VINEGAR TREE, play, by Paul Osborn.

Vortex, play, by Noel Coward.

Way to Treat a Lady, original, by John Farrow.

MONOGRAM

Broken Dreams, original, by Olga Printzlau.

Manhattan Love Song, novel, by Cornell Woolrich.

Sixteen Fathoms Under, magazine story, by Eustace L. Adams.

Woman's Man, original, by Adela Rogers St. John (formerly "Great God Fourbrush").

PARAMOUNT

Alien Corn, play, by Sidney Howard.

Greenloast, novel, by A. J. Cronin.

Her Regiment of Lovers, original, by Manuel Kornoff.

If a Man Bites a Dog, novel, by Tiffany Thayer.

Man Who Broke His Heart, original, by Frederick Schilke.

Miss Fane's Baby Is Stolen, magazine story, by Rupert Hughes.

Mr. Dayton Darling, novel, by Lady Mary Cameron.

Pink Chemise, magazine story, by Philip Wylie.

Pioneer Woman, original, by Stan Dagoor.

Rumba, original, by Guy Endor.

Thirty-day Princess, magazine story, by Clarence Budington Kelland.

Whipping, play, by Eulalie Spence: novel by Roy Flanigan.

World's Greatest Spender, original, by Michael L. Simmons.

Yodelers, original, by Frank Craven.

RADIO

Age of Innocence, original, by Edith Wharton.

Apple Tree, novel, by John Galsworthy.

Bellow, We Live, play, by John Van Druten.

Blonde Poison, original, by Donald Henderson Clarke.

Break of Hearts, original, by Lester Cohen.

Dumy's Vote, original, by Arthur E. Hornman.

Hermits of Times Square, original, by Alvin Smith.

Just Off Fiftieth Avenue, original, by Louis Weiltenkov and David Hemptstead.

LETTERS OF AN UNKNOWN WOMAN, novel, by Stefan Zweig.

MAN OF TWO WORLDS, novel, by Ainsworth Mason.

RED KNIGHT OF GERMANY, magazine story, by Floyd Gibbons.

ROBIN, magazine story, by Leonard S. Nason.

Tango, play, by Lulu Vollmer.

Without Glory, original, by Jane Murfin.

Without Sin, original, by Edith Wharton.

UNITED ARTISTS

Babary Coast, novel, by Herbert Ashbury.

FAIR, THE, original, by Ralph Graves.

GENTLEMEN, THE KING! magazine story, by Ramon Kuykendall.

GALLANT LADY, original, anonymous.

I Knew Her When, novel, by Willard Robertson (formerly "The Unnamed Woman").

MOULIN ROUGE, play, by Lajoan de Bri.

P. T. Barnum, original, by John Huston.

Red Tape, novel, by Sam Mintz and Maude T. Howell.

SENTENCED, play, by Harold Simpson.

STYLE, original, by Ralph Graves.

UNIVERSAL

Bomay Mall, novel, by L. G. Blochman.

Candelight, play, by Siegfried Geyer.

Daughters of the Sea, original, by Howard Higgins.

Exquisite Thief, original, by Tom Buckingham.

GIANT PLANE, original, by Laird Doyle.

GOLDEN FLEECE, original, by Tom Reed and L. G. Blochman.

LITTLE MAN, WHAT NOW, novel, by Hans Fallada.

MADAME SPY, play, by Max Kuminick (formerly "Under False Flags").

POOR RICH, original, by Dale Every and John Bright.

Saturday's Millions, magazine story, by Lucian Cay.

SECRET AGENT, original, by Courteney Terrett.

SUTTER'S GOLD, novel, by Blaise Berderson.

TEEM MARS, novel, by R. C. Sheriff.

WARNERS

Anthony Adverse, novel, by Harvey Allen.

BEISIDE, original, by Manny Seif and Harvey Thew.

DIAMOND Joe, original, by Arthur Hornman.

KING OF FAISONS, original, by Warren Duff.

RETURN OF THE TERROR, novel, by Edgar Wallace.

SHADESOWN, original, by Sam Engles.

SHOOT TO KILL, original, by Williams Rankin.

Bay, Stunt Man, Killed

Tom Bay, colorful film stunt man and double in western films, died last week in Hollywood as a result of bullet wounds said to have been inflicted by Mrs. Alta Lessor, who is in the prison ward of Los Angeles General Hospital recovering from self-inflicted wounds. Police reported the shooting followed a quarrel between the two, both of whom lived in the same house.

Films Cover New Fields

Films dealing with the agricultural crisis, the "A. B. C." of forestry and the control of mosquitoes are among recent releases announced by the U. S. Department of Agriculture. The five films, comprising nine reels, may be borrowed by application to the Office of Motion Pictures, U. S. Department of Agriculture, Washington.
British Positive Exports

Increase Greatly in Year

The export of British positive film during the first half of 1933 was 86 per cent greater than that of the corresponding period of 1932, according to statistics recently issued in London. The total footage shipped in the 1932 period was 13,676,179, which compares with 7,433,121 in 1932. Imports of negatives from the United States-Wet and dry war continuous with naval eleven.

FOXTONE NEWS—No. 30—Macon completes flight to California—Italy welcomes carbene—Senator Roosevelt's Europe policy—Germa and French stunt fliers compete—England wips out a war rescue—No. 31—Metta introduces a new stars show fine form—Huge crowds rush to World's

NEWS—Pictures


HEARST METRO NEWS—No. 29—President talks to nation—Big grid games thrill record crowds—Redan crowds in Italy—Year United States moves to recognize Russia—Mettton snapshots.

PARAMOUNT NEWS—No. 23—New British airplane carries national flag—Shills—United States hits drug and cosmetic racketeers—Macon in new California home—Deans—Philsh prod—New Philadel—Air ace—s set in Villaloublay—Dis- 

in world rings at Widows and Widowers Club in Philadelphia.


PATHE NEWS—No. 24—German arms demand stars nation—Fate anxiety—Dolts—New and old vintage unarmed at Washington, N. Y., for coming demand—Swing—United Sky— 

scraper—United States winning war on crime.


UNIVERSAL NEWSPAPER NEWSREEL—No. 19—Camera man's risks life to film submarine in Pacific—World's largest battle fleet departs—Women cultivate pearl crop in Japan—Latest hat styles shown in France—Macon arrives at New California base—Fireman destroys homes at Dudley, England— 

Strikers ask NFA for help at Chester, Pa.—

Gagman in, at Holdenville, Okla., solves depression—Wonders lost life.

UNIVERSAL NEWSPAPER NEWSREEL—No. 191—President outlines recovery progress—Russian recognition—news—Po—Fine—blew—wjes—ohio State—Torpedoes launched from air in maneuvers at San Diego, Cal.

Paramount French Plant

Cited as Extremely Active

With four sound stages and all dubbing units occupied at the moment, officials of Paramount International Corporation have denied reports that the Paramount Joinville studios, in France, may change hands. The plant was acquired in 1930.

At the moment Louis Gansier is producing in French for Paramount, Fred Bacos is doing three in French, and Eric Pommier is handling a like manner for Fox release. Dubbing of "Cavalcade" in French, Spanish and Italian is in work.

Crinnion Takes Over

Amity Pictures Corp.

John M. Crinnion, former secretary and treasurer of Tiffany Productions, Inc., has taken over control of Amity Pictures Corporation, Ltd., with executive offices at 729 South Avenue, Brooklyn, N. Y.

Amity, which operates 28 exchanges throughout the United States, has been releasing both Tiffany and Quadruple product since last fall. The two companies joined in a merger last year, turned its distribution over to Fox. Mr. Crinnion plans to obtain new independent product for release.
The Prize Fighter
And the Lady (MG M)
Romantic Drama

Here's a picture that you can stand up and yell about. It's a real show, not a freak, and introduces an already famous ring personality, Max Baer, who in the light of his initial efforts seems destined to go places on the screen. Showmanship possibilities abound. It's a woman's picture in love with a man with paws and human interest. And it's a man's show, because it is a sporting world story, climaxing with the bringing together of Primo Carnera and Max Baer in a thrilling ring battle for the world's heavyweight championship. On top of that, it's a show for every youngster in town.

There's the natural color yarn of a pug, the story of a girl who saw with her heart more than her eyes, and in the middle of it all, Steve, a room bouncer, is picked up by the Professor, an old-time fighter, and is built up, by one blasting victory after another, into a spot as close as can be to title. He's swept to fame and wealth, but dailies on the way to chisel on his faithful wife, a phase made realistic a little, heartbroken, sensibly pleads with her erstwhile racketeer lover to leave the cocky lug alone and as Steve promises to cut out his philandering.

The picture turns on an extra thrill with the signing of articles for the title go. Carnera and Dempsey come into the picture, Steve socks the Professor and goes on his own. There's a theatrical atmosphere as the ballyhooed contender goes on a personal appearance stage tour of the country, with a Daily News room liaison with a chorus girl and leaves him to go back to Willie Ryan.

The picture is a picture of Marlene Dietrich Carnera fight. Flocks of old champs appear in the ring. Dempsey is talking to Willard about the Toledo debacle. Jeffries, Frank Moran, Billy Papke, Joe Rivers, Strangler Lewis take bows. Dempsey, the referee, in his instructions to the battlers, refers to the "14 count." Then the fight. Steve takes a terrific beating from Carnera, with quick flashes of six rounds of slaughter. Belle, at the ring-side, is glad he's getting a waxing, but every punch hurts her more than it does Steve. Baggie brings the Professor into Steve's corner. He tells the boy that Belle still loves him. Inspired, he belts Carnera all over the ring in the last three rounds and it's a draw but Primo is still the world's champ. Steve and Belle alone in his dressing room, Steve owns up and there comes an understanding that the days of frivolity are past.

There's everything essential in this picture. The camera before attempted novelty of bringing the real ring champ and his actual chief contender together in a ring brawl should reap reams of publicity in news, theatrical and newspaper pages for the man's show. But don't be content with that. You've got the stuff that legitimately permits you to ballyhoo this picture in every way as just as much a woman's show. It won't be necessary to salvage 'em with poppy-cockey lines about a swell looking he-man and his beautiful body. There's real love interest. Where there is so much entertainment, with so many smash exploitation angles with which to sell it, every exhibitor should welcome this production with open arms.—McCarthy, Hollywood.


Belle ............................................ Myrna Loy
Mike ............................................ Max Baer
Carnera ........................................ Primo Carnera
Promoter ...................................... Jack Dempsey
Pee Huston .................................. Wille Ryan
Vice President .............................. Otto Kruger
Baggie ........................................ Vince Barnett
Adopted Son ................................. Robert McWade
Mature Evans ................................ Lila Lee
Cabaret Girl ................................. Joan Howard

The Mad Game
(Fox)
Drama

A sensibly treated expose of the kidnaping scene—crane shots, story is easily made to develop into a sensational box office attraction. Both timely and topical, it is entertainment and propaganda. It includes drama, romance, comedy, excitement, thrills and excitement and, of course, novelty.

Because of the way in which the basic story material is played, there seems hardly a chance that this pioneer kidnaping picture will encounter the objections with which the initial gangster films met. Rather, being always on the side of law and order, it is a definite adjunct to any public safety campaign; thus it has exploitation and propaganda suggestions which justifies a wide variety of interest-stimulating contacts.

Gangsters are the medium through which the story is told. One is heroized; another is portrayed as the ruthless, repugnant character with which the public identifies the current crop of kidnapers. By their dastardly acts, this picture will give the public a good idea of what is going on in the underworld.

A logical get-under-the-skin romance supports the main theme, making it possible readily to interest women in the show. No kidnaping methods are illustrated; results and effects, however, are emphasized. In every phase the picture comes within the provisions whereby the production of kidnaping stories is permitted to meet. Wide open for smash exploitation and unusual effective contacts, the story has Carson, a pseudo Capone, quitting the beer racket as beer comes in and state after state votes the Eighteenth Amendment. Before he can split his gang, and as the audience is learning that Jane, a reporter, is failing in love with him, he is jailed for cheating on his income taxes.

Typical gangdon double crossing tactics and results ensue as the now Champion-headed mob turns to kidnaping for its lucrative income. Penfield, the judge who sentenced Carson, is appointed to the Crime Prevention Commission, while the ex-mobster is a model prisoner. A wave of kidnaping terrorizes the nation and Carson is interviewed as to how the epidemic can be stamped out.

Effecting a proposition with the warden, Carson undergoes a facial operation that completely changes his appearance. Freed, he invokes Chopper's haunts. Desire for personal revenge supplements his ambition to balance his score with the Government, just at the time when the Penfield son and daughter-in-law are snatched. Stark drama precipitates tense excitement that is compensated by love interest that sees with the heart rather than the eyes.

Learning where Chopper has his prey hidden by blocking the information out of a couple of mugs, Carson liberates the youngsters as Chopper's mob enters. Chopper and Carson shoot it out alone, and the police, summoned by Jane, arrive to find the kidnap king dead and the regenerated Carson dying. Law and order has triumphed. Even though there is sympathy for the martyred Carson, who broke up the ring, the producers made the most of realism by leaving him killed.

This picture is not ordinary; neither is it a freak. In many ways it is deserving of the patron support that was given "The Secret Six." Names are adequate, with Spencer Tracy and the comparatively new but surprising Claire Trevor heading the cast. The title suggests endless opportunities for punchy exploitation. The picture should be showmanshoped to the limit. Contacts with police department, with newspapers for editorial support, with government officials and civic leaders, should be sought and utilized. The more advantage taken of the timely possibilities in this show the better will be the box office returns, since it will well afford to spend extra money. Treat it as an unusual picture, both as entertainment and as timely propaganda.—McCarthy, Hollywood.


Edward Carson .................. CAST
Jane Lee ........................................ Spencer Tracy
Lila Lee ....................................... Claire Trevor
Ondie Lennox .................... Margaret O'Brien
Chopper Allen .................... Max Baer
Corry Noe ................................. William Tabbert
William Bennett .................. John Miljan
Burtis McPeck ..................... Frank McHugh
Marinly Kork .............................. Kathleen Burke
Penfield ...................................... Charles King
Lilly Pfenfild ...................... Mary Mason
J. W. Johnson ......................... Jack Lehigh
Warden ................................. Willard Robertson
Mike ............................................ Jerry Devine

After Tonight
(Radio)
Drama with Romance

A story of a woman's spy given a dramatic romantic twist. The locale is the Austrian-Russian frontier, the time coinciding with the outbreak of the World War. The dialogue is counterbalanced by adequate action and unusual suspense maintains interest. Actual combat atmosphere is combined to a few suggestions of air raids, shots of marching troops and hospital scenes. The story is built up by the mysteriously clever activities of the woman spy and the efforts of the Austrian Intelligence Corps to trap her. Rudi, chief of the spy-catching forces, is in love with Carla.

Constance Bennett is starred, but glamour and romance, commonly associated with that personality, appears in only one romantic scene. Appeal, therefore, is to the Bennett fans, plus those who appreciate a straight dramatic story. Other than the romantic situation, which can easily be developed in a way to interest women patrons, there is little spectacular or exciting. Juveniles will find their curiosity stirred only by the methods of the spy in transmitting information. The beginning of hostilities finds Rudi in love with Carla, whom he helps from Berlin to the Austrian Russian frontier. As she dis-
CLARA BOW in HOOPLA. With Preston Foster, Richard Cromwell, Herbert Mundin, James Gleason, Minna Gombell. Al Rockett Production. Directed by Frank Lloyd. Released November 30th

SMOKY. WILL JAMES’ novel read by a million. With Victor Jory, Irene Bentley, Will James. Released December 8th

I WAS A SPY. With Madeleine Carroll, Herbert Marshall, Conrad Veidt. Released December 15th


WILL ROGERS as MR. SKITCH.* With Zasu Pitts, Rochelle Hudson, Florence Desmond, Harry Green. Directed by James Cruze. Released December 29th


7 LIVES WERE CHANGED. With Heather Angel, Norman Foster, Herbert Mundin, Ralph Morgan. Released January 12th

JANET GAYNOR, LEW AYRES, LIONEL BARRYMORE, HENRIETTA CROSMAN in THE HOUSE OF CONNELLY* with Stepin Fetchit. From Paul Green’s tremendous stage success. A Henry King production. Released January 19th

FRONTIER MARSHAL. With George O’Brien, Irene Bentley. From incidents in Stuart N. Lake’s novel. Released January 26th


WOMAN AND THE LAW. With Victor Jory, Claire Trevor, Howard Lally. Directed by Irving Cummings. Released February 9th

ALL MEN ARE ENEMIES. Here, unquestionably is one of the year’s great pictures. Richard Aldington’s novel… best-seller on two continents. Imbued with every quality that makes for mighty box office. Al Rockett production. Released February 16th

STRANGER IN THE NIGHT.* Victor Jory, Heather Angel, Miriam Jordan. Directed by Irving Cummings. Released February 23rd

*Tentative title
manpower presents...

Thirteen box office pictures . . . specially produced and dated for the three biggest months of your year!

What's a title without a release date?

JOIN THE UPSWING WITH Fox
Olsen's Big Moment

(Fox)

Force Comedy

A surprise package, this farce comedy has plenty of laughs in its first-rate story and situations. It's a carnival of hectic mirth for the small-town audience. Foolish gag and specialty funnier than the comedy in real life. It's high spots. In many ways it's a throwback to the slam-bang entertainment of the early days. They take a gag and play it for all its worth, ting every possible laugh before moving on to the next situation. Still there's a definite vein of continuity that holds the whole thing together. As family entertainment, it should more than fill the bill.

Olsen is the harassed janitor of an apartment house. After his wife gets pranked, the picture moves on to the next situation which introduces Brewer. A tipsy playboy, he calls on Olsen's wife with the excuse of pairing her up with a prize. The plot follows is ultra-screwball hilarity. Olsen and Brewer get together to visit a speakeasy. Brewer is talking with Virginia when her brother-in-law is in as keyboard, Oliver's the piano player's partner. They then decide to marry his sister. It develops that it must be a couple of other guys, for Brewer is in love with Virginia. The couple is out in the cold. A pseudo-gangster atmosphere develops, complicated by the nutty gyrations of a cabaret dancer, and the ploys of Drunken Prin, the victim of scoundrels of nay. Strong melodrama is the predominant value of "White Woman," with contrasted by the naïve girl who romanticizes the idea that she stepped from one bitter life into another to find a tiger that regenerated her soul and brought her real love. Supporting this, use the names of Bickford and Laughton for all their mean. Don't duck the subject of crude melodrama. Get that knowledge over to yourself in straight-forward fashion.—McCarthy, Hollywood.


CAST

Carla

Catherine Bennett

Rudi

Robert Brewster

Colleen

Evelyn Dellor

Walter
cassett

Edward Ellis

Franz

Sidney Smith

Lt. Erich von Eltz

Louis Calhern

Adolphe Lehar

Mischel Auer

Private Muller

Leopold Stengel

Prinz Stengel

Evelyn Carter Carrington

White Woman

(Paramount)

Melodrama

A gruesome, starkly melodramatic jungle ter-

tory, "White Woman," is a show that pre-
sents selling problems. Premised on a sad-

motif, a definite note of cruel realism prevailing, it tells the tale of a vicious madman river king of the jungle. Laughton's character is an empha-
sized follow-up on that established for him in "Devil and the Deep," "Island of Lost Souls," and plays it for all it's worth, but because of the many occasions upon which his lines become practi-
cally unintelligible, it will be difficult for audi-
ciences to appreciate fully the class of his performance. Next to Laughton, Bickford, a character tough mug, contributes something upon which you can build. The show is essen-
tially for adults. Youngsters will find little in it to entertain or amuse them.

Here's the real thing, ruthless bear of a vast rubber domain, holds his native tribesmen and renegade white aids in abject subjugation. Bringing to the type of woman, Judith's, his realm, he finds the spark that eventually dynamizes the whole set-up. She quickly learns the character of the man whose shelter she accepted in confidence to the cell which she was living, but finds solace in the affections of von Eltz. This marks Von Eltz as the next leader of the tribe. As suspense tightens, Ballister enters to rag, kid and deride the jungle Nero. Von Eltz is sent up the river but he has been planned for him. But the tribesmen rebel. As mile, Von Eltz makes his way back and with the jungle in turmoil, Ballister helps the lovers to make their escape. Sticking along with Prin, Ballister continues his hanging, sitting in on a poker game with the gang. He is the lose day and Prin is the victim of scoundrels of nay. Strong melodrama is the predominant value of "White Woman," with contrasted by the naïve girl who romanticizes the idea that she stepped from one bitter life into another to find a tiger that regenerated her soul and brought her real love. Supporting this, use the names of Bickford and Laughton for all their mean. Don't duck the subject of crude melodrama. Get that knowledge over to yourself in straight-forward fashion.—McCarthy, Hollywood.

Produced and distributed by Fox. Directed by Mal-
colm St. Clair. Screen play by Harry Josephson and James Tyrman. Photog-
raphy, L. S. O'Connell. Sound by Pat Costello. Stor-
ings by Lewis Crewe, Gowns by Moor, Roderic direc-
tor, Samuel Kayan. CAST

Keene Olsen

El Brendel

Robert Brewster

Walter Cassett

Jasie Van Allen

Barbara Weeks

Vivian West

Sara Pleming

Harry Smith

John Arledge

Mrs. Van Allen

Maidel Turner

Joe Pitts

Dorothy Foley

Danny Reynolds

Joseph Sayers

November 17, 1933

Aggie Appleby

Maker of Men

(RKO Radio)

Comedy-Drama

A light touch of comedy, making for rather pleasant though unpretentious entertainment, "Aggie Appleby, Maker of Men," with the boldly attrac-
tive Wynne Gibson handling the title role—a woman who has you will laugh. It's nothing to be taken too seriously. The film offers opportunity for some lively copy along the lines, perhaps, of: "Aggie Makes Men, and Makes Them Believe, and the like.

There is good marque material in the cast. Besides Miss Gibson are Charles Parrell, William Lowery of "The Bickford" days, as Zasu Pitts to heighten the comedy, and Betty Furness and Blanche Friderici in minor roles, both familiar names, as well.

With Garson and Miss Gibson, two very much of a kind in their "slangague" and manners, everything runs smoothly until, in one of his periodic fistic outbursts in the direction of the police department, Garson is arrested, sentenced to jail. Miss Gibson, put out of their room for non-payment of rent, is secreted in the basement of a young man during his absence in search of a job, by Miss Gibson's maid-
friend, Miss Pitts. Farrel, as a scholarly, timid, short-tempered type, literary men, walks in and finds her, and she, after a time falling in love with him, proceeds to "make him over" in 'splitting sort of trick, is accord-
ing to her own ideas of what a "man" should be like, which means a counterpart of Garson. She even gives Garson Garson's name, Red Brannan, and finds him a job as laboring fore-
man. Farrell does his share by falling in love with his tutor in the fine art of hard language and harder fists, and forgets—almost—about the girl back home.

Everything comes to a sudden, punchy conclu-
sion when Farrell's straight-faced aunt, Miss Appleby, who is a good sport, walk in, and Gargan walks off—at of jail. Miss Gibson leaves, returns to Garson, Farrell follows her, the two men mix it in a speakeasy, and Miss Gibson smoothers her love, sends Farrell back to Miss Furness and meets whenever Miss Farrell. The end, therefore, is just a little unexpected, and consequently better audience material than if it had been otherwise.

CAST

Judith Denning

Carole Lombard

Hagar Prin

Charles Laughton

Balsleest

Oliver Olsen

David Von Eltz

Kent Taylor

Hambly

James Bell

Chisholm

Claude King

Wagner

Jimmie Dime

Native Chief No. 1

Noble Johnson

Native Chief No. 2

Gregg Whispert
fist-swinging. Somewhere in the midweek as if played a spot setting as always.—AARONSON, New York.


CAST
Aggie Appleby ....... Wynne Gibson
Adelard Schump ....... Charles Farrell
Bedford Craven ....... Pat Hitchcock
Sybily ............. ZaSu Pitta
Evans -_paidy .......... William Bakewell
Aunt Katharine .......... Blanche Friderici

MOTION PICTURE HERALD

Spy
(British International)
Eilers-Lyons British Comedy

Here's a neatly turned comedy with snappy dialogue and natty situations. American audiences cannot complain that the talk is too dumbed down, for the stars are Sally Eilers and Ben Lyon, and between them they carry the bulk of the action.

The story of Wally (Ben Lyon) gets into the wrong apartment following a heavy night and there, almost before his hangover has gone, he is discovered as a member of a secret organization—Agent N. B. G. Before he knows where he is, he is dispatched to Paris on a mission to contact Olga (Sally Eilers), a countess in the organization. She takes him to a ball, and plants some phoney information upon her.

He figures he might as well plant a ring on her finger as well. The two are ready to quit spoofing for honest matrimony, when they are arrested and sentenced to face the firing squad. Their rescue brings an end to a delightful funny comedy situation, and that's how the London preview went all along through.

Supporting players include Harry Victor, H. F. Talbot, William B. Davidson, among others. A no-nonsense Andrews Angellman, who turns in good performances. Sally and Ben prove a likeable romantic team, and they both play in top form.—Charman London.


CAST
Wally .............. Ben Lyon
Olga ............... Sally Eilers
Perey ............. Harry Victor
Herr Doctor .......... H. F. Talbot
Agent N. B. G. ...... Harold Warrender
Agent T. ......... Dennis Hoey
Agent K. P. O. ....... Henry Victor
Commanding officer .... Andrews Angellman

The Wandering Jew
(JAFA)
Drama

Definitely and almost exclusively for Jewish audiences, despite superimposed subtitles in English which make for ready understanding on the part of anyone unfamiliar with the Jewish dialogue, this film is definitely of the nature of propaganda aimed intensely at the current anti-Semitic activity carried on by the Hitler movement in Germany. The newspaper headlines of the day are the picture's selling asset. Woven through the story, thrown against a background of the German situation, is recipes for wool and sheep, the fate of the Jews in history, from a distant yesterday told in legend and the Bible, to a poignant today.

The exhibitor, insofar as cast is concerned, has the predominant name of famed Jacob Ben-Ami to sell his Jewish patronage. Ben-Ami is generally considered one of the most capable Jewish players of the day, and his name is well known. In support are Ben Adler as the German, Natalie Browning, and Jacob Mestel, who wrote and adapted the film's story, and played Ben-Ami's servant.

As the Jewish artist of Berlin, Ben-Ami offers a feeling, strong portrayal. His fiancée, Miss Minna, is of Aryan blood. He has painted his masterpiece, the figure of a wanderer Jew, symbolizing the tribulations of his people. To bring the picture into force, his painting is rescued at the Academy, his professorship of art there taken from him. These scenes are interspersed with stock newsreel items, the burning of Jewish books in Berlin bonfires. As he is about to destroy his work, the figure on the screen mounts the stage to sing the story of persecutions in Biblical times, during the Spanish Inquisition, in Russia, a story which is pictured on the screen as he speaks. Ben-Ami loses his fiancée, his post, virtually everything he treasured, but the figure, and his elderly servant, bid him have hope and faith, pointing to the previous persecutions, storms which his people weathered, from each of which they emerged with a promise of better things.

The picture, from the standpoint of photography and recording in general, does not offer all that it might. Distinctly circumscribed appeal is something on which the exhibitor may well capitalize. In those sections of the exhibition, through contact with other situations, the exhibitor should find the playing of this film worthwhile.—AARONSON, New York.

Produced, an adaptation by a Jewish-American Film Art, Inc. Directed by George Roland. Story, adapted from a play by Jacob Adler, produced and photographed by Frank Zukor and Berge Couturier. Musical director, I. J. Hochman. Release date, October 20, 1933. Running time, 80 minutes.

CAST
Arthur Lev ............. Jacob Ben-Ami
Gertrude ............... Natalie Browning
Willy ................. Frank Shaubler
Paul Von Eisenson .......... Ben Adler
The Sestet ......... The Sestet
The Reporter ......... Abraham Teitell baum

This Week of Grace
(Radio)
England's Heroine Again

In cold figures Gracie Fields, England's warbling mimic, has sworn the safest box office bet in every theatre irrespective of clientele. This is her third film and most full and lively is a two-stringed setting second.

Nothing can stop them packing in. As a stage personality in U. S. A. this matchless enter- tainer has transformed an unfortu...nte show to build up. As screen material she seems to offer a good deal of opportunity for enterprising showmen.

This picture is easy the best she has done, and provides the perfect vehicle for the style of comedy which she has patented. It's a funny story of a working girl who, through the eccentricity of an aged duchess, is placed in sole charge of a large country mansion and estate. To this place she takes her lovely friends, there to mix with the high hatters. From this place she goes, taking the young scion of the house, he returns; but she refuses to live with him until he recognizes the dignity of labor. The unaffected charm of this mill girl wins over the stiff neck nobility; her songs and sallies clash with their dignity, her hard work retrieves their decaying estates and fortunes.

This place through there are grand logical opportunities for introduction of Gracie Fields' songs. Some of the best and cheeriest numbers are included and there's plenty to please all there.

Julius Hagen of Twickenham Films produced this picture for Radio and, apparently with a wide eye on U. S. A., he may their delight and idiomatic features which usually characterize this artist's work. In the process he has lost nothing and the照样 appeal is definitely widened to embrace American audiences.

There is some fine comedy team work from Frank Pettinelli and Douglas Wakelield (the latter now in Hollywood for Roux comedies). John Stuart and Henry Kendall as a double act put over good performances.—CHARMAN, London.


CAST
Gracie, Milroy ............. Gracie, Field
Lord Swindler ............. Henry Kendall
Harold Lynton .......... Donald Crisp
Lady Warrington ............. Helen Hayes
Juliette Milroy ............. Mrs. Milroy
Mme. Milroy .............. Minnie Raynor
Joe Milroy ............... Doughty Wakefield

Prince of Arcadia
(Nettlefold-Fogwell)

Romance

The Prince of Arcadia was a lady killer. Carl Brisson, Danish star of several British films (silent and sound), is a lady killer; the female fans will not let him sleep of nights. Perhaps this explains why the women at the London perview went crazy about this picture. True, the Prince lost his throne, but he found another. With a little help, the latchkey thrown from the upstairs flat for someone else. He got there first and, because he stayed there, his name, distinctly naughty, conduct, but that's no drawback, and there are naughty Princes as history, ancient and modern, can teach us.

Photography and settings are tip top, and for all her saccharine, it has enough likeable development and enough jolly song to put it right over with the romantic crowd. It is the first output of a new collaboration between two British film veterans, Nettlefold and Reginald Fogwell, and it promises a lot.—Charman, London.


CAST
Prince of Arcadia ......... Carl Brisson
Mirana ................. Margaret Graham
Emil Pigott ............. Louis Latimer
Queen ................. Miss Edmond
Equerry ............... Peter Gawthorne

The Ghoul
(Gaumont-British)

Karloff's British Shocker

Boris (Frankenstein) Karloff, in his first English-made shocker, establishes his claim to the discarded laurels of Chaney, for if Hollywood cannot show us a greater master of grotesque make-up, assuredly England cannot.

"The Ghoul" reminds one a little of his "Frankie" and again a little of his "Mummy." A quite gruesome specter able to hit the spots where his previous thrillers made good.

Karloff shows us something as a mad Egyptian doctor who loses his only guest, a monster, to tie in his hand the priceless gem which will buy him eternal life. Later he rises and walks from the tombs, his face scarred, his back having been laid upon, the gem has been stolen. There are some blood curdling moments as he silently stalks the various members of his family and still follows, following him back to the tombs; some of the party get themselves buried alive! The entire story is worked out on fantastic lines, although the execution of the construction is supplied by a doctor's diagnosis of catalepsy. There is very little apparent attempt to convince. The decor is just the right line laid upon upon shock values. Measured by this standard one accepts it as a good effort.

There are technical points worthy of study: a realistic London fog has been produced for
ONLY YESTERDAY
A JOHN M. STAHL PRODUCTION

SATURDAY'S MILLIONS

CHARLES G. NORRIS' ZEST
DIRECTED BY LOWELL SHERMAN

THE MAN WHO RECLAIMED HIS HEAD

FANNIE HURST'S IMITATION OF LIFE

MYRT & MARGE
Featuring Radio's Riotous Funsters

BY CANDLELIGHT
PAUL LUKAS ELISSA LANDI NILS ASTHER

THE GREAT ZIEGFELD

THE GOOD RED BRICKS
DIRECTED BY HARRY POLLARD

VICKI BAUM'S I GIVE MY LOVE

BOMBAY MAIL
Featuring Edmund Lowe (also one other Lowe Production)

EDNA FERBER'S GLAMOUR
NEW DEAL!
Whole Industry Talking!

SLIM SUMMERTON
— ZASU PITTS
PRODUCTIONS

CHESTER MORRIS — HELEN TWELVETREES
KING FOR A NIGHT

WILLIAM ANTHONY McGUIRE'S
WHEN THE TIME COMES

LEW AYRES in CROSS-COUNTRY CRUISE
(also another AYRES Production)

S. O. S. ICEBERG
THE POOR RICH
EDNA MAY OLIVER — EDWARD EVERETT HORTON — ANDY DEVINE

MADAME SPY
FAY WRAY — NILS ASTHER

SPECIAL INVESTIGATOR

ELMER RICE'S
THE LEFT BANK

SLIM SUMMERTON — ANDY DEVINE
HORSE PLAY

RIGADOON

BELOVED
GLORIA STUART — JOHN BOLES

Watch Universal Weekly For Further Pictures on the 1933-34 Lineup.
Russia Today (Careeth Wells)

Pictorial Record

Mr. Careeth Wells, explorer and lecturer, with Mrs. Wells, spent months in Russia, camera in hand, on the beaten path of the tourist and political visitor, but his own way, striking through the heart of Russia, from Leningrad to the Turkish border and Mount Ararat in the south and Armenia. Many thousands of feet of film were taken, but the vast majority was destroyed by the Russian Soviet powers that be. Mr. Wells indicated, what is left forms a subject of considerable footage, replete with unpleasant but interesting events that comprise the Soviet “experiment.” Mr. Wells renders personally, alter a brief introductory word from the film. It is a biting, heavily sarcastic venture in accompaniment, often sparking with a keen humor and for the most part including vocal description which the government of Russia could not censor, as it did the pictorial. The material is fairly well put together, not necessarily entertainment in the accepted sense, but of definite interest. Mr. Wells plans to sell the picture himself, directly to theatres. With the current approach of resumed diplomatic relations between the United States and Soviet governments, and the consequent widespread newspaper headlines, the subject becomes worthwhile selling material for the theatre. Running time, 45 minutes.—A. Monroe, New York.

Strange As It Seems (Universal)

Novel

While there might be grounds for debate as to whether shots of the duck-billed platypus, the three-eyed lizard, flying dogs, cobras and tarantulas constitute entertainment in a literal sense, the ayes should have it, from the manner in which John Hix presents this No. 33 of the 100 series. Nor is it entirely in the light of fads—there’s also the armless chap who flies pigeons with his toes at a young lady who doesn’t seem to relish her job 100 per cent.—Running time, 9 minutes.

Murder at the Bridge Table (RKO Radio)

For Bridge Fans

An initial thought on this, the first of the RKO Radio series of bridge shorts featuring the cast of Cubertson, would indicate that there is rather too much story and not enough Cubertson. Only after a foursome of bridge results in a violent quarrel and the murder of the husband by the browbeaten wife, followed by the trial in court does Mr. Cubertson put in an appearance. It is to be assumed that this series is designed for the country’s “bridgers,” of which there are undoubtedly millions, and that they are interested primarily in Cubertson. There is the exclamation of the game which resulted in the murder. It is interesting material, should be very worthwhile selling to bridge players everywhere, but could do with more of the expert.—Running time, 21 minutes.

Admission 5c (Vitaphone)

Fair

A conglomeration of old stock film shots, this subject slightly misses fire. It opens with pictures of a circus of an earlier day, with its one ring and heavily dressed chorus girls, the bareback rider who is swathed in clothes. Then into one of the melodramas of yesterday’s cinema, which has the usual accompaniment of off-stage monologue, meant to be humorous, and occasionally succeeding in a fair manner. In the whole, only a fair subject—Running time, 18 minutes.

Screen Souvenirs (Paramount)

Amusing

The average audience of today does not fail to find a few laughs in these conglomeration of motion pictures of an earlier day. This, Number 3 of the series, is no exception, with its shorts from the classic “Perils of Pauline” series, in which Pearl White starred for so long. In addition, an example of the chorus boys and girls of yesterday’s matinee show how it was done when the “rat” was popular with the women and dresses cleaned the streets. The accompanying monologue is occasionally amusing.—Running time, 10 minutes.

How D’Ya Like That? (Vitaphone)

Fair

Charles Judgels and George Givot, who has made reasonably popular, via the air, the expression which is the title of this comedy, contrive to inject a certain amount of humor, of a not too subtle sort, into this subject. Two, as sailors, attempt to smuggle a valuable full of liquor ashore, and finally succeed, only to become involved with a vaudeville performer and her partner, who are officers. There are a few laughs, and the radio popularity of Givot may be salable.—Running time, 18 minutes.

Open Sesame (Universal)

Starts splendidly

Henry Armetta and Franklin Pangborn get a wealth of fun into the first half of this War- ren Doane comedy, but the story runs into the stonewall of the familiar escaped lunatics story, and the two can’t do much more. Pangborn is trying to sell Dorothy Christy a country estate for her husband, Armetta. Fred Kelsey, private detective, on the trail of the two, keeps a love- nest for her. When Pangborn decides Armetta is insane and Armetta decides Pangborn intends to murder him, they come good comedy for time. Two rapturous huskies in the house precipitate the usual chases and collisions.—Running time, 20 minutes.

Flirting in the Park (RKO Radio)

Fair Comedy

Not unusual, there is nevertheless a fairly amusing situation in this number. The redheaded telephone girl gives her blonde friend a few pointers in the art of “It,” and the blonde tries it, without much success. A blind date which the red-head makes turns out to be rather unfortunate, with the result almost of the slapstick variety in the park, its latest and very much in the water. June Brewster and Eddie Nugent have much to do with it. Only fair—Running time, 20 minutes.

Steeplechase (United Artists)

Amusing

This touching and lively is latest of the Mickey Mouse antics, as devised by Walt Dis- ney and staff. Herein Mickey, the jockey, is set to win the big race and save the colonel’s money, when he discovers the horse to have achieved a jay—and what a jay. With the two stable boys for a horse, he goes out to win, in entertaining animated fashion.—Running time, 7 minutes.

The Audition (Vitaphone)

Fair

Supposed to be a radio audition, this number of the musical series from Warner does not match the standards of many which have gone before. The highlight is the rendition of a popular number by the lively and gesticulating Hannah Williams, who does an appealing job of her song, especially for those who like her, or her type of singing. Phil Emerson’s band does the music, and in a pseudo peave setting two tapping steppers make the dust fly. A fair subject, only with not too much entertainment.—Running time, 20 minutes.

She Done Him Right (Universal)

Fair Cartoon

The Mintz drawing board goes into action with this rather lushly bizarre animal town announcing Poodles as the beer garden star entertainer. Through various convolutions and shifts of causes that call out of the popen many and divers characters, Pooch finally has an opportunity to rescue Poodles from the vil- lain, after a collision with a train in a tunnel. The interest possibilities lie chiefly in the variety of cartoon characters.—Running time, 7 minutes.

The Kick-Off (Principals)

Football Fan Interest

The audience for this short subject is ob- viously to be made up of the fans of football, and this is the season. Boys and most of the masculine variety of the populace should find this Willard and Jones, noted coach of the University of Southern California, describing what goes on and introducing various of the better known coaches of the country. Plays are run through, in regular and slow motion, indicating various offensive and de- fensive maneuvers. Some of the popular training methods of the day are pictured, with appropriate explanation, and several shots hold a thrill as the camera is trained on a few big boys. Interesting of its type, and should have appeal in this particular season.—Running time, 27 minutes.

On the Air and Off (Universal)

Diverting

Force comedy is welded neatly with entertain- ment from radio into this this Montone production. When the sales manager of the soap manufacturer decides upon a micro- phone campaign, a number of the better types of various programs, and hears Nick Luc- cas, Hizi Kyoje, Leon Belasco, Adelaide Hall, Eddie Garr, Bornd Sisters and Murray, Sam Lieb, Fred Clarke, and Kelvin Keech.—Running time, 19 minutes.
J. C. JENKINS--His Colony

AN OPEN LETTER TO EXHIBITORS—HERE, THERE AND EVERYWHERE

Dear Boys:

How would you like to wake up some morning and find that you were totally blind in one eye? Well, that's what happened to us during the last few months, when we were on our way to Oklahoma and Texas. We couldn't see an electric light six inches from our face. A doctor told us that we had had a hemorrhage and that we had a blood pressure of 220 and that the thing for us to do was to head for home and go to bed and call a doctor and get our blood pressure reduced. So that's that and here we are.

Our eye has improved so we can see a little out of it but we are trying to write this column against the doctor's orders, for he says our place is in bed. He also says that we will not be able to go back on the road for at least two months and probably longer. That's comforting, isn't it?

Did you ever lie on your back for a week and count the flowers in the wallpaper? Interesting occupation, isn't it? That's what we have been doing; and now listen here, you guys, we have been writing to and for you in this column every week for ten years and it occurs to us that it's about your turn to do a little writing, and we have been wondering if we have any friends left in this business, and if we have, the best way for you to prove it is to drop us a line to take our mind off the flowers in this wallpaper.

We know of nothing that would cheer us up like a letter from you guys and the more we receive the better it will please us, even though you tell us to go jump in the lake, which we won't do.

We won't be able to answer your letters, because we will be lucky if we can sneak time off from the bed long enough to pound out a short column for the Herald, but your letters will be none the less appreciated. Remember, our address is Neligh, Nebraska, U. S. A., but it won't be necessary to put the "U. S. A." on it, for everybody knows where Neligh is. Time will tell how many friends, if any, we have left.

Starts with Fall of Babylon

Have you read the new code? We always supposed that the Uniform Contract was the longest document ever written, but this new code makes that instrument look like a piece of blotting paper. It starts with the fall of Babylon and winds up with "She Done Him Wrong." It covers everything in the motion picture business except the motion pictures themselves. It provides a wide scale for the gate keeper, the wardrobe woman and the powder monkey, but it doesn't make any provisions for the guy who draws a salary of $125,000 and a bonus of $650,000. He is left out on a limb with no mother to guide him and it isn't fair.

There should have been some provision made for him.

We'll betcha that the man who wrote that code was never far enough away from Broadway but what he could walk back, and that he doesn't know there are any theatres outside of Manhattan.

We are very fond of codes. What we need is more of 'em. There should be a blacksmith's code, a dog fancier's code and a gunnochrome's code. Where would Will Rogers be without a gunnochrome's code? Jever think of that?

There used to be a code that was supposed to cover all lines of business and it read something like this: "Do unto others as you would that they should do unto you," but that code has been obsolete. Give us plenty of codes and the country is safe. Maybe it's our high blood pressure that makes us rave this way.

One Colonel to Another

James Cunningham says in the Herald that the Governor-General of Puerto Rico has commissioned Colin Brown a Colonel on his staff.

If this thing keeps up the whole Herald staff will be Colonels and then there won't be any buck privates to do the chores, and then what will become of us. Well, anyhow, Colonel Jenkins sends his compliments to Colonel Brown and trusts that he will never be A.W.O.L.

Our daughter has a dog that is chock full of barks and she has to let him out every few minutes so he can get the barks all out of him.

The doctor will be here pretty soon and we will be in bed or he will make a fuss about it, so Ernie you can go ahead and fill this column with whatever you please, for you can't make it any worse.

COLONEL J. C. JENKINS,
The Herald's 'Vagabond' Columnist

Television Pencil and "Sky-Train" Boost Film

A "sky-train," Sinclair Oil Company corporation consisting of a new transport plane, or "locomotive," and three gliders, or "passenger cars," was a ballyhoo Wednesday night for the opening of "The World Changes," Warner-First National picture, at the Hollywood theatre on Broadway.

Another turn of exploitation had Paul Muni, star, seated in a radio studio on the Coast with a "television pencil" and sending a message to J. L. Warner, vice-president in charge of production, who was in New York for the premiere. A screen was installed in the theatre lobby to "receive" the message, written on an electric pad with the "television pencil" or electric steps of the cathodograph, an apparatus which converts light waves to electric impulses, as the publicity office described it.

New Riverside Theatre Opened at Jacksonville

The Riverside theatre, seating 1,000 and equipped with a legitimate stage and Motiongraph DeLuxe sound apparatus, has been opened at Jacksonville, Fla., with M. C. Moore as general manager of the theatre corporation. N. C. Wade Investment Company is the owner of the property and controls the theatre company. Mr. Moore, an exhibitor for years, has owned and operated numerous theatres in the state, several of which are still in operation, among them the Arcade at Kissimmee.
"Man's Castle"

A FRANK BORZAGE Production

with

SPENCER TRACY
LORETTA YOUNG

Glenda Farrell • Arthur Hohl • Walter Connolly
Marjorie Rambeau • Dickie Moore

From the play by Lawrence Hazard
Screen play by Jo Swerling

A Columbia Picture

ANOTHER SCREEN CLASSIC
“MAN’S CASTLE’ IS GREAT”

“A gorgeously told, poignantly human Borzage romance, ‘Man’s Castle’ is closer to ‘Seventh Heaven’ than anything the director has done since. Loretta Young’s Trina stands alone above anything she has ever done. Tracy, Loretta Young and Borzage ought to spell busy box-offices for any showman. Plus a picture that can play on the public’s heartstrings as the public likes to have its heartstrings touched, in any age.”

_Hollywood Reporter_

“Deft direction .... delightful humor .... stirring pathos.”

_Photoplay Magazine_

“A tender beautiful film in the ‘Seventh Heaven’ mood. Spencer Tracy projects a great heart-warming portrait. Loretta Young gives her best performance to date. Frank Borzage’s direction hits the heart. It is a fine production and fine entertainment.”

_Motion Picture Daily_
Columbia

BITTER TEA OF GENERAL YEN—Barbara Stanwyck, Nils Asther—Poor recording in spots but it will get by. Good story and is certainly different. We had a poor print on this—Russell C. Dey, Reede ville Movies, Reede ville, Va. Small town patronage.

BRIEF MOMENT—Carole Lombard, Gene Ray mond—Don’t let anyone fool you on this one. We managed to sit through the show but had we paid to see the show someone would have given our money back. No. 1 hit. Good deal for producing it. Why do they release such "rubbers." If you don’t have your Broadway ticket you don’t care for some—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.

CHILD OF MANHATTAN—Nancy Carroll, John Eldredge, Don Ameche, on program picture. This star always good in any picture. Story entertaining.—Benjamin Silver, Silver Family Theatre, Greenville, Mich. General patronage.

DANGEROUS CROSSROADS—Chic Sale, Diane Niven, on program picture for Friday and Saturday. They all liked it and it did quite well at the box office. Running time, 63 minutes.—F. C. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PAROLE GIRL—Miss Clarke, Ralph Bellamy—Very good picture. Main thing to interest will be all classes of the trade. Just enough of everything to satisfy.—Ned Pedigo, DeLuxe Theatre, Garber, Okla. General patronage.


First National


HEROES FOR SALE—Richard Barthelmess, Loretta Young—A mighty good program picture, Good story, well told, gave good satisfaction.—Benjamin Silver, Silver Family Theatre, Greenville, Mich. General patronage.

HEROES FOR SALE—Richard Barthelmess, Loretta Young—This is a wonderful production that would be a wow with a hungry ending but after hearing the story but don’t expect it for three years not many want to see it on the screen. Barthelmess gives his usual excellent performance, while Alice MacMahan and Loretta Young are always good but the story is too sad to go on as it should. Running time, 76 minutes. Played October 7-8—Gladsy E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LILLY TURNER—Ruth Chatterton—A splendid picture, very good comedic part. Some of the pictures are not the ones that draw any more. Holkim 90. No. 1 hit. Will be good.—F. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LITTLE GIANT, THE—Edward G. Robinson—This one it simply, as fine a picture as can be expected, and this star Robinson—I don’t think there is a star playing in pictures today that will class up with him. Running time, 75 minutes.—Walter Olson & Sons, Dixie Theatre, Durum, Miss. General patronage.

MGM

ANOTHER LANGUAGE—Helee Hayes, Robert Montgomery, Loretta Young—Very good picture, will call it another mother-in-law picture which did not do well. No. 1 hit. Good story, and no mother-in-law was ever like this one. Running time, 76 minutes.—Ned Pedigo, DeLuxe Theatre, Durum, Miss. General patronage.

BARBARIAN, THE—Ramon Novarro, Myrna Loy—This picture came about a 50-50 satisfaction. Both stars have handled this stuff just a little too rough to give general satisfaction. They both can sing, but the way they sing out our patron’s don’t like it and won’t come to see it, and that is a pity. This step picture proved to be in her short-cage.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

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BEAUTY FOR SALE—Madge Evans, Otto Kruger, Una Merkel, Phillips—Three cool diggers on the make, beauty, their profession, men at night. Well directed, with Evans and Merkel standing out, fine in their roles, but the picture did not hold up over the run. This is the best, but it’s very low key, and really a high brow picture if there is such a thing. They will like it but the masses will figure it as just another picture. Rolled the second night bad.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DEVIL’S BROTHER, THE—Laurel and Hardy, Dennis King—A good picture, Good recording and will be liked by all means play it. I cannot see how any one can say, after seeing this, that it is not good show. You had better put this in where you are doubtful about one of the new ones. It will prove a good success.—F. G. Held, Reede ville Movies, Reede ville, Va. Small town patronage.

EMMA: Marie Dressler—Very good picture but lost money for us. I realize it is old, but there is no reason why it shouldn’t gross. Fair numbers. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HELena, The—William Boyd, Carol Dempster, Jack Oakie—This is a top picture, good recording, plenty of action in this one, with Robert Montgomery. This picture will break in its parts while Jimmy Durante furnishes plenty of laughs. The music is pretty good, the submarine views are very interesting to Middle West audiences, many of whom have not seen this big ship. Running time, 105 minutes. Played September 30-Oct ober 1—Gladsy E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.


MIDNIGHT MARY: Loretta Young, Ricardo Cortez—A very pretty production. Held up better than a good many so-called serials. Lively and interesting all the way through and no adverse criticisms heard. Running time, 75 minutes. Played October 1—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

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NUISANCE: The: Lee Tracy, Madge Evans—Fast, fine and entertaining all the way. Far above the average motion picture. Foot title, but you won't go wrong stepping on the picture. They will like it anywhere. Better business second night.—W. E. O'Brien, Ritz Theatre, Montgomery City, Mo. Small town patronage.


PEG O'M HEART: Marlon Davies—There's a picture that will be liked by everybody. Recording good. In spite of inability to draw, it is giving good business. Some patrons lost their money. By all means play it. It will make money.—Walter Odom & Sons, Dixie Theatre, Reede ville, Va. Small town patronage.


STORM AT DAYBREAK: Nils Asther, Kar Francis—Ran this on one on my serial list; this crowd is not good enough for it. Not up to the standards of serial with the serial. No increase in patronage. Running time, 75 minutes. Played October 8—Walter Odom & Sons, Dixie Theatre, Orwigsburg, Pa. Small town patronage.

STRANGER'S RETURN THE: Lionel Barrymores, Miriam Hopkins—A well connected story, fine recording. But it is a little drab. Rather a picture to see on a rainy day.—E. E. Fitter, Lyric Theatre, Harrison, Ark. Small town patronage.

ZARAN THE APE MAN: Johnny Weissmuller—Return date on this one and it brought them in and continued the patronage.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.


ONE SUNDAY AFTERNOON: Cary Cooper, Fay Wray—A fine program picture more suitable for elders. Did above average business but younger people didn't like it. Thought it was too much for them.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

TOMORROW SEVEN: Chester Morris, Vivien Osborne—Very nice picture to keep on the cards and look at and this half the battle in any picture. A good program picture. Recommended for all programmes.—Walter Odom & Sons, Dixie Theatre, Orwigsburg, Pa. Small town and rural patronage.


AN ANN VICKERS: Irene Dunne, Walter Huston—A picture with good acting and a good story, not so much to stem the tide of adverse criticism which is rising so much. Played October 1.—Walter Odom & Sons, Dixie Theatre, Reede ville, Va. Small town and rural patronage.

UNDER THE TONTO RIM: Stuart Erwin—A Zane Grey western that develops into a first class comedy. Excellent acting and story make a good picture. Recommended for westerners if you can get them in running time, 75 minutes. Played October 9—Ark. Bell, Ford Theatre, Oglesby, Ill. Small town patronage.

BETE OF ROSES: Constance Bennett, Joel McCrea—This is a highly improbable and impossible story. If your audience falls sullen, they are safe; if not, they will laugh, point and say, "What can you tell us that haven't happened? Constance Bennett is only to be blamed for one thing, and that is for accepting a part in such a story. Three stories as well as written to Bennett in succession will kill any star, even good旧 Marie Dresser. Swat the con- dor—Running time, 75 minutes. Played October 6—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

BIG BRAIN: THE: George E. Stone, Fay Wray—I would not like to commit myself by giving my personal opinion on this picture, but I was one of the poorest Saturday night receipts that I have had since the picture opened. It has not done for me. Running time, 75 minutes. Played October 6—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

DOUBLE HARNESS: Ann Harding, William Powell—A very well directed, and a rather unusual production. Although Powell is not popular, yet his voice records exceptionally well and his acting is good. Cannot say much for Miss Harding; she is not up to the standard of his acting. Recommended for all programmes rather than the rank and file. Running time, 75 min- utes. Played October 6—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

FLYING DEVILS: Arline Judge, Bruce Cabot—This picture did big business for it. It is not drawn out in any way; each foot of film means something. Had I known it to be as great as it is, I could have given it a much better business. Five per cent. So go after this one in a big way and then stand in the light as the celebrated patrons pass out. Running time, 63 minutes. Played October 6—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town and rural patronage.

INDA SPEAKS: Richard Halliburton—Was com- pelled to show this lemon on Saturday and was com- pelled to show it on Sunday. It's a poor picture without any kind of travelogue in churches free of charge, except for a few others. Played October 5, 6, 7, 9—Saturday and Sundays for weeks after. Don't play it, regardless of your box office. Played October 5—F. A. Vert, Opera House, Academy, S. C. Small town patronage.


PROFESSIONAL SWEETHEART: Ginger Rogers, Norvelle Payne.—It is a great picture to use to the exhibitor when he sees them all come out dissatisfied. Played October 5—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

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United Artists


ROMER EXPRESS: Esther Ralston, Conrad Veidt—A fine program picture and hard to understand. Our patrons did not know what it was all about. Acting was good. I rates.—Fred Silver, Silver
NAMES
in Short

NO COMPANY EVER IN ONE SEASON'S

Two Reels
STAR COMEDY SPECIALS
MUSICAL COMEDIES
ANDY CLYDE COMEDIES
MORAN & MACK COMEDIES
CORONET COMEDIES
FROLICS OF YOUTH
TOM HOWARD COMEDIES
MERMAID COMEDIES

Distributed in U.S.A. by FOX
Picked from the top ranks of the big hit names of radio, stage and screen... for your box-office... a brilliant array of names, never equalled in a program of comedy short features... splendid fulfillment of E. W. Hammons' promise of a line of comedies you can exploit with pride and profit.

features!

OFFERED YOU MORE COMEDIES • • •

One Reel
TERRY-TOONS
BABY BURLESKS
SONG HIT STORIES
THE TREASURE CHEST
AS A DOG THINKS
ROMANTIC JOURNEYS
BATTLE FOR LIFE
IT'S REAL SERVICE, SAYS RUSSELL DEW

They're all champions of "What the Picture Did for Me," those many exhibitors who send in their reports to this department, but generally they say it with the reports themselves. Occasionally, however, an exhibitor's enthusiasm is so unbridled that one may marvel why for example, the following from Russell C. Dew, manager of the Redeedy Motion Picture Company at Reedve, Va.:

"If you will look in your files a few years back, you will find that I was one who called your attention to the fact that 'What the Picture Did for Me' department was worth more than all of the Herald together to the little exhibitor, and I protested to you for cutting this department out. It did no good; you did cut it out, and I think that you found out that my judgment was right."

"Why, pray tell me, should not the exhibitor's tell each other what the picture did for them? Of all the things to be bad, this is real service and I am going to use it. I do play pictures governed, nearly entirely, by these reports and I find them the most accurate of all reports.

Of course, people do not go exactly by any one report, but, brother, when enough of the boys say lay off then one had better lay off, indeed. It is fair to everyone, Why should exhibitors play and pay for junk that the producers make—and God knows they have had a fling with junk! Yes, publish even the rankest ones reporting a rotten bow and also all the good ones too. That is the way for one to tell how to spend their money. Thank you for the kindness and I will report truthfully exactly what happens when I play a picture. That is all I want—a true report. I have sense enough not to bother with anyone's opinion of a whole company. I do not care what they say about the company. It's the one picture that they play; and the question is What Did the Picture Do for Me?"
MARX BROTHERS
in Paramount's
"DUCK SOUP"
Directed by LEO McCAREY

CAUGHT WITH HIS PANTS SHORT!
Like Napoleon at Waterloo, Groucho fails to protect his rear, and loses his seat as Dictator of Fredonia, in Paramount's battle of "Duck Soup."
WELCOME TO THE NEW CONTRIBUTORS

Out of the bundle of letters bringing this week's reports from everywhere, both good and bad, two or three have earned their bread, and have written articles or reports which we will be proud to have in our pages.

MOTION PICTURE HERALD Oct. 28, 1933

SKYSCRAPER SOULS: MGM, with Maurine O'Sullivan, Warren William—thought it a fine picture, though it didn't draw, as this high finance stuff does not interest our patrons. Running time, 90 minutes. Played June 11.

MUMMY, THE: Universal, with Boris Karloff, Zita Johann—One of the hits of the year, cleared everything. Running time, 75 minutes. Played June 16.


SIN OF MAMELON CLAUDET, THE: MGM, with Bert Lytell, Elissa Landi—The story, as usual, is a success; a good draw; will please everyone. Even people who don't like to shed tears liked it. Patrons who want to cry need not pay a bargain for their money. Running time, 75 minutes. Played July 2.

THIS MODERN AGE: MGM, with Joan Crawford—Crawford is always a good draw at this end. Good business. Running time, 75 minutes. Played June 20.

POLITICS: MGM, with Marie Dressler, Polly Moran—A good picture; please everyone. Marie allays fills our theatres. Running time, 75 minutes. Played July 2.

DELICIOUS: Fox, with Janet Gaynor, Charles Farrell—A fine musical; did please, although musicals generally are failures here; therefore, only average business. Running time, 90 minutes. Played July 16.


FAST LIFE: MGM, with William Haines, Mady Evans, Clift Edwards—Cast a big draw. A swell picture. They came to see it twice. The motorboat racing scenes are exciting. Running time, 85 minutes. Played July 18.

CLANCY OF THE MOUNTED: Universal Serial, with Tom Tyler—Did good business in the bigger places in the villages. This was the first talking serial which was exhibited in this country; in spite of this, no extra draw.

Donahue & Coe Take Over 21st Floor of Paramount

Donahue & Coe, Inc., advertising agency, have leased for a term of years the entire 21st floor of the Paramount Building. They will take occupancy early in November after the alterations have been completed. Their new quarters contain more than 10,000 square feet of floor space—more than double that which they have occupied during the last 10 years.

It is understood they are also considerably increasing their present personnel.

Forms Employee Association

Dick Kennedy, district manager of the Wilby circuit in Birmingham, Ala., is forming an organization for the improvement of cooperation between employer and employee, known as the Birmingham Theatre Employees Association, to consist of Wilby employees other than theatre managers.

Al Selig in Warner Post

Al Selig has been named as special exploitation man on the Warner advertising staff to handle "Footlight Parade" in Detroit and New York. The appointment was made by S. Charles Einfeld, advertising and publicity director.

Completes NRA Picture

John Henry McKee, formerly with William A. Brady, Charles Frohman, the Shuberts and other stage producers, has just completed the direction of an NRA production, "The New Deal in Living."
KATHARINE HEPBURN
RKO—Radio's electrifying personality who will soon be seen in
"LITTLE WOMEN"

GLAMOUR

that indescribable ... intangible ... incandescent glow without which no personality can capture popular imagination ...

Katharine Hepburn has it in magnificent degree ... It is the life-blood of the box-office ... food for showmen ...

And National Scene Trailers give it to you in every talking trailer because National Scene Trailers are made with actual scenes and actual dialogue from the picture itself ...

Samplevues of the glamorous ... shining box-office personalities that make the picture what it is ...

That's how

NATIONAL SCREEN SERVICE ★ ★ ★ ★

*sells the show with showmanship!
The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 198.—(A) Of what does R.C. (rubber covered) insulation consist? 
(B) Were you to receive some R.C. wire, and find upon starting to strip it to make a connection, the wire itself was just plain uncoated copper, what would you do and why? 
(C) When you see power line wires supported by two insulators in "series," what would you conclude? If there were four of them, what would you conclude? If six, what? If upon preparing to run some wires into conduit you found only weatherproof insulation wires available—no other could be had for days—you must use the circuit within a few hours—what would you do? Explain. 
(D) Under what conditions is it not permissible to use R.C. wire? 
(E) In what classes of work is it necessary to use R.C. wire?

**Answer to Question No. 189**

Bluebook School Question No. 189 conveys: 

Why is the neutral of an Edison three-wire system grounded? 

With a grounded three-wire system, will test lamp light when connected neutral-to-ground? 

Would it be possible to remove the neutral fuse of a three-wire circuit without interrupting or affecting the service of the circuit? 

What various devices may be used in testing for grounds? 

What is the really best testing tool and why? 

What is the most practical testing tool for projectionists? 

The following have made acceptable answers:


(A) In all the years this school has run—and it is no infant—this is the first example every one has answered any one question 100 per cent correct. Considerably in excess of 1,000 have said, "The Edison three-wire system is neutralized to prevent the possibility of charging the conduit at true-positive, true-negative voltage, usually 220." Of course, the answer varied considerably as to wording, but they all said really the same thing.

(B) G. Thompson says, "Naturally if the neutral is well grounded no current would flow through the test lamp, which shows high resistance. If the neutral were poorly grounded the test lamp might, under some conditions, light, but the neutral is always balanced to be well grounded. The answer to the question, as asked, then, is no."

(C) K. Dawling answers, "The neutral fuse of a three-wire system may be removed, but result will depend entirely on how well the circuit is balanced. If perfectly balanced, no difference will be noted in the brilliance of the lamps, but if not balanced, one set of lamps on one wire will be over-brilliant, while the other set will be correspondingly under-brilliant. It would make no difference in any 220-volt circuit that might be connected to the circuit."

(D) D. Danielson says, "Any device which will indicate current flow, it present, may be used to detect a ground—properly connected incandescent lamp, a voltmeter, a wattmeter, a bell and battery, a magneto operating a bell, a battery and wire to form spark gap, various test sets, a high-voltage transformer operating a bell or lamp, and so on through a fairly long list. Each must of course be used in accordance with the needs of the individual case."

(Brother Menette puts up a proposition that, with a little alteration, seems to be a good statement. What do you think about it? After naming a number of testing devices, he says, "I use a wire connected to the ground just as one would connect a testing lamp, except that it connects through a five-ampere fuse located in a cut-out box. If the fuse melts, there is of course a ground. I find it to be an excellent test."

This seems to have possibilities in certain directions, though the spark at make-and-break is the real ground indicator, rather than the fuse. Brother Menette, I think, does not really decide there is no ground unless the fuse melts. Many grounds have sufficient resistance to pass much less than even one amperes of current. It strikes me, though, that one might test with the spark and have the wire pass to ground through several fuses, say, a half-ampere, a one, two, three and five-ampere fuse mounted in boxes side by side, with S-P knife switches enabling one to use either one of them at will. Make test by spark through the five-ampere fuse, then cut down one by one until a fuse lets go. One would thus be able to ascertain almost the exact strength of the ground, which might be useful at times, though of course, no matter how weak it might be, any ground should be cleared up just as soon as possible. Probably few would care to go to all this trouble—installing all those fuses—but, anyhow, the possibility is interesting, though after all, probably the average man would prefer to wheelie the boss out of a small ammeter and connect the ground wire through it."

(E) S. Evans and C. Rau answer, "The magneto is really the best testing tool by reason of the high voltage it generates. It not only will show up ordinary grounds, but also those of high resistance."

(F) G. E. Doe answers, "It would be possible, I believe, to answer this one more than one way. However, while the test lamp is not the most effective testing tool, it is probably the most practical for the projectionist, for the reason that all its parts are available to any projectionist, therefore he need never be without a testing tool that is at least fairly efficient. My objection to the lamp is that it will not locate high resistance and therefore very small current flow leaks. The answer might hinge to a considerable extent upon just what you might mean when you say 'practical.' The thoroughly grounded wire (soldered to a gas or water pipe—it can be done) and spark test is more effective in a dark room than is a lamp, in that it will show up lower amperage leaks. The magneto is most 'practical' in that it will show up almost any leak, regardless how small. It would even show up a ground of such high resistance that 110 or even 220 volts would force no current through at all. The trouble with that, however, is that it might fool a good many men, since none but an expert would be able to locate such a ground, and the non-expert would be fooled into believing current leakage existed, where there really was none."

Every few days I receive a letter asking how to join the Bluebook School. Again therefore I say all you have to do to "join" is to answer the questions, place your name and the number of the question you are answering at the top of the first page, and send it to F. H. Richard-son, No. 3 Tudor Lane, Scarsdale, N. Y. There is nothing to pay and no conditions to be complied with, except that you either typewrite your answers or else write plainly. With such a mass of answers to read each week I cannot spend time deciphering scrawls.
SHE’LL DICTATE A BOX-OFFICE CLEAN-UP!

SHOWMENS PICTURES, INC.
D. J. MOUNTAN, PRES.

presents

“PUBLIC STENOGRAPHER”

with
LOLA LANE • WM. COLLIER, JR.
ESTHER MUIR-DUNCAN RENALDO-RICHARD TUCKER
BRYANT WASHBURN

DIRECTED BY LEW COLLINS • SUPERVISED BY AL ALT

11 More to Come

“THE BIG RACE”
A mile-a-minute action story of the sport of kings with
“BOOTS” MALLORY—JOHN DARROW—PAUL HURST—FRANKIE DARRO
Directed by FRED NEUMYER
From the story by Hugh Cunningham

“GOLDEN HEAD”
She was a blonde goddess with the heart of a devil—malevolent spirit of a gang of Parisian Apaches.

“ST. LOUIS WOMAN”
Rapid-fire drama of a chiselling charmer and a daredevil polo player.
By ELWOOD ULLMAN

“The Moth”
Hair-raising adventure and thrills against the background of the gay Mardi Gras celebration.
By RICHARD WILLIAMS

“WITHIN THE ROCK”
A strange marriage between a cultured society girl and a crude mountaineer, and its gripping aftermath.
By MARIE BXTON MARTIN

“UNLIMITED”
An ace detective and his female assistant play a daring game against the organized forces of the underworld.
By HERBERT PETERS

“SOULS IN PAWN”
A stark drama of a boy and girl cheated of the right to love by a sinister shadow from the past.
By BRUCE A. TRUMAN

“SPECIAL DUTY”
A poignant drama of filial love, a man’s honor and a woman who went the limit in fulfilling her desires.

3 TO BE ANNOUNCED

“PUBLIC STENOGRAPHER” NOW READY
For Immediate Release
A SCREENCRAFT PRODUCTION

SHOWMENS PICTURES, Inc. 723 SEVENTH AVENUE
NEW YORK CITY

Play Showmen’s Pictures for a Showman’s Profit!
Theatre receipts for the calendar week ended October 21, 1933, from 118 houses in 19 major cities of the country, aggregated $1,431,308, an increase of $5,970 over the total for the previous calendar week, ended October 14, when 121 theatres in 19 cities reported a total gross of $1,425,338.

(Tabulation covers period from January, 1932.)

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
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<tbody>
<tr>
<td>Boston</td>
<td>Picture</td>
<td>Gross</td>
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<tr>
<td>Boston</td>
<td>&quot;Charlie Chan's Greatest Case&quot; (Fox)</td>
<td>20,000</td>
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<tr>
<td>Fenway</td>
<td>&quot;Dead End&quot; (Fox) and &quot;Flaming Gold&quot; (Radio)</td>
<td>9,500</td>
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<tr>
<td>Keith's</td>
<td>&quot;The Power and the Glory&quot; (Fox)</td>
<td>20,000</td>
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<tr>
<td>Loew's State</td>
<td>&quot;Bambusshill&quot; (MG M)</td>
<td>19,000</td>
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<tr>
<td>Metropolitan</td>
<td>&quot;The Way to Love&quot; (Para.)</td>
<td>32,000</td>
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<tr>
<td>Paramount</td>
<td>&quot;Doctor Bill&quot; (Fox) and &quot;Flaming Gold&quot; (Radio)</td>
<td>10,000</td>
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<tr>
<td>Buffalo</td>
<td>&quot;My Weakness&quot; (Fox)</td>
<td>14,100</td>
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<tr>
<td>Century</td>
<td>&quot;Captured&quot; (W. B.)</td>
<td>5,500</td>
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<tr>
<td>Great Lakes</td>
<td>&quot;Golden Harvest&quot; (Para.)</td>
<td>5,300</td>
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<tr>
<td>Hippodrome</td>
<td>&quot;The Bowery&quot; (U. A.)</td>
<td>13,100</td>
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<tr>
<td>Hollywood</td>
<td>&quot;India Speaks&quot; (Radio)</td>
<td>7,000</td>
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<tr>
<td>Lafayette</td>
<td>&quot;Love, Honor and Oh, Baby!&quot; (U.)</td>
<td>6,700</td>
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<tr>
<td>Chicago</td>
<td>&quot;Broadway to Hollywood&quot; (MG M)</td>
<td>12,000</td>
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<tr>
<td>McVicker's</td>
<td>&quot;I'm No Angel&quot; (Para.)</td>
<td>40,000</td>
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<tr>
<td>Oriental</td>
<td>&quot;My Woman&quot; (Col.)</td>
<td>13,500</td>
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<tr>
<td>Palace</td>
<td>&quot;Charley Chan's Greatest Case&quot; (Fox)</td>
<td>9,500</td>
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<tr>
<td>Roosevelt</td>
<td>&quot;The Bowery&quot; (U. A.)</td>
<td>13,000</td>
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<tr>
<td>United Artists</td>
<td>&quot;Hearts of the World&quot; (RKO) and &quot;Heartbeat&quot; (Radio)</td>
<td>1,300</td>
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<tr>
<td>Cleveland</td>
<td>&quot;S. O. S. Iceberg&quot; (U.) and &quot;Love, Honor and Oh, Baby!&quot; (U.)</td>
<td>4,000</td>
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<tr>
<td>Allen</td>
<td>&quot;Obey the Law&quot; (Col.)</td>
<td>16,500</td>
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<td>Hippodrome</td>
<td>&quot;I'm No Angel&quot; (Para.)</td>
<td>24,500</td>
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<td>RKO Palace</td>
<td>&quot;Beauty for Sale&quot; (MG M) and &quot;Important Writters&quot; (Tower) (25c-40c)</td>
<td>4,100</td>
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<tr>
<td>Warner's Lake</td>
<td>&quot;India Necks&quot; (RKO) and &quot;Heartbeat&quot; (Radio) (6 days)</td>
<td>2,500</td>
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<tr>
<td>Denver</td>
<td>&quot;The Bowery&quot; (U. A.)</td>
<td>6,300</td>
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<tr>
<td>Aladdin</td>
<td>&quot;Too Much Harmony&quot; (Para.) (4 days)</td>
<td>5,000</td>
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<tr>
<td>Denham</td>
<td>&quot;To the Last Man&quot; (Para.)</td>
<td>4,000</td>
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<tr>
<td>Denver</td>
<td>&quot;The Bowery&quot; (U. A.)</td>
<td>9,000</td>
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<tr>
<td>Orpheum</td>
<td>&quot;The Power and the Glory&quot; (Fox)</td>
<td>14,000</td>
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<tr>
<td>Paramount</td>
<td>&quot;Stage Mother&quot; (MG M)</td>
<td>3,500</td>
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<tr>
<td>Detroit</td>
<td>&quot;Ann Vickers&quot; (Radio)</td>
<td>11,300</td>
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<tr>
<td>Downtown</td>
<td>&quot;Saturday's Millions&quot; (U.) (13c-90c)</td>
<td>10,100</td>
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<tr>
<td>Fisher</td>
<td>&quot;My Weakness&quot; (Fox)</td>
<td>15,400</td>
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<tr>
<td>Michigan</td>
<td>&quot;The Way to Love&quot; (Para.)</td>
<td>13,200</td>
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<tr>
<td>State</td>
<td>&quot;I'm No Angel&quot; (Para.) (2nd week)</td>
<td>13,500</td>
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<tr>
<td>United Artists</td>
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<td>&quot;I'm No Angel&quot; (Para.)</td>
<td>13,500</td>
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(Tabulation covers period from January, 1932.)
October

28,

MOTION PICTURE HERALD

1933

77

tTHEATCE l5ECEIf)TS~CCNT't)3
Week

Current

Theatres
Picture

Week

Previous

High and Low Gross

Gross

Picture

Gross

(Tabulation covers period from January,

tS33.)

30,800

"Dinner

at Eight" (MGM)
(6th week)
"Gold Diggers of 1933" (W.B.)....
(2nd week)

17,237

High 9-9 "Dinner at Eight"
r^w 4-1 "King Kong"
High 3-25 "42nd Street"
Low 4-15 "Grand Slam"

36.656
14,eOt
26,000
8,975

'The Power and the Glory" (Fox)

2,500

High

Low

10-7

6,500

High

8-19 "She Had to Say Yes"
3-4 "The Sign of the Cross"

7,000
2,000
12,0p0
2.500

10,000

High

Hollywood
Chinese

2,500

No Angel"

"I'm

(Para.)

Road"

25c-S5c

"Wild Boys

1,100

25c-40c

"Walls

2,800

2Sc-40c

"I'm

25c-40c

"One Man's Journey"

B. Hollywood 3,000

W.

S0c-$1.65

of

tlie

(F. N.).. 11,000

9,500

Indianapolis
Apollo
Circle

Gold" (Fox)

of

No Angel"

3,000

(Para.)

10,000

"Ann Vickers" (Radio)

Low

"State

2-18

Fair"

"My Weakness"
(2nd run)

3,300

Indiana

(Radio)

7,000

"Torch Singer" (Para.)

(25c-55c)

"The Bowery" (U. A.)

5,000

3,000

2Sc-40c

3,049

25c -40c

Midland

4,000

25c

Newman

2,000

25c-40c

"I'm

25c -40c

days and Sat. midnite show)
"The Power and the Glory" (Fox)

Palace

Low

(MGM)

"Night Flight"

6,000

High

Low

3-25 "Parachute Jumper"
6-10 "Below the Sea''
8-12 "Tugboat Annie"
7-22 "Storm at Daybreak"

15,000
3,500
11,000
3,500

Kansas City
Mainstreet

"The Mayor

(W.

of Hell"

B.)....

5,800

"The Bowery" (U.

20,000
A.)....
(7 days and Sat. midnite show)

No Angel"

17,500

(Para.)..._

(7

Uptown

2,000

2,250

"Ann Vickers" (Radio)
"Night

7,500

(MGM)..._

Flight"

(7 days and Sat. midnite show)
"Golden Harvest" (Para.)
(3 days)
"My Weakness" (Fox)

7-1

Low

5-20

High

1-7 "Strange Interlude"
4-15 "Perfect Understanding"....
10-21 "I'm No Angel"
5-27 "Picture Snatcher"
2-11 "State Fair"
7-1 "Lilly Turner"

2,500

High

Low

Low
3,500

Woman

High

14,700

High

Low

"The

Stole"

I

"Sweepings"

20,800
4,000
30,000
4,900

17,5W
2,800
7,000
1,600

Los Angeles
Criterion

1,610

25c-S5c

"The Masquerader" (U. A.)

Filmarte

850

40c-S0c

"Red Head" (H. Bregstein)

2,416

25c-55c

"My Weakness"

Los Angeles

.... 3,000

2,220

13,900

15c-25c

(MGM)

"Night Flight"

2,100

High

2,000

High

19,300

High

3,500

High

8-19 "Storm at Daybreak"
7-29 "The Devil's Brother"
9-23 "Red Head"
9-9 "The Rebel"
8-19 "Tugboat Annie"
3-11 "Dangerously Yours"
7-22 "Kiss of Araby" and

Low

9-2

Low

Low
Low

"This Thing Called Love" (Radio)

and "Jack-0-Lan(ern"
25c-35c

"Charlie Chan's Greatest Case"..
(Fox)

2,700

2Sc-40c

..

2,100

25c-40c

"The Bowery" (U. A.)

Downtown

3,400

25c-55c

RKO

3,596

25c-55c

4,800

15.500
5.200

"Curtain at Eight" (Majestic) and
"The Film Parade" (Blackton)

"Flaming Gold" (Radio) and
"The Good Companions" (Fox)

Way

"The

to

Love" (Para.)

for a Day" (Col.)
(2nd week)

"Lady

week)

(3rd

United Artists

3,800

R.)

(S.

"Tillie and Gus" (Para.)
(25c-40c)
"Lady for a Day" (Col.)

Paramount

B.

(Fox)

'The Masquerader" (U. A.)
(7th week)
"Red Head" (H. Bregstein)
(4th week)

(25c-40c)

Orpheum

W.

2,250

week)

(5th

Loew's State

1,950

week)

(8th

3,500

High

(F. N.)..

12,000

17.250

6,300

"Gold Diggers of 1933" (W. B.)..
(2nd week)

9-23

(since

11,000

Sept.)

"The

Devil's

Love" and "Before Dawn"
Low 10-7 "India Speaks" and
"Ladies Must Love"
High 1-7 "No Man of Her Own"
Low 3-18 "King of the Jungle"
High 1-7 "Animal Kingdom"

Low

9-30 "Brief

Moment"

High

10-21 "The
1-28 "Hello,

Bowery"
Everybody"

High

Low

6,200

j

"Important Witness" and
"Doubled and Redoubled"
in

21,000

Road"

of the

28,3.00
8,(j00
)

"Samarang"

Low
"Wild Boys

3,800
1,850
3,500
1,800

3-25 "42nd Street-"
8-19 "She Had to Say

/

2,200

|
/

4,850

(

\
|

3,350
30,000
10,000
11,600
1,700
21,000
3,900
19,000
9,000

Yes"

Minneapolis
25c-40c

"Broadway

1.238

20c -25c

"This

RKO

Orpheum.... 2,900

20c -40c

"My Woman"

(Col.)

"Savage Gold"

(S.

State

2.300

25c-40c

400

2Sc-75c

Lyric

World

to

(MGM)

3,500

"The Masquerader" (U. A.)

3,900

(Para.)

1,500

"Charlie Chan's Greatest Case"

1.500

and

5,0i0

"Ann Vickers"

(Radio)

6,000

(Para.)....

6.000

"Night Flight"

(MGM)

ti,COO

Hollywood"

1,640

Century

High

4-22

"Secrets"

Low
Day and Age"

(Fox)
R.)

Too Much Harmony"

'Fantegutten" "Norwegian)

1.20L'

week)

(2nd

"Fantegutten" (Norwegian)
(1st week)

1,200

3-11 "Secret of Madame Blanche"..
4-1 "20,000 Years in Sing Sing"..
Low 10-7 "Turn Back the Clock"
High 1-7 "Animal Kingdom"
Low 3-11 "Cynara"

High

High

Low

4-29
3-11

High

4-22

Low

10-14

"Cavalcade"

5,500
2,500
3,000
1.300
14,000
3,0(K)

8,000
3,500
2,400
1,200

"King of the Jungle"
"Be Mine Tonight"
"Fantegutten"

Montreal
Capitol

2,547

25c-60c

"Her

First

"Heroes

Mate" (U.) and

for Sale"

9,000

(F. N.)

"Torch Singer" (Para.) and
"Tomorrow at Seven" (Radio)

10,000

High

Imperial

Loew's
Palace

3,115

2,600

Princess

New

1,914

2.272

2Sc-60c

"Nu Comme Un Ver"

25t-75c

(2nd week)
"Doctor Bull" (Fox)

25c-85c
25c-60c

"Berkeley Square"

(French)..

2.000

13,000

(Fox)

"The Bowery" (U. A.) and
"Devil's Mate" (Monogram)

9.000
6,500

"Beauty

(French)

Sale"

(MGM)

12,000

"Too Much Harmony" (Para.)

Moment"

"Brief

2,400

week)
for

(Col.)

and

9.500
7.000

"The Narrow Comer" (W. B.)

(25c-75c)

"Rockabye" and

"The

Silver

1
f

Cord" and

Sweetheart" )
High 1-7 "Enlevez-Moi" and "Cain"..
Low 7-8 "Les Bleus d'Amour"

"The Mask of Fu Manchu"..
"Turn Back the Oock" and 1
"Emergency Call"
)
High 2-18 "The Sign of the Cross"..
High

1-21

Low

9-30

Low

10-21
1-7

12,500

\

"Berkelev Square"
High
"The Kid From Spain" and )
"Speed Demon"
j
Low 8-12 "Whoopee" and "Virtue"....

7,500
4,000
1,500
14,500
7,500
15,500
9.000
12,000
5,000

York

Aster

Cameo
Capitol

Gaiety

Hollywood
Mayfair

1.012

5Sc-$2.ao

549

25c- 40c

4,700

3Sc-$1.6S

"Dinner at Eight"
(8th week)
"S.

O.

S.

(MGM)

11,500

(U.)

3,924

Iceberg"

808

55c-$1.65

1,543

25c-85c

"Night Flight" (MGM)
(2nd week)
"Berkeley
Square" (Fox)
(5th week-11 days)
"Ever in My Heart" (W. B.)....

2,300

35c-85c

"Before

Dawn"

Palace

2,500

25c-75c

"Ann

Paramount

3,700

35c-99c

"I'm

Rialto

2,200

40c-65c

"My Woman"

(Radio)

"Dinner at Eight"
(7th week)

"My Weakness"

16.3-H

High

1,636

High

Low

Low

8,296

"Night Flight" (MGM)
(1st
week)
"Berkeley Square" (Fox)
(4th week)
"I Loved a Woman" (F. N.)

7,700

"The Good Companions"

28,500
10,100

52,506

High

S.OOO

High

Low
Low

7,939

High

7,500

High

10,26i

High

52.000

High

8,500

High

Low

Vickt-rs"

(Radio)

12,091

"Bureau

No Angel"

(Para.)

83,450

"Torch

(F.

(Col.)

(MGM)

(Fox)

(Fox)..

of Missing Persons"
N.)
Singer" (Para.)

Low
Low
Low

8,500

"Deluge" (Radio)

Low
RivoU

RKO
RKO

7-lS

"Professional

"Nu Comme Un Ver"
(1st

1-21

"Trailing the Killer"

Low

2.300

40c-85c

Music HaU

5^

35c-$1.65

Roxy

3,700

25c-55c

"The

Bowery" (U. A.)

(3rd week)
"Private Life of
(U. A.)

"Ann Vickers"
(4

Henry VIII"....
(Radio)

days)

"Big E.xecutive" (Para.)
(3

days)

26,695

"Tlie

Bowery"

(U.

A.)

39.000

(2nd week)
103.000
11.000

"Dr. Bull" (Fox)

65,014

"The Power and the Glory" (Fox)
(4

days)

"My Weakness"
(3

days)

(Fox)

10.732

9-2 "Dinner at Eight"
3-25 "The White Sister"
1-28 "Maedchen in Uniform"
8-5 "King of Jazz"
8-12 "Another Language"
9-30 "Solitaire Man"

21,000
14,559
9,200
1,064

4-1 "Cavalcade"
7-22
"Pilgrimage"
9-1 "Voltaire"
10-21 "Ever in
Heart"
1-7 "The Half Naked Truth"....
6-3
Strangers Marry"
2-4 "Animal Kingdom"
4-15 "Parole
Girl"
10-21 "I'm No Angel"

Mv

"When

2-4 "Hello, Everj-body"
5-20 "Forgotten Men"
4-15 "Destination Unknown"

and

64,000
21.210
13,500
10,000
25,868
8.296
24,750
4,900
16,150
4.500
83,450
15.600
22.500

|

"The Fighting President" )
5.800
10-7 "The Bowery"
45,000
Low 8-5 "The Rebel"
7,300
High 4-15 "Cavalcade"
107,761
I-X)w 6-17 "Ann Carver's Profession"..
44.938
High 1-7 "Animal Kingdom"
71,267
Low 7-1 "Adorable" and
High

"Supernatural"

]

)

7,S92


### THEATRE RECEIPTS—CONTD

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Picture</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>New York (Continued)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roxey</td>
<td>6:30</td>
<td>25c-55c</td>
<td>&quot;Saturday’s Millions&quot; (U.)</td>
<td>21,500</td>
</tr>
<tr>
<td>Strand</td>
<td>5:00</td>
<td>25c-51.75</td>
<td>&quot;Footlight Parade&quot; (W. B.)</td>
<td>36,907</td>
</tr>
<tr>
<td>Oklahoma City</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capitol</td>
<td>1:20</td>
<td>10c-41c</td>
<td>&quot;Broadway to Hollywood&quot; (MG M)</td>
<td>3,000</td>
</tr>
<tr>
<td>Criterion</td>
<td>1:20</td>
<td>10c-56c</td>
<td>&quot;An Vickers&quot; (Radio)</td>
<td>5,200</td>
</tr>
<tr>
<td>Liberty</td>
<td>1:50</td>
<td>10c-36c</td>
<td>&quot;Tzarun the Fearless&quot; (Principal)</td>
<td>1,800</td>
</tr>
<tr>
<td>World</td>
<td>2:50</td>
<td>25c-35c</td>
<td>&quot;Charlie Chan's Greatest Case&quot; (Fox) and &quot;Flinrgame&quot; (Fox)</td>
<td>1,300</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;Brief Moment&quot; (Col.)</td>
<td>1,600</td>
</tr>
<tr>
<td>Omaha</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brandsel</td>
<td>1:30</td>
<td>25c-35c</td>
<td>&quot;Bed of Roses&quot; (Radio)</td>
<td>5,000</td>
</tr>
<tr>
<td>Orpheum</td>
<td>3:00</td>
<td>25c-60c</td>
<td>&quot;My Weakness&quot; (Fox) and &quot;Heroes for Sale&quot; (F. N.)</td>
<td>7,250</td>
</tr>
<tr>
<td>Paramount</td>
<td>2:50</td>
<td>25c-50c</td>
<td>&quot;I'm No Angel&quot; (Para.)</td>
<td>12,000</td>
</tr>
<tr>
<td>World</td>
<td>2:50</td>
<td>25c-35c</td>
<td>&quot;Charlie Chan's Greatest Case&quot; (Fox) and &quot;Tzarun the Fearless&quot; (Principal)</td>
<td>5,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;Saturday's Millions&quot; (U.) and &quot;Ladies Must Love&quot; (U.)</td>
<td>4,750</td>
</tr>
<tr>
<td>Philadelphia</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aldine</td>
<td>1:30</td>
<td>40c-55c</td>
<td>&quot;The Bowery&quot; (U. A.)</td>
<td>12,000</td>
</tr>
<tr>
<td>Arcadia</td>
<td>6:00</td>
<td>25c-10c</td>
<td>&quot;Horse Feather&quot; (Para.)</td>
<td>600</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;This Day and Age&quot; (Para.)</td>
<td>850</td>
</tr>
<tr>
<td>Boyd</td>
<td>2:40</td>
<td>40c-65c</td>
<td>&quot;An Vickers&quot; (Radio)</td>
<td>10,000</td>
</tr>
<tr>
<td>Earle</td>
<td>2:00</td>
<td>40c-65c</td>
<td>&quot;Too Much Harmony&quot; (Para.)</td>
<td>15,000</td>
</tr>
<tr>
<td>Fox</td>
<td>5:00</td>
<td>35c-75c</td>
<td>&quot;Worried Woman in Paris&quot; (Fox) and &quot;Lady for a Day&quot; (Col.)</td>
<td>5,000</td>
</tr>
<tr>
<td>Karlston</td>
<td>1:00</td>
<td>30c-30c</td>
<td>&quot;Too Much Harmony&quot; (Para.)</td>
<td>15,000</td>
</tr>
<tr>
<td>Keith's</td>
<td>2:00</td>
<td>25c-40c</td>
<td>&quot;Charlie Chan's Greatest Case&quot;</td>
<td>2,000</td>
</tr>
<tr>
<td>Locust</td>
<td>1:30</td>
<td>5c-$1.65</td>
<td>&quot;Berkeley Square&quot; (Fox)</td>
<td>7,000</td>
</tr>
<tr>
<td>Stanley</td>
<td>3:50</td>
<td>40c-75c</td>
<td>&quot;Stage Mother&quot; (MG M)</td>
<td>16,000</td>
</tr>
<tr>
<td>Stanton</td>
<td>1:20</td>
<td>30c-55c</td>
<td>&quot;Wild Boys of the Road&quot; (F. N.)</td>
<td>7,000</td>
</tr>
<tr>
<td>Portland, Ore.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Broadway</td>
<td>1:92</td>
<td>25c-40c</td>
<td>&quot;Beauty for Sale&quot; (MG M)</td>
<td>5,500</td>
</tr>
<tr>
<td>Liberty</td>
<td>1:00</td>
<td>25c-40c</td>
<td>&quot;Too Much Harmony&quot; (Para.)</td>
<td>2,500</td>
</tr>
<tr>
<td>Music Box</td>
<td>3:00</td>
<td>25c-49c</td>
<td>&quot;Love, Honor and Oh, Baby!&quot; (U.)</td>
<td>3,800</td>
</tr>
<tr>
<td>Oriental</td>
<td>2:05</td>
<td>25c-35c</td>
<td>&quot;Midshipman Jack&quot; (Radio)</td>
<td>2,500</td>
</tr>
<tr>
<td>Playhouse</td>
<td>1:00</td>
<td>55c-$1.65</td>
<td>&quot;Silk Express&quot; (W. B.)</td>
<td>3,000</td>
</tr>
<tr>
<td>United Artists</td>
<td>9:45</td>
<td>25c-40c</td>
<td>&quot;Night Flight&quot; (MG M) (2nd week)</td>
<td>5,000</td>
</tr>
<tr>
<td>San Francisco</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>El Capiton</td>
<td>2:00</td>
<td>10c-40c</td>
<td>&quot;Paddy, the Next Best Thing&quot;</td>
<td>9,000</td>
</tr>
<tr>
<td>Embassy</td>
<td>1:30</td>
<td>30c-50c</td>
<td>&quot;Broadway to Hollywood&quot; (MG M)</td>
<td>3,000</td>
</tr>
<tr>
<td>Fox</td>
<td>4:00</td>
<td>10c-35c</td>
<td>&quot;Curtain at Eight&quot; (Majestic) (1st week)</td>
<td>8,000</td>
</tr>
<tr>
<td>Golden Gate</td>
<td>2:00</td>
<td>25c-65c</td>
<td>&quot;My Woman&quot; (Col.)</td>
<td>8,000</td>
</tr>
<tr>
<td>Orpheum</td>
<td>3:00</td>
<td>15c-40c</td>
<td>&quot;Saturday's Millions&quot; (U.)</td>
<td>10,750</td>
</tr>
<tr>
<td>Paramount</td>
<td>2:50</td>
<td>25c-75c</td>
<td>&quot;The Way to Love&quot; (Para.)</td>
<td>15,000</td>
</tr>
<tr>
<td>St. Francis</td>
<td>1:45</td>
<td>25c-50c</td>
<td>&quot;Walls of Gold&quot; (Fox) and &quot;Golden Harvest&quot; (Para.)</td>
<td>5,000</td>
</tr>
<tr>
<td>United Artists</td>
<td>1:20</td>
<td>25c-95c</td>
<td>&quot;The Bowery&quot; (U. A.)</td>
<td>11,500</td>
</tr>
<tr>
<td>Warfield</td>
<td>2:00</td>
<td>25c-90c</td>
<td>&quot;Bombshell&quot; (MG M)</td>
<td>16,000</td>
</tr>
<tr>
<td>Seattle</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blue Mouse</td>
<td>9:50</td>
<td>25c-55c</td>
<td>&quot;Ann Vickers&quot; (Radio)</td>
<td>3,500</td>
</tr>
<tr>
<td>Fifth Avenue</td>
<td>2:75</td>
<td>25c-55c</td>
<td>&quot;Emperor Jones&quot; (U. A.)</td>
<td>5,200</td>
</tr>
<tr>
<td>Liberty</td>
<td>2:00</td>
<td>16c-25c</td>
<td>&quot;Curtain at Eight&quot; (Majestic)</td>
<td>4,250</td>
</tr>
<tr>
<td>Metropolitan</td>
<td>1:00</td>
<td>75c-$1.65</td>
<td>&quot;Dinner at Eight&quot; (Majestic)</td>
<td>5,000</td>
</tr>
<tr>
<td>Music Box</td>
<td>9:50</td>
<td>25c-55c</td>
<td>&quot;The Bowery&quot; (U. A.)</td>
<td>6,000</td>
</tr>
<tr>
<td>Orpheum</td>
<td>2:50</td>
<td>25c-55c</td>
<td>&quot;Worried Woman in Paris&quot; (Fox)</td>
<td>9,000</td>
</tr>
<tr>
<td>Paramount</td>
<td>3:05</td>
<td>25c-55c</td>
<td>&quot;Solid Gold&quot; (MG M)</td>
<td>2,500</td>
</tr>
<tr>
<td>Berkeley Square</td>
<td>2:00</td>
<td>25c-75c</td>
<td>&quot;Dinner at Eight&quot; (MG M)</td>
<td>5,000</td>
</tr>
<tr>
<td>Roxy</td>
<td>2:75</td>
<td>25c-50c</td>
<td>&quot;Saturday’s Millions&quot; (U.)</td>
<td>6,000</td>
</tr>
</tbody>
</table>

**High and Low Gross** (Tabulation covers period from January, 1933.)

- High 1-7: "She Was a Mod"...
- Low 1-8: "All God's Chillun Got Wings"...
- High 8-2: "Gold Diggers of 1933"...
- Low 8-3: "Red Dust"...
- High 8-4: "The Blue Angel"...
- Low 8-5: "Lady in the Dark"...
- High 8-6: "The Thin Man"...
- Low 8-7: "The Four Horsemen"...

**Other**

- High 6-24: "I Love You Wednesday"...
- Low 6-25: "The Little Giant"...
- High 7-30: "The Little Giant"...
- Low 7-25: "The Little Giant"...
- High 8-1: "The Little Giant"...
- Low 8-2: "The Little Giant"...
WORDS TO HEED

What with repeal around the corner and Uncle Sam putting a lot of bad boys into federal jails, it looks like slim pickin' for the professional reformer who, for the past decade, has waxed fat and saucy on the profits obtained from regimenting the country's morals. Now accustomed to this good living, the "career" bluenose will not give up without a struggle, and casts about for something into which to sink hungry teeth.

Always temptingly conspicuous, the motion picture industry has for the most part withstood the battering of reform broadsides, but eternal vigilance must be observed to guard against further invasion. Therefore Martin Quigley's words of warning on questionable advertising, uttered at a recent meeting of the AMPA, can not be disregarded. Obvious is the danger of leaving any openings through which the bluenose gentry may wiggle into the green grass of the industry's pastures.

The responsibility of adequate defense, however, does not rest upon any single shoulder. Everyone concerned with the making and placing of picture advertising, including the manager in the field, must join in presenting the strongest front to discourage attacks of this persistent foe.

More now than ever, the keenest of judgment must be exercised in turning out art and copy that will leave no rough edges upon which can be sharpened the ever ready bayonets of predatory reformers.

IN WASHINGTON

Following our procedure of making trips into the field whenever time allows, your chairman spent a highly enjoyable weekend with a flock of the enthusiastic Round Tablers in and about the Capital City who, as busy as they were, let nothing stand in their way to make us at home. And what further impressed us was the note of sincere welcome in the reception accorded patrons at all theatres we visited.

Of course, one might say that with the class of residents there, and the certainty of government payrolls, Washington theatremen can well afford to play the smiling host. From personal observation, however, we feel that the same courtesy and consideration would be extended irrespective of business conditions, with which thought satisfied groups of theatregoing Capital-ites evidently concur. Smart showmen have long since discovered there is no box-office substitute for good manners, and Washington is a spot where this is being proven daily.

We are glad we went; we were sorry to leave. More about the journey is chronicled otherwise in this section; and to those who helped make our stay so pleasant, our deep-felt thanks—and see you soon again.

A CHALLENGE

Announcement of the various new products in the preceding pages of this issue is at once a challenge to superior showmanship as well as a harbinger of new hope. No new season in the past few years has given theatremen so much cause for optimism, so much reason to expect greater days. Already, the box offices of the land are responding joyously to the first of the new season's releases, but note that these attractions have provided plenty of money exploitation angles which have aided immeasurably in piling up unprecedented grosses.

Many of the coming productions will do well, but they will do much better if advantage is taken of their many exploitation possibilities. Producers who have answered the nationwide cry for pictures with strong box-office angles have every right to expect the highest endorsement in the form of better grosses from showmen who are to benefit from the new deal.

THAT DAY OFF

Whether or not Washington has indicated the way, we are pleased to note a slight bull market on managers' days off, reports coming to our eager ears of the adoption of this sensible procedure by certain circuit heads previously agin' it. Of all the astonishing phenomena which set showbusiness apart, nothing is more fantastic than the infantile conviction that a manager continuously in harness will turn out more work.

It is hard to believe that shrewd, practical exhibitors can fail to observe the financial weaknesses of the seven-day working week, purely from a box-office angle if disregarding all else. A rested, healthy manager means more profit to his employer. That's a cinch, and those who figure differently are untutored in the fundamentals of human endeavor.

Unequivocally we stand firmly for a day off a week for every manager, and we intend to keep firing both barrels at every legitimate target until the goal is reached.
SHOWMEN'S LOBBY LAFFS!

15,000 Kids Attend
McGee's Free Show

A free show, consisting of cartoon shorts, held at the City Coliseum and attended by over 15,000 children, marked the high light of the drive put on by Pat McGee of Regal Theatres, Oklahoma City (Okla.), to call attention to his coming attractions, as reported to the Managers' Round Table by Manager Frank McCabe of the Criterion Theatre.

Realizing the good will possibilities of this showing, the two leading newspapers cooperated enthusiastically, so much so, that these newspapers ran more page stories than have ever been given any theatre in that city. For a week in advance the theatre obtained two columns, page one breaks on the big party besides additional publicity on the coming new releases. A number of five and six column cuts were also run, and on the day of the show the morning paper ran a streamer box above the masthead.

But this wasn't all, for the evening paper illustrated its account of the big party with a front page six column photo of the children at the Coliseum, and on the following day the morning paper came across with another three column crowd shot besides a lengthy story.

There is no estimating the good will value of McGee's party, for not only were these thousands of children sent away singing the praises of the theatre, but through this volume of publicity, every potential theatre patron got a grand earful about the coming attractions. This is an instance of absolute 100 per cent newspaper cooperation, which of course reacted as favorably to the paper.

It should go over as successfully in almost any other location, and Pat McGee or Frank McCabe, no doubt, will be willing to forward further details on the "how" of putting this over to those interested in doing likewise.

SELLING THE SHORT

Grid Stuff Big In
Buffalo Campaign

Inaugurating the pigskin season appropriately enough with Universal's "Saturday's Millions," Manager A. G. Hyman and Publicity Director Dick Walsh, New Lafay-ette Theatre, Buffalo, N. Y., put over a football campaign that must have made everyone in town box office, as well as gridiron conscious. As the picture was made from a Saturday Evening Post story, all newsdealers and local junior Post salesmen were contacted. Every dealer displayed a special one sheet card with copy that read—"You've read the story in the Saturday Evening Post. Now see it on the screen, etc." and half sheet cards with the copy were attached to the boys' magazine car-

iers (see photo), who also distributed theatre inserts plugging the picture.

As the picture was run during the World Series, a clever rain check was distributed to the crowds witnessing the games on a newspaper "playagraph" board, which stated that in event of rain between the hours of two and four in Buffalo during the series, the check and 15 cents would admit holder to the picture. Also simulated was a football ticket in which the names of the teams in the picture, title, cast and theatre were mentioned, with copy on the perforated ticket stub stating that the conveniences of a 20-yard line field box could be obtained at regular theatre prices, this set up of course so that "field box" and "$50" stood out most prominently.

Another gag that brought attention was a telegram signed by Ernie Nevers, the famous football star, and sent to every football coach and physical training teacher, plugging the picture and requesting that the receiver advise students of the date, in return for this courtesy, the wire when presented at the box office would be good for two admissions on the opening day. Also different, was the printing of the usual courtesy pass, three times the usual size, and this because it was unusual caused a lot of favorable buzzing.

The above were the outstanding slants of what appears to be a very effective campaign. From the number of stunts and their magnitude, Hyman and Walsh are awarded one extra bow for their splendid efforts.

On another page of this section will be found a football article in which is incorporated some of the above gags, as well as others that have helped to bring in extra admissions. Further gridiron tie-up ideas will be published as received.
First came "SORRELL & SON" Then "THE CHAMP" and NOW

"WORTHY OF THE LABEL OF ANY MAJOR PRODUCER"
Associated Publications

PICTURES TELL THE STORY...

COMING!
"16 FATHOMS DEEP" with CREIGHTON CHANEY & SALLY O'NEIL
"BORN TOUGH" starring RAY WALKER with Virginia Cherrill & Geo. E. Stone
"WOMAN'S MAN" by ADELA ROGERS ST. JOHN
"JANE EYRE" by CHARLOTTE BRONTE
"MANHATTAN LOVE SONG" based on CORNELL WOOLRICH'S novel

Presented by
MONOGRAM PICTURES
From the story by OLGA PRINTZLAU
Directed by ROBERT VIGNOLA
Supervised by BEN VERSCHLEISER

37 MONOGRAM EXCHANGES TO SERVE YOU
Advance Giant Sign Advertises "Parade"

Believing in seizing time by the forelock, as the old saying goes, Manager Howard Waugh, Warner Theatre, Memphis, Tenn., started his plugging on "Footlight Parade" sufficiently in advance to create plenty of extra interest in the date, his outstanding "bookkeeper" being a giant sign on the theatre building, the letters seven feet high. The accompanying photo gives you an idea of the flash which aroused sufficient curiosity to bring forth comment in local papers.

Another slightly different advance idea took the form of a bookmark recommending certain books on various phases of screen history, art and personalities. Attached was a photo of Dick Powell and a plug for the showing, the marker being placed in every outgoing book for weeks ahead at the library with whom Howard made the tieup. These ideas no doubt contributed in correlating the expected grosses on the recent run.

On his "Captured" campaign, Waugh effected hook-ins with his two leading papers, one carrying the press book illustrated six-day fictionization, and the other going for the jumbled star picture contest, in which hundreds of answers were received. Incidentally, the winning entry was in the form of an overlapping NRA banner, in three colors, with each contest picture on a differently colored sheet.

Howard also used half-sheets in his street cars with "ride street car to Warners'" copy, snipped a lot of catchy type one-sheets, planted ads in hotel menus, and, in addition, utilized his regular advertising channels to round out this effective campaign.

Bliss Builds Kid Business With Club

Exploiting neighborhood theatres in thickly congested and highly competitive sections of the big cities requires a lot of ingenuity, especially where the advertising budget is strictly limited. Such an instance is the Boston Road Theatre in the Bronx section of New York, where Manager Maurice bliss has just successfully completed an introductory campaign for his serial showings of "Tarzan, the Fearless."

Maurice wisely aimed his ammunition at the kids whose patronage he had lost some time previous to another house offering better price inducements. He formed a Tarzan club, issuing the usual membership card and offered a coloring book or picture puzzle set free to those who attended each Saturday when a new chapter was shown, attendance being proven by cards punched at the door.

Besides Tarzan cut-outs and banners, lobby cards were used to ballyhoo the club with samples of the coloring book and puzzle set attached. Bliss reports a very encouraging initial attendance of over 2,000 youngsters with a further prospect of at least 75 per cent of this attendance on succeeding Saturdays.

Newspapers being unavailable, Maurice gets out a nice four-page coated stock, program, five by eight inches. On stage attractions, he puts out varicolored heralds which are distributed from house to house. The problems that beset these neighborhood house managers and the manner in which they are solved, should make interesting reading. In the near future, we hope to have an article from Bliss on this subject.

Goldstein's Hollywood Opening for "Henry VIII"

BOSTON -- Hollywood went to Hollywood for the premiere of "The Private Life of Henry VIII" at the RKO Keith, the campaign being whammed over by publicity head Jack Goldstein, who dig up all the necessary props, such as giant lights across the street on canned trucks, wires from the stars in lobby displays, formal turnout of many of the city's big shots, and other necessary gags.

Jack put on a special preview for the society, drama, sport and picture editors of all papers the night before, and reapd a nice harvest of quotes and stories the day before his date. One paper went for the press book beard contest, passes given for the names of six bearded persons, and in another daily Goldstein planted a full page in colors on the work of most notorious lovers, with Henry, of course, and the theatre getting a sweet break.

Plugs "Footlight" With Pledged Hits

Below is an illustration of Frank La Falce's certified big lights, a copy of in the Pressbook, a page of displays being planted in the lobbies of Warner's Earle and Metropolitan Theatres, Washington, D. C. The center of the flash is a cutout of a "Footlight Parade" six sheets, placed against a mirror and background, around which are stills of stars of coming attractions. Frank's work brought plenty of nice comment from the throngs of patrons who stopped to take a peek.

And speaking of lobby-stoppers, we want to say a word for the animated displays at the Metropolitan, where La Falce and Manager Walter Morris are doing some fancy work. They have a honey on "Footlight Parade" which we will have them describe in an early issue.

Woodin Organizes 120 Piece Boy Band

There is plenty of good publicity to be obtained by the formation and sponsorship of a children's band, and this is amply proven by the organization fostered by Larry Woodin, head manager of the Theatre, Wellsboro, Pa., who is responsible for one of the finest musical ensembles of its kind, and is now forming another like group.

His last band comprises 120 boy musicians who are being taught to play in the comparatively short period of 12 weeks, many of whom could not play a note before. One hour practice periods were held after school each day, and each player was supplied with the necessary musical instrument through arrangements made with Larry.

In return for his labors, Woodin has the consent of his young bandmen to play for him whenever required, such as stage concerts, street parades, of course, when the boys play away from the theatre, all accompanying publicity includes mention of their source.

That the publicity results are worthwhile is indicated by a five-column newspaper cut and story which details the story of the band formation and the work Larry did to develop its present perfection. Woodin, of course, has a music education and has had years of experience in military band work, thus being able to do his own teaching.

Certainly sounds like a honey for a permanent good will and box office stunt which other managers might consider, and although few managers may be qualified as Woodin to give the actual instruction, there should be some way of tying up with local music teachers. No doubt, Larry will be glad to furnish further details to those interested.

Ties In Picture To Football Games

From Cleveland, Ohio, where lots of that zigzag football orientation occurred, came Round Tabler Jack Lykes, skipper of Loew's Stillman, who seized upon the opening of the football season to publicize "This Day and Age" at six high school games taking place on the opening day of the picture.

Jack's idea was a small four-page inexpensive folder, tying in the games to the date, the inside of the folder given over to copy stressing that over 500 Los Angeles high school and junior college students took part in the picture, the plug going on to tie in the theatre and youthful stars, mentioning the fact that the football game was played by a recent high school graduate. On the back page the title was hooked in to high school clothing styles to advertise the stock which came in on the stunt by paying for half the cost.

On a recent showing of the Paramount short "Captain Henry's Radio Show," Lykes made a hook up with Maxwell House Coffee, which came and were served free to all patrons, all expenses, including the serving, being paid for by the radio sponsors.

A lobby-guessing contest on how many beans in a bowl ran for a week and Jack reports over 2,000 answers for the prizes, which included fur coats, fur coat remodeling and cleaning, the forerunner who undertook all the expenses being satisfied with the names and addresses of those who entered the contest.

Washington Lobby Display

October 28, 1933.
ABOUT THEATRE POSTER ART

Well Known Wisconsin Artist
Gives Suggestions on Proper
Mediums to Create Atmosphere
by DONALD EDWIN ANDORFER
Strand Theatre, Whitewater, Wis.

I believe a theatre poster artist should endeavor to inject variety into his work. Many artists develop a certain degree of efficiency in color or tempera work and are content to paint all their posters in this medium with about the same style of lettering on each. Personally, I like to see each poster a different creation with some particular appeal expressive of the character or story in the picture advertised.

We are all familiar with the general practice of portraying the character of a mystery play in green colors. As well as using green colors the artist should be able to draw the head in any light, i.e.: instead of merely copying the star’s head from a photograph and reproducing it in the same identical lights and shadows he should be able to change the lighting in the poster to suggest a sinister and creepy atmosphere. One method which is excellent is to have the light reflect on the face from below; this gives a weird appearance which is very desirable.

In addition to using suggestive colors and lighting the lettering must be considered. This ought to be of an odd proportion, preferably high and narrow and sans serif. The lettering may be painted green also or in some complement in a very high tint. The entire poster should be done in a smooth poster technique. In a poster with feminine appeal there is nothing quite as attractive as pastels. The head should be done in natural colors with few shadows and soft highlights. The lettering should be in a graceful Roman or Italic and all colors should be light in tone. Pastels have an unusual softness which is impossible to attain with any other medium.

In designing a poster advertising a modern sophisticated drama the colors to suggest such an atmosphere are black, white and gray or silver. In drawing the heads an excellent medium to use is charcoal or pencil, also a modernistic layout is preferable, something different, such as laying out the entire poster at a slight angle rather than perpendicular. Lettering should be modernistic.

For musical pictures we may use metallics freely. In a poster of this type it is not necessary to portray any one star; in fact, any design that has color, gaiety and snap to it is preferable. Dancing girls, balloons, metallic notes in an all over pattern, all these tend to create an atmosphere of pleasure and gaiety. The lettering should be of a frivolous but legible design.

In designing a poster on a humorous picture I like to follow the technique of a cartoonist. The whole design should be drawn in pen and ink in an odd layout. Lettering in this case should be of an elliptical shape, much like that used by cartoonists in headings and should be jumbled, one letter overlapping the next, and so on.

On a spectacular picture I suggest the use of oils. There is no medium that so much suggests quality as oil colors with the lettering in a classical Roman or an Old English text.

To create each poster with a particular appeal makes for variety in theatre art which keeps the patron watching for each new poster which packs a sales punch all its own. There is nothing attractive in monotony and a poster soon loses its sales appeal if surrounded by other posters in exactly the same technique and layout. The theatre artist of today should be versatile and do his utmost to create posters with sales appeal that is “different.”

Following are a few economy hints: To create each poster different from the other does not necessarily incur great expense. For instance, I find that for posters in oil colors oil wallboard coated with a thin size serves excellently in place of canvas or academy board. For charcoal posters wallboard coated with alabastine will serve the purpose, as this can be washed and reused several times. For pencil portraits I use ordinary inexpensive kid bristol board. The slight grain of the kid finish takes pencil wonderfully.

Blumberg Clicks With "Missing" Lobby

In our story in this issue on Joe Feldman’s “Missing Persons” campaign at the Stanley, Pittsburg, Pa., we mentioned that the gagged girl lobby stunt was worthy of duplication and expected that it would be put over in other spots. And sure enough, in comes a swell shot of the gag from Irving Blumberg, skipper of the Philadelphia Stanton, as can be noted from the accompanying photo.

This was one of the gags that stood up alongside of the other effective ideas Irv had working, one especially that had the folks talking being a direct tie-up with the police department, in which Blumberg obtained the pictures and names of local missing persons and flashed these on the screen, tying them in with the picture.

Another crowd-stopper was the placing of a finger printing outfit in the lobby with copy inviting mothers to avail themselves of free finger and foot prints of their children. The apparatus was borrowed from the police, with one of the experts from the department on hand to supervise the actual printing. One of the papers ran a shot of the stunt, while the others came in with news stories, all crediting the theatre.

Special four page tabloids, containing pictures of the local missing, the special press book feature story and theatre ads were distributed, “missing” window cards containing pictures of Bette Davis and tie up copy were planted in windows, as were the half sheet pictorial news flashes with scenes from the picture.

Blumberg also used some of the successful lobby gags from the New York Strand engagement which, with the rest of his campaign, brought in a highly deserved and satisfactory gross.

Free Beer Protest Tilts Box Office Take

A friendly objection from his local ministerial union to the serving of free beer in the lobby on the showing of “Moonlight and Pretzels” at the Fox-Sequoia Theatre, Redwood City, Cal., brought forth a flock of newspaper publicity that did plenty to help Manager Thomas J. Kane jam his house.

In a telegram to Tom from the ministers, carried in full in the papers, reference was made to the growing place the Sequoia has in the entertainment life of the city, stressing the fact that the no-beer suggestion was made in the spirit of friendship. Kane’s answer, in a published interview, was very diplomatic, at the same time bringing in the picture and theatre for a strong plug.

Naturally, this all smoked up a lot of business besides customers for the free brew, as can be observed in the shot above. In which the genial Tom can be distinguished in the left foreground, being the gent with the mustache, and from his expression, not displeased with the reception he has idea received from the celebrating customers.

Incidentally, to show his sportsmanship, Kane loaned a piano and a lot of spots to one of the protesting ministers who was putting on a free show against the theatre.
Encouraged by the tremendous success of our production, "Be Mine Tonight," Gaumont-British Picture Corporation of America has selected "Waltz Time" as the initial production the company will distribute direct to theatres, marking the debut of the company as a national distributor. We feel the picture is a worthy one to launch the company on this new departure.

Just completed three big weeks at the Little Carnegie Playhouse, N. Y.

Book direct from

Gaumont British
Picture Corporation of America

226 W. 42nd St., New York
Telephone WIsconsin 7-1756
WEDDIN' BELLS

A card from Asheville gives us the glad news that Round Tabler Sonny Shepherd, skipper of the Mayfair Theatre, Miami, Fla., and his fiancée, the former Rosalie Ewing, are now honeymooning. Sonny is to be congratulated on his good fortune, and Rosalie also rates a bow for having the courage to marry into showbusiness. They’re both aces, and we all wish them the very best of the very best.

Boston Also Goes For "Bowery" Party

The old fashioned costume party angle continues to remain one of the high lights of "The Bowery" campaigns, being also used by Manager Joe DiPesa in advance of the date at Loew's State, Boston, Mass...where it took the form of a Bowery waltz contest, staged at one of the leading ball-rooms. Entrants were requested of course to come in costume, where cash prizes as well as theatre admissions were awarded the winners. The event was publicized by the dance operators and the ballroom generously decorated in advance with one sheets, stills and other theatre advertising.

Newspaper cooperation included the story's serialization in one paper and the special display of old fashioned photos in the picture section of another daily, which in addition hooked in on a special newsboy party. A radio tie in was also made for a Bowery program consisting of the songs of that period, the theatre and attraction being mentioned during the broadcast.

Displays were set in all windows of a number of chain men's hat stores, with the latest styles in derbies contrasting those worn during the days of the picture, and further attention was called to the idea with window strips at each location.

A street bally consisted of Bowery-costumed boy and girl in an old fashioned cab which paraded the principal streets of the city, and to further carry out the atmosphere, the simulated pink Police Gazette tabloids were distributed from all barber shops, the entire campaign effectually selling the colored background of the picture as well as the intriguing title and the well known stars.

Round Table Club

WEDDING GAME

Davis Turns Out Effective Front

Probably and rightly so, C. W. Davis, one of the Club's oldest members, sends us a shot of the front of his new theatre, "The Rockingham," in which you will notice none other than "C. W." himself, that he manages in addition to the Broadway Theatre, Reidsville, N. C. The new house has a capacity of 620 seats, and to judge from the appearance of the general exterior, the inside must be as comfortable and well-appointed.

On "Gold Diggers," Davis built two three-panel hinged boards which were decorated with the girl posters, the box office panels and play house with stills, all of which were personally painted by this practical manager. Lighting included a flood light on top of the marquee in addition to 100 watt blues on each end of with reds in the center, the lights under the marquee being killed to heighten the general effect of the posters, all of which attracted attention.

Dooley Devises Unique Presentation Stunt

Showmanship applied to presentation of the Master Art, popular "Organlogues" devised by Chas. Dooley, of Warner Bros. Theatre zone chief in Patterson and Passaic, N. J., has brought favorable audience reception and is worthy of duplication in other houses.

Desiring to bring these shorts into more intimate touch with his audience, Dooley arranged to have his organist accompany at his console the organ rendition from the screen. This gave an effect of a dual organ performance, and the music on the screen faded to permit the rendition of the "Organlogue" songs, the house organ faded with it; when the music swelled forth again the house organist turned on his power, too, in his part.

Dooley's experiment has been so successful that he has succeeded in creating a new interest among his patrons for "Organlogue." Not only have there been continuous comments and requests for information as to when these shorts would appear, but the added intimacy produced by the use of the "fleshy" organist in addition to the screen performance was evidenced by unusually strong response from the patrons whenever opportunity permitted audience participation.

Washington Round Table

Tablers Fine Hosts

We packed up a bag, and hiked us over to the "code country" last weekend to visit with the Club members at Capitol City.

The first of the "welcoming committees" was that fine showman Frank LaFalce, Warner zone ad chief, who took us to the Warner offices, with his genial General Manager John J. Payette, George Crouch, chief booker, and Round Tablers W. C. Ewing, Earle Theatre ad chief; Maurice Blouin, Metropolitan Theatre ad chief; and Roy Goddard. Then we took a tour of the finely equipped Warner Club headquarters with its game music and private managers' rooms, all very swanky and comfortable.

The next stop was at Loew's to see that swell person, Round Tabler Carter Barron, ad head Lew Brown, and we also met Carter's charming wife. Barron and your chairman both served an apprenticeship at the Grand, in Atlanta, so we had quite a bit to talk about. Also present were Clubites Bill Fisher, Loew's Columbia manager, and Angie Ratto, Loew's Palace skipper, not forgetting another MGMer, "Dinner at Eight."

Then over to say hello to Hardie Meksin, boss at the RKO Keith's, where we also saw Assistant Manager S. L. Sorkin. Hardie has set up and a bit of hot stuff, but had time to tell us a bit of some of his campaigns. After a pleasant visit there, we picked up Frank LaFalce, and after dinner went over to the Capitol to see Manager Walter Morris, and to study some of the animated lobby displays which were attracting crowds. Incidentally, Frank and Walter are going to tell us how they do it for the information of the membership. A stop at the Rialto to meet Manager Rodney Collier and Assistant Rheingold Wallach, then back to the Earle to see Manager Harry Boucher, and Assistant Manager Guy Wonders, another old friend.

Sunday was just as busy. Frank Boucher came up from Hagerstown and showed us the town while we were stopping off at the Avenue to see Young Mr. Dooley, and at the Ambassador for a visit with Bob Etris and Alan Bachrach. We missed Dan Reynolds at the Avenue Grand, and Jim Root, at the Savoy, and as time was growing short, had to pass up a few other of our members, whom we expect to meet at the Round Table "Get-Together" those Washingtonians expect to put on next month.

Then another merry dinner party, among those present including old friends Harry Hunter, Paramount branch manager, and Mrs. Hunter. We still had some time before our train left, and got a closeup of the Washington theatre situation from Frank Boucher, who tooted us all over town, explaining each local operation. Smart showman, that lad. Next the sleeper, and back to New York, to sit down and tell you folks about this informative and enjoyable occasion.

Particularly were we impressed with the spirit of hospitality that evidenced itself at the theatres. Much midnight oil is spent in doping out just what to do to bring 'em in, and the results are evidently worth while. It's a great treat, and as our friends did, and we hope to find occasion to make another soon as well as journeys to other nearby cities. — Mike.

AMERICAN PREMIERE

EVELYN LAYE
WALTZ TIME

Manager Milton H. Chamberlain, of Leo Burcher's New York "Little Carnegie" Theatre, is responsible for this snappy front on the first American showing of the Gaumont-British production of "Waltz Time." Mill's display is quite colorful, at the same time conveying the classic atmosphere of the theatre.
Opportunities for Exploitation of Fall Season Sport Open to Smart Theatrenmen Hunting for Ideas to Bring Added Grosses

Now that the football season is in full swing with the preliminary setups out of the way, managers are planning tieups of various sorts with local and nearby schools and college major games. The reports on some snappy gridiron campaigns put over by live showmen, and the following outlines some of the pigskin ideas that have and are helping grosses. Though not of necessity original, they are proven practical where used, and are recommended for consideration and review by the membership.

Football Rally

This, of course, is one of the most effective stunts, and where managers have not as yet put it on, the details of one we put over in New York might prove interesting. It titled our day’s gross $400 at a cost of just under $50, and that time, we were running the Park Plaza, just a step from New York University, and the “U” sports committee wanted to put on a rally on the eve of their most important game with Fordham.

We arranged to sell student tickets at a discount with a minimum guarantee of 500 admissions, these tickets handled exclusively by the junior class at the college, and were not sold at the theatre box office. We re-arranged our schedule to permit a college stage program, decorated the houses inside and out front with college flags and banners borrowed from the students, and reserved a section for them, to be occupied at an exact designated hour.

A college torchlight parade from the college grounds to the theatre, in which students, team, coaches participated, led by the “U” band, and the musicians gave a concert in the outer lobby as the boys marched in to their seats. The stage program included pep talks by coaches and players, as well as band concert, cheering and community singing, for which we supplied slides, the melodies played by the house organist.

Of course, we had some extra police and ushers on hand to keep some of the peppler students in line, but previous traffic rehearsals with the house staff enabled us to run the affair smoothly and enjoyably.

Visiting Teams

The rally idea can be adapted for more than “once” stunt at home games where local and visiting coaches are agreeable. The visitors should be invited to take part in the program, and the house be decorated with their flags and banners as well. Having a different football night as often as the occasion permits should pep up your regular program and should be enjoyed by your patrons.

Lobby Ideas

If for some reason you can’t put on the rally, at least you can consider decorating the lobby and theatre with pennants and flags of the home, and possibly, visiting teams in advance and on days of the games. This can also be carried out when the home team plays away from town, with the addition of scores posted in the outside lobby and on the screen as they come in on the wire.

Where photos of individual players, teams, coaches, etc., can be obtained, these might be placed on the stage, with appropriate copy for lobby. Also you might be able to obtain from your newspaper photographers, copies of action shots showing certain spectacular and scoring plays. This can also be done by managers or local photogs, with quick action cameras.

Sport Page Tieups

Last year, many papers ran score contests on sport pages, by printing a list of local and outside games, and awarding prizes for those guessing the greatest number of winners and the nearest to the actual scores. Morris Kinzler, ad chief, New York, decided to tie up his “Saturday’s Millions” date, by distributing contest blanks at the theatre and local games giving passes for the best guesses. So you see, it can be put on with or without newspaper co-operation, the former, of course, preferred.

Recently, two coaches invited all football fans in their cities to attend a demonstration game, during which the new rule changes played were explained through loudspeakers. This could be adapted by tieing in with local sport editors and coaches in two ways. First, stage the demonstration on your stage, the players merely “walking” through the play, as explained, and secondly, by a blackboard talk from your stage by the coach, possibly the day before the games.

Outside Exploitation

Programs, of course, are great stuff for reminder advertising at games, and the one Jack Lykes put over in Cleveland just recently is very good and detailed in this issue. Hi Shulgold is putting out his excellent four-page program in McKees Rocks, Pa., also by tieing in with local merchants for back-page store ad, which paid for printing.

Hi would devote the two inside pages to home and visiting team lineups and score card, at the bottom of which he plugged his attraction. Front page merely announced the names of teams and field, and these were distributed at local stadium. Shulgold “keyed” the idea by using a lucky number stunt, and found that the program was bringing in excellent returns.

Imprinted cardboard megaphones were distributed at local games by Kinzler, and he also used the fake ticket gag, which we described in this issue’s Buffalo “Millions” campaign, as put on by Hyman and Walsh at the New Lafayette.

Balloons of all sizes are effective for outside bally. Review the story we ran a few weeks ago on U. A.’s “Bowery” balloon gag at the World Series. Consider small colored imprinted balloons for give-aways at games, either blown up with hydrogen or distributed flat. If you can get balloons in local college colors, you might work some kind of a mass pigskin idea between halves, spelling out the school name, etc., your ad, of course, appearing on all balloons.

Flotsam with sound equipment at parks before and after games, also possibly on the field during halves, with sales talk via microphone, makes a good attractor, Herald, coin or circular distribution by boys or girls on float should, too, be considered. Arnold Stoltz, cut a circular cut-out shape of a pendant, which has its points, as no die is needed and it should not be any more expensive than flat cuts.

During the Show

Where games are broadcast, hook this in to your mezzanine or lounge radio. If not, you can report scores from stage between pictures. Of course, the football shorts attempt this, and if you should consider these, consider their possibilities, as they are a mine for tieup exploitation.

And last, but far from least, is the showing of actual pictures taken at important games played by the home team. This is a guaranteed grosser, and if you can stand the expense, or work out a cooperative hoochup with some live-wire merchants to split the nut, it is highly recommended.

The above stunts are suggested to be tied in with local teams. We have not touched upon tieups with feature football pictures, as these are covered in the various press books, and also in our back issues.

However, in passing we might repeat mention of the Buffalo “Millions” telegram stunt also described in this issue wherein every college coach and physical training director was wired about the picture. Arnold Stoltz also had some success with telegraphed messages plugging his gridiron pictures which were sent to all local and nearby college fraternity presidents and sorority heads signed by the male stars of the pigskin features to the former, and by female leads to the latter.

Immediate follow-up of football exploitation brings hefty returns, and we look forward to receiving in the next few weeks a raft of swell pigskin tieups from the field.

—Mike.
Click Gags on Various Anthony Campaigns

The snappy front that Manager Bob Anthony of the "Doctor Bull" gave at the Gloversville, N. Y., certainly should have been responsible for a flock of extra admissions, and although it is not unduly spectacular, it sure sells the picture, and should be judged by the accompanying photo. One of Bob's clever gags was a physician's prescription blank in which the doctor's name and office at the theatre were printed at the top, followed by "office hours"—the dates and times of showing, with "fees"—prices, and tie-up prescription copy under the signature of the "doctor" illustrated by a face cut of Will Rogers.

On "Moonlight and Pretzels," Bob got himself together an effective campaign which was put over inexpensively, the highlight of which was a large truck that carried an amplifying system and was used within a 20-mile radius for four days in advance. A plane was also promoted, from which one of the house personnel dropped pretzels which were attached to balloons, some of the latter carrying passes to the showing. Through newspaper stories, readers were requested to watch for the guest tickets and crowds turned out in all the communities over which the pilot flew.

Anthony switched the tempo of his exploitation on his next attraction, "The Power and the Glory," by sending out under his own signature a very sincere endorsement of the picture in the form of a letter to his mailing list, and also to civic leaders, educators and other prominent locals.

The preceding notes indicate that Brother Anthony is stepping along to keep his attractions in the public eye. Good enough, Bob, and hope to hear from you.

Feldman’s Gagged
gal Stunt Jams Street

A sweet traffic-stopper, that no doubt will be repeated in many other spots is Joe Feldman’s lobby plant on "Missing Persons" in which he gagged and tied a good looking gal to a post in front of the theatre, with strong copy from the ads blown up to frame her in. The copy was headed with "Lost" in three foot letters, following with "What happens to thousands of girls who never come home again?" You'll learn the heart-wringing truth in this breathless story of the men who know everything about 'lost' women, kidnapped beauties, runaway wives, disappointed brides in etc., etc.

In addition the theatre's public announcement system was used to make regular police calls stating that so and so had been kidnapped from her home and to report all clues to the Bureau of Missing Persons.

The pulling power of these stunts proved more than surprising as traffic was stopped time and again. As it should be, for the stunt is a honey and warrants duplication on many other engagements of this picture. There is: nothing difficult about putting it over and it will prove to be an ace attraction wherever crowds pass.

Animated Lobby Flash
Keeps Standees Interested

Sedge Coppock does not believe in passing up any opportunities to acquire lobby standees with his coming productions, and as his waiting crowds at the Paramount, Stapleton (S. L.) have become an almost nightly occurrence, Sedge has worked out a clever little animated lobby device.

In the center of a large poster, headed "New Deal in Entertainment," a galvanized sheet metal drum is secured, upon which are mounted various pages from the Paramount's new season announcement book. To further ornament the device, heads of Paramount stars are placed on silvered backgrounds, these rimming the Paramount trade mark underneath and surrounding the drum, which is kept revolving.

Small bits of glass are fastened to the surface of the drum pick up rays of colored lights, from a battery of spot lights at the other end of the lobby, the resultant darting light rays attracting plenty of attraction. Coppock designed the display, which was constructed by Harold Nelson, house artist.

Incidentally, we are pleased to note the various ingenious uses the Round Tablers makes of the announcement book advertising possibilities and Sedge is the first one who has come across with a flash that moves as it sells.

Paramount Week Put Over
In South American Countries

For some time past, Latin American theatre managers have availed themselves of the benefits of modern exploitation methods, as members have noted in the numerous foreign campaigns detailed in the Round Table section, Albert Deane of Paramount International, sends over a report from John B. Nathan, general manager in the Canal Zone, describing some of the ideas put over on Paramount week.

The cities of Colon and Panama in the Republic of Panama fell in line enthusiastically with all theatres decorated and exceptional advertising campaigns in all newspapers, the Sunday edition of the leading Panama daily devoting four complete pages to the big week, at a cost to the company of only $6.

Imprinted napkins were distributed in restaurants and cafes, store windows were decorated, tire covers and many other advertising aids were used to make the entire Republic Paramount conscious, the campaign winding up the night before the opening with a torch light parade, illuminated floats, bands, etc.

Nathan further reports that like campaigns were put over in Colombia, Venezuela, and many of the Central American cities, the results proving that South American motion picture patrons respond as spontaneously to our exploitation methods as they do to our pictures.

"IT CAN BE HAD"

That Hollywood round trip prize offered by Paramount for the best campaign on "I'm No Angel" is casting a lot of buzzing among the membership. The contest is now open, closing on Jan. 1, and every theatre playing the picture within that time is eligible to enter advertising and exploitation campaigns.

A week at the studios including a visit with Mae West sounds very attractive, and we expect that many Round Tablers will go after the fancy award.

Hippodrome Ad Men
Effect Good Hookups

From Cleveland (Ohio), hot-bed of hot stuff exploitation, comes a number of sock stunts conceived and executed by J. Knox Strachan, ad chief, and Lou Wasserman, publicity director, Hippodrome Theatre. Tying in one of the leading news companies on a plug for the personal appearance of Edwina Lowe, the boys sold the idea of hampering 100 delivery trucks (see photo), as a hook-in on a fan magazine.

Carrying out the flying angle on "F. P. L." were 200,000 colored heralds advertising the picture as "a new idea" sent aloft from a plane flying low over the city. Strachan's newspaper ads are to be commended, especially his one-column display into which he packs plenty of selling appeal, an example which we will endeavor to run shortly.

The signing of the Fox product for the coming season was signalized in a six-column art spread in the amusement section of one of the leading papers, accompanied by a two-column story. These are just a few of the stunts that have been worked by these keen showmen.

AN ACE THRILLER FRONT

The stand out stunt of the New York Mayfair Theatre front on Monogram's "Devils Mata" was the exact replicas of electric chairs planted on each side of the box office. Note the hooded occupants strapped into the chains. Ed Finney reports crowded lobbies as a result.
GUSTAV SCHUMANN has issued our list of German members who have recently joined the Club, or the Club. Our members are the oldest and most active in showman circles, and we’re sure you’ll help make it a little more so. We bid you welcome and await with interest your contributions to these pages.

A. K. VEACH manages the Warner Theatre in Findlay, Ohio and that little old state of the most active in showman circles and we’re sure Ken will help make it a little more so. We bid you welcome and await with interest your contributions to these pages.

C. RUSSELL MARSH comes to us from Wheeling, West Va. where he manages the Rialto Theatre. Well, Russ, one of our most active members in your old city is Sig Sokol. Are you member of him and try to follow his example of activity in the Club.

ALFRED GORTON manages the Babylon Lightspeltheater in Berlin, Germany and that’s a mouth full for anyone to pronounce. Maybe you know the rest of the men who have joined from nearby cities, AI, and between the lot of you ought to work up a little friendly competition.

B. CUNNINGHAM is the owner manager of the Cunningham Theatre in Chicago, III. out in Fair Way and he must be putting on some excellent stunts to keep them coming to his house in the face of the Halls of Science, etc., that are the main attractions right now. If you ever get around to seeing our good friend Sunny Bryan at the Belmont, remember us to him, will you?

HARRY ROSENBAUM joins us from the Mt. Vernon Theatre in Mt. Vernon, N. Y. a Loew house and a dear good-looking one at that; we know, we used to live there and frequent the house on many occasions. Well, Harry, you’re not so far from Broadway that you can’t take a run in one of these days just to say hello and get a look at the Round Table.

FRED JAMES SMIDMORE manages the Trocadero in Liverpool, England and is a young lad of twenty-seven summers and as many winters. The only Trocadero we can boast of over here is a night club, Fred, vastly different from your cinema, so let’s hear about your activities.

C. H. O’RAE is the assistant manager of the Imperial Theatre in Sarnia, Ontario, Can. and makes sure that he’s a full-fledged member by getting his emblem pin at the same time he joins. With the Interest you display in your Club, O’Rae, we’re hoping you’ll develop into an old stand by in the pages.

BENJAMIN RESNICK is the assistant manager of the Astoria Grand for Skouras in Astoria, L. 1. where he has three changes a week, enough to keep any man busy particularly in as busy a town as Astoria. Ben, are you any relation to A. D. Resnick, another good Round Tabler?

NAT ALLENTUCK is up in the Bronx where he manages the Belmont theatre and in as congested a neighborhood as you are spotted in Nat, they must keep you pretty busy. You know you’re not so far from Club headquaters either that you couldn’t stop in and wipe your feet on the little old welcome mat. Why not try it?

M. L. RHANN comes from way down South Carolina way where he manages the Strand in Edgefield. “M. L.” is another one of our younger members to sign on the dotted line and unless we miss our guess we’re going to hear lots more from him, don’t fall down on us Rhann.

EARLE E. BELCIA manages the Fulton Theatre in Jersey City, N. J. for Skouras and we’ve got a lot of staunch friends in your outfit over your way, Earl, so you better get busy and keep us posted or we’ll get the gang to “give you the works.” Men such as great big “he man” Al Unger, Hill, E. D. Ardoyne, et al will get to work on you and I’m sure you wouldn’t want that to happen, would you?

PERRY L. LESSY is the assistant manager of the Diamond Theatre in Philadelphia, Pa. and it isn’t often that an assistant comes to us as well recommended as Perry whose boss says “a chap whose ambition will make manager of a large theatre very soon.” That’s pretty swell, Lessy, and the best way to start is to thru these pages, what say?

RALPH C. FRETZ holds down the reins at the Granda Theatre in Olyphant, Pa. and he’s only twenty one. They sure make the showmen young these days as witness some of those who have joined us lately. Whatever happened to Dowling formerly at your house, Ralph? Keep in touch.

FRED D. ARNN manages the Criterion Theatre in Poplar Bluff, Mo. and since we can’t boast of another member in Popular Bluff, it’s up to him to keep that town on the Club map. Fred was proposed for membership by our good friend W. M. Griffin and they don’t come any better, so you’re in with a vengeance and we want to know what you intend doing about it.

SAMUEL J. LONDON is out in Detroit, Mich. at the Capitol Theatre. Some of our best friends are “Detroiter” Sam and it won’t be long before you’re included in the list. You’re officially in now, but it’s up to you to earn a reputation for yourself via these pages. Remember to Freddie Schuder over in the Detroit.

GEORGE J. NEALENS is the assistant to Rolin Stonebrook at the Alabama Theatre in Birmingham, Ala. and he’s another assistant by whom the boss swears (not at whom). Rolin says George is the best assistant manager the theatre has had and that’s something coming from Stonebrook. Well with the Alabama sewn up 100% Round Table, we ought to be hearing from one of the two you quite frequently.

SYDNEY J. POPPAY manages the Virginia Theatre in Atlantic City, N. J. and with the winter season about to descend on Syd, we should be keeping Uncle Sam busy drogging letters back and forth. One of these days we might hop down to see you of a Sunday; so that we can all old friends without the giving of the greeting. In the meantime, if you get up here—be sure to come in and say Howdy.

SAM HANDLEY comes from the Riviera Theatre in Brooklyn, N. Y. and first met the Round Table Club at the “free-for-all” at the Brass Rail as he calls it. He didn’t join us up to that time, though admits to following our pages. Well, Sam, start the ball a rolling and don’t wait for the next get-together for us to hear from you.

GEORGE W. JINSS manages the Endicott Theatre in Brooklyn, N. Y. maybe you know Sam Handler, George? If you don’t there’s no better way to get acquainted with him and our host of other members from your city of churches than thru these pages. We’re willing to bet that almost any street you walk down in Brooklyn, you’ll stumble over a brother member, and when you do I’ll bet he’ll be an active one.

MARION RHODES is the manager of Schine’s Miami Theatre out in Piqua, Ohio, and he joins the way we’d like all of our new members to. He sends in a contribution which shows promise of his becoming an active member. And we right, Marion? Keep the old mail humming; we like it, and Schine is certainly well represented in the Club’s roster.

IVAN UTTER is the assistant manager of the Hamilton Theatre in Lancaster, Pa., and comes well recommended by his boss, H. J. Thatcher, also a member. Now that we have the Hamilton sewed up 100 per cent Round Table speaking, there’s no reason why we shouldn’t hear lots more from Lancaster.

ALAN RAPPEPORT holds down the manager’s job at Warner’s Princess Theatre in Camden, N. J., and here we were so sure that there wasn’t a Jersey Warner man not actually a member of the Club. Well, Alan, we’re pretty sure you’re about the last of those in the Warner outfit on the outside looking in. Don’t you ever get over this way so that you can come in and say hallo?

HERMAN EGNOLFF manages the Westend Lichtspiele in Magdeburg, Germany, and apparently Herman can tell us plenty about showbusiness if he would because he’s been seven years in it and has been at it for some time. How about it, can we count on you to sort of keep us posted on things theatrical in your part of Germany?
Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

ALLIED PICTURES

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GAUMONT-BRITISH

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THE RELEASE CHART
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### Coming Feature Attractions

**Slе of Nora Moras, The** | Zita Johann- John Millan | Nov. 1 | 95         | 76               |

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<tr>
<td><strong>The Big Boss</strong></td>
<td>Robert Walker - Virginia Mayo</td>
<td>Mar. 31</td>
<td>95</td>
<td>76</td>
</tr>
<tr>
<td><strong>Black Beauty</strong></td>
<td>Ann Sothern - Ray Milland</td>
<td>Apr. 28</td>
<td>95</td>
<td>76</td>
</tr>
<tr>
<td><strong>Blind Alley</strong></td>
<td>Richard Dix - George Raft</td>
<td>Apr. 28</td>
<td>95</td>
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<tr>
<td><strong>The Gang's All Here</strong></td>
<td>Spencer Tracy - Myrna Loy</td>
<td>Apr. 28</td>
<td>95</td>
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<tr>
<td><strong>The Uninvited</strong></td>
<td>Greer Garson - John Howard</td>
<td>Apr. 28</td>
<td>95</td>
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### Coming Feature Attractions

**Process Server, The** | Ray Walker | 95         | 76               |

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**THE RELEASE CHART--CONT'D**

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<td>George Raft - Jean Arthur</td>
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<td>Errol Flynn - Patricia Morison</td>
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**Process Server, The** | Ray Walker | 95         | 76               |
STATE RIGHTS

Features

Title Star Release Date Running Time
Blasery Kiss, The Tom Walls-Anne beige... 1926... 25 minutes
Bilko Ben... 1946... 72 minutes
Constance Cummings, The Constance Cummings... 1946... 60 minutes
Dancing Daughters Marjorie Marsh—June Hare... 1946... 50 minutes
Empire Girls, The British Commonwealth Pictures... 1946... 60 minutes
Invincible, The Ben Lyon—Jean Heather... 1946... 60 minutes
Kiss Me Deadly Noelle Bay—Paul Lukas... 1946... 60 minutes
Red Head, The Stuart... 1946... 60 minutes
Reform School, The Roberta Collins... 1946... 60 minutes
Thunder Above, The Ralph Morgan... 1946... 60 minutes
Wives of Carmen, The Mata Hari—Don Ameche... 1946... 60 minutes

TOWER PRODUCTIONS

United Artists

Features

Title Star Release Date Running Time
Bitter Grain, The Anna Pauk—Fernando Gravry... 1946... 60 minutes
Blade Trace, The William Beery—George J. Lewis... 1946... 60 minutes
Broadway Thru a Keyhole, The Constance Cummings—Russ... 1946... 60 minutes
Charles Ponsonby, The Paul Robeson—Donald O'Connor... 1946... 60 minutes
Marseuliers, The Ronald Colman—Elissa Landi... 1946... 60 minutes
Private Life and Other Matters, The Annexa Schaeffer—Laurel... 1946... 60 minutes
Private Life and Oh, Ruby, Rhythm, The Annexa Schaeffer—Laurel... 1946... 60 minutes
Secrets of the Service, The Natalie Hart... 1946... 60 minutes
Secrets of the Service, The Natalie Hart... 1946... 60 minutes
Success Story, The George Montgomery—Greer Garson... 1946... 60 minutes
Till I Get You, The Healy... 1946... 60 minutes
Wives Beware, The Ann Dvorak—Joe E. Brown... 1946... 60 minutes

Comin' Through the Rye

Title Star Release Date Running Time
Bitter Grain, The Anna Pauk—Fernando Gravry... 1946... 60 minutes
Blade Trace, The William Beery—George J. Lewis... 1946... 60 minutes
Broadway Thru a Keyhole, The Constance Cummings—Russ... 1946... 60 minutes
Charles Ponsonby, The Paul Robeson—Donald O'Connor... 1946... 60 minutes
Marseuliers, The Ronald Colman—Elissa Landi... 1946... 60 minutes
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Till I Get You, The Healy... 1946... 60 minutes
Wives Beware, The Ann Dvorak—Joe E. Brown... 1946... 60 minutes

Universal

Features

Title Star Release Date Running Time
Dial M for Murder, The Frank Abdul—Monica Vitti... 1954... 60 minutes
Fighting President, The Linda Darnell—Tyrone Power... 1954... 60 minutes
King of the Jazz (Relic), The Paul Whiteman—John Hodi... 1954... 60 minutes
Kin of a Night, The Donald Morris—Jean Twilley... 1954... 60 minutes
Mississippi, The John Garfield—Lauren Bacall... 1954... 60 minutes
Moonlight and Pretzels, The Martha Lane—Joe E. Brown... 1954... 60 minutes
}

WARRNER BROS.

Features

Title Star Release Date Running Time
Great Shake Down, The... 1946... 60 minutes
King of Cards, The... 1946... 60 minutes
Mighty Joe Young, The... 1946... 60 minutes
Moulin Rouge, The... 1946... 60 minutes
Ride 'Em Cowboy, The... 1946... 60 minutes
Tall In The Saddle, The... 1946... 60 minutes
# THE RELEASE CHART—CONT'D

## SHORT FILMS

**[All dates are 1933 unless otherwise stated]**

### COLUMBIA

**Title**
- Krazy Kat Cartoons

### MGM

**Title**
- March of the Years

### PARADISE

**Title**
- Dancing Girl

**Release Date**
- February 25

**MARCH OF THE YEARS**
- March 22, 1933

### WEDNESDAY

**Title**
- Midget's Tent Show

### EDWARD D. JOHNSON

**Title**
- Reed Parade

### HAROLD ARMS

**Title**
- Teddy

### KING Vidor

**Title**
- The Great Parade

### BROADWAY

**Title**
- The Girl in the Shadow

### EARLE M. WILD

**Title**
- Ringside

### ROYAL

**Title**
- The Hound of the Baskervilles

### RICHARD LLOYD

**Title**
- Mystery

### MASTER ART PRODUCTS

**Title**
- Edward C. MILL

**Release Date**
- August 16, 1933

**Moby Dick**
- October 20, 1934

**Moby Dick: The New Side of the Novel**
- 1934

---

## METRO-GOLDYNN

**Title**
- Mayer

### ALFRED SERGIO

**Title**
- Young in West

### RAY ARTHUR

**Title**
- Asparagus

### MAX H. OAKS

**Title**
- High Priest, June 26, 1933

### ROYAL

**Title**
- A Window in the Street

### COLORFUL MUSICAL

**Title**
- Sequins in Brown

### TERRY TOONS

**Title**
- Rocky and Bullwinkle

### VANITY COMEDIES

**Title**
- Mostly Colleen-Bertha

## FOX FILMS

**Title**
- Adventures of the Circus Caravan

### MILLER LEWIS

**Title**
- The Indian

### PEARL DAVIS

**Title**
- The Indian

### ROYAL

**Title**
- The Indian

### MAGIC CARPET

**Title**
- Las Vegas

### PEARL DAVIS

**Title**
- The Indian

### ROYAL

**Title**
- The Indian

**Release Date**
- April 27, 1933

### MOVIE TINTYPE SERIES

**Title**
- Boy's

### ROYAL

**Title**
- The Indian

### ROYAL

**Title**
- The Indian

### TALKARTONS

**Title**
- Betty Boop's Big Boss

**Release Date**
- April 27, 1933

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## PARADISE—NEW SERIES

**Title**
- Hollywood on Parade

**Release Date**
- April 27, 1933

**ONE REEL ACTS

**Title**
- The Wine Pot

**Release Date**
- April 27, 1933

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## PARADIGM PICTORIAL

**Title**
- In the New World

**Release Date**
- April 27, 1933

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## EDUCATIONAL

**Title**
- Distributed through Fox Films

### ANDY CLYDE COMEDIES

**Title**
- The Alphonso Goes to the Zoo

### COLUMBIA

**Title**
- The Midget's Tent Show

### EARLE M. WILD

**Title**
- The Hound of the Baskervilles

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in the pictures you show have called for new ingenuity on the part of the producer. What is more, the photographing of the backgrounds has definitely demanded a special new type of raw film. Eastman Background Negative—recently announced and now widely used—is the answer. Possessing unique characteristics, it dovetails perfectly with this important technical advance. It greatly enhances the beauty, effectiveness, and value of projection background "shots." Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

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"We agree with you that Dorothea Wieck has tremendous possibilities." John J. Friedl

"Regarding Dorothea Wieck, I am very enthusiastic about the possibility of her becoming an outstanding personality in our business." Mike Marco

Facing you on this page is your future star

DOROTHEA WIECK

in Paramount's

"CRADLE SONG"

From the screen play by Marc Connelly, author of "Green Pastures"... Directed by Mitchell Leisen

Paramount gave you two major stars during the past year, Mae West and Bing Crosby...... That Paramount is again developing a real star is indicated by these letters from well-known showmen: *
WHAT ROSENBLATT SAYS ABOUT THE INDUSTRY CODE

See Page Nine
MAX BAER
THE SCREEN'S NEW "IT" MAN!
BOX-OFFICE MEASUREMENTS!

“Max Baer destined to go places on the screen.” — M. P. HERALD

“Just as Mae West flamed across the screen, so looms the new personality, Max Baer.” — M. P. DAILY

“Baer a surprise. Wins an easy decision!” — HOLLYWOOD REPORTER

“A body that will set the femme fans on edge.” — COAST VARIETY

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This is the age of flaming personalities! This is the picture that will make a NEW STAR for you! This is the show that got unanimous rave notices in its Coast preview. It’s the Big Exploitation Picture of the year. Joyfully presented by

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10th Championship Year Hit!

NOW it’s A THRILL for the LADIES!

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WHEN HE CRUSHES HER IN HIS ARMS—
every soul in the audience will feel the thrill of it!

The Most Exciting Film of Today!

The PRIZEFIGHTER AND THE LADY

with a Cast of World Famed Celebrities!

★ MYRNA LOY
★ MAX BAER
★ PRIMO CARNERA
★ JACK DEMPSEY

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Al Rockett Production
Directed by FRANK LLOYD

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SHE HAS WHAT IT TAKES TO GET WHAT SHE WANTS
NOW THE SUPER-CHAIN!

SITTING as we are under the drum of the wings of the Blue Eagle this lovely November morn, reflecting a bit on what comes by ether and wire from Washington, one observes that the Administration, abandoning the principle of individual freedom, has set about the regimenting of all life and business in these United States so that we are all to be operated from the "home office." There's a big boss, and a lot of bureau[s], boards and departments, each with bosses—and some with very busy secretaries to boss all and sundry. Everything we can do or think about is ordered by the home office rule book, sales manual and press sheets. What and how we advertise, prices, what we pay the hired hands, how many days off, what our dollar is worth, the birth rate for pigs, what kind of cars are approved for patriots—everything but how you get your hair cut—is ordered, in some fashion.

This impresses us this morning as really a very big idea, a broad view on the part of somebody who is willing to take quite a bit of responsibility.

It is just possible, too, that, like us, you are being reminded of something that happened a little like that in our adventure—some little world of the motion picture not so long ago—so recently in fact that we haven't really got over it yet.

You will be remembering with us that there arrived a great notion that the whole business of the motion picture, including delivery to all the box office customers, could be handled more effectively, efficiently and profitably from a home office in New York by big bosses and big bureau[s]. All the executive power was concentrated in the immediate vicinity of Times Square. All the rest of the country had to do was to receive shipments of film cans, matrices for the advertisements and fill out the report forms to be forwarded back to the home office along with the remittances. A lot of "codes" were issued from the home offices, dealing with everything from the lobby to the ushers' pants buttons.

That was just dandy. We all know how well it worked.

If showmanship could not do it from Broadway for the movies, what are we to expect that the falconry of the Blue Eagle will do for all the stockholders of the U. S. A. from Pennsylvania Avenue?

General HUGH JOHNSON ought to have a talk with Mr. SAM KATZ.

ENTIRELY ABSENT

A wireless to the New York Times says that delegates and newspapermen at the disarmament conference in Geneva are trying out a pocket radio receiving set to listen in on the proceedings "while walking or talking in the lobby, drinking at the bar or working in the press room . . . ." There is an immediate market for two such devices for covering the motion picture code affairs in Washington. The other one can be sold to Mr. Red Kann. Meanwhile, both with reference to disarmament in Geneva and the code in Washington, we may suggest that not only may the report be taken by radio in the bar, but also the remarks in conference may be made by telephone, so there need be nobody present anywhere.

ON "GOING WEST"

M. TERRY RAMSAYE, our favorite reporter since the halcyon days of the Kansas City Star and the Chicago Tribune, last week quoted Mr. Emanuel Cohen, Paramount production chief, as follows:

"The most serious problem of the motion picture industry is the recapture of the interest of youth."

We were impressed with Mr. Cohen's statement as reported by Mr. Ramsaye, particularly because of our confidence in the scrupulous accuracy of the reporter. Otherwise we would have been stopped with wonderment in encountering this quotation just after having observed the effort to recapture the interest of youth which is now visible on the screens of the land under the title, "I'm No Angel."

No one was quite sure just what the quality was in "She Done Him Wrong" which gave the production such popularity with the general public. So in Hollywood they apparently decided it was something salacious. The next step, then, was to make sure that there would be sufficient salaciousness in the next West picture. There is; enough to cause a lot more people to wonder just how far pictures are going to go.

The problem of recapturing the interest of youth is given precise reverse treatment in the new West picture.

Miss West as a motion picture attraction skyrocketed into precipitous popularity with her first starring picture. The gross emphasis in her latest picture on those things in the West personality which need no emphasis suggests the possibility that "going West" may very soon have the same meaning for exhibitors which it had for the boys on the Western Front.

—M. Q.

FOR THE KIDDIES

SINCE so many more of Chicago's youngsters wanted to see "Three Little Pigs," Balleban & Katz thoughtfully brought it back for the current week at the Chicago theatre—on the same bill with a triumphant return engagement of Miss Sally Rand and her fan. What could be naeter and sweeter for the happy little children of Chicago!

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MOTION PICTURE HERALD, Vol. 113, No. 6

November 4, 1933

MOTION PICTURE HERALD

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PRACTICAL TEST

Closer and closer comes the day when the motion picture will play a major role in the curricular, extra-curricular activity of John and Jane Schoolchild. Practically testing a theory, the National Council of Teachers of English, under William Lewin, Newark teacher, chairman of the Council’s Photoplay Appreciation group, has opened a contest for senior high school students nationally, the subject a criticism of the Krimsky-Cochran, United Artists cinema-
ized "Emperor Jones," the result to indicate the feasibility of film’s inclusion in English study. In Brooklyn, N. Y., and Massachusetts are campaigns going forward, aimed at selection of child-fit films for Saturday showings. On parents rests the burden of success or failure. School may yet be considerable fun. . . .

CHEAP AGE

To the sharply-toned charge of a cheap age, with the stage, screen, radio cheapened, the theatre where it is by reason of the cheap things presented in the name of drama, last week voiced by the elderly Ethel Barrymore, playing in Columbus, O., vaudeville, came quick refutation, editorially. Slapped back the Columbus Dispatch: "The theatre, movies . . . reflect the age in which they exist. They are concerned with vital subjects. . . . To say they have changed from a generation, or even a decade ago, is true. To say that the change is for the worse cannot be told until they have taken their places among other past happenings, and are seen in proper perspective." Miss Barrymore should have perspective. . . .

PLAY TOURNAMENT

At least novel is the plan devised by Herbert Igo of Yellow Springs, Springfield, Ohio, creator of the Ohio Town Players. Somewhere between the amateur and professional stage, linking both, with actors, engaged in business, receiving the benefit of professional direction, will stand the visionary Mr. Igo’s development. From an affiliation of all Ohio’s "little" theatres will be evolved a state repertory, with annual tournaments, the best to go on tour. To the ancient Greek playwrights, Sophocles, Euripides, and their dramatic contests, Mr. Igo likens his tournament, seeing the development, in all probability, of screen material. The screen is not waiting with bated breath. . . .

BOMBS NEUTRALIZED

Great will be the sign of relief heaved by labor trouble-beset exhibitors across the country at the news. The truth comes to light, the instrument RKO’s Now, house or-
gan. Ammonium valerianate, with butyric acid derivative is the chief ingredient of the average stench bomb. Suggested are various and sundry methods of relieving the atmosphere of the occasionally overcharged theatre. As a first step in the elimination of the odor, ventilation is prescribed as very important. Seemingly superfluous to the exhibitor is the remark: "Some stink bombs are difficult to quickly neutralize." . . .

COLONEL MINNIE

Sharp is the snotingly sarcastic laugh of derision with which famed illustrator James Montgomery Flagg greets the appointment of feminine screen stars as colonels on the staff of the perennially appointing Governor Ruby Lafoon of Kentucky, via the letters column of New York’s Herald Tribune. Says Artist Flagg: " . . . It’s so logical. It’s so sweet . . . But! Why the class distinction? Why the snobbery? Where does Minnie Mouse come in? . . . I suggest to the Governor . . . do not overlook Minnie Mouse. Don’t do it! Colonel Minnie Mouse, of the Hollywood Mouse- eers, Think, Governor, think!” And so, with pen as sharp as paintbrush, Mr. Flagg draws a telling picture. . . .

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CLAMPING CENSOR

Unrelenting, tight-laced Kansas’ censor board would make yet more devastating its regulatory strangle-hold on the state’s cinema exhibition. Proposed to the legislative council by Representative C. H. Palmer: classification of all films into five divisions, according to moral standards; barring of children under eight from Class D, E films (horror, "obnoxious" tragedy, bedrooms, questionable jokes). For violators: fines, jail sentences. Uncertain is the proposal of submission to a current special session of the legislature, Governor London’s wish to be the criterion. Planned is an industry opposition fight. The corn belt has virtually become a corset. . . .

YESTERDAY’S STAR

Many and many an oldster of today, with a recollection of yesterday’s “movies,” will recall the name of a then star, Herbert Barrington. From long stage success with such as Richard Mansfield, Barrington went to the young motion picture, via Pilot Corporation in Yonkers, N. Y., the old Biograph Company, Tannhouser Moving Picture Company in New Rochelle, then later Metro-Goldwyn, Famous Players. Retired, gardening, coaching amateur theatricals at his Tarrytown home, Herbert Barrington Hollingsworth, at the age of 61, last week passed away, remembered more for screen than stage fame. . . .

DANISH BAN

Firm is Denmark, apparently, in its belief in its own ability to supply that nation’s citizenry with cinematic entertainment. To Paramount, Fox, MGM, have now been added the names of Warner, First National, Columbia, as companies upon which have been served government writs, prohibiting importation of films into Denmark, says Nordisk Films. Reason: a dispute concerning the charge that films of these companies have violated Danish patents for noiseless recording. Alone among major companies stands United Artists, still able to sell to Denmark, no great market, at best. . . .

THINKING MACHINES

To the Metro-Goldwyn-Mayer studio has come a new marvel of machinery, there to do its bit in motion picture’s subjugation of the sciences. Robots, these machines, through an "electric eye," automatically gauge, adjust light passing through film negative to photograph on other film. To one-hundredth of a single candlepower will the machines adjust, performing mathematical calculation with hairbreadth precision. The picture’s improvement is a result foreseen. . . .
ROSENBLATT PLEADS GOVERNMENT CASE ON CODE BEFORE EXHIBITORS

Deputy Administrator, at Atlanta, Charges "Unholy Money Collecting Parasites" Circulate Among Exhibitors.

Sounding a warning to the "unholy money collecting parasites now circulating among our exhibitors," and challenging the "chiselers of this industry," Sol. A. Rosenblatt, deputy administrator under the National Recovery Administration, presented the Government's case regarding the disputed code for the motion picture business, in an address Monday morning before a convention of the Southeastern Theatre Owners Association, at Atlanta, Ga.

Mr. Rosenblatt informed the exhibitors at the outset that the proposed code had been delivered to him by S. G. Johnson, administrator, and was to go from him to the White House for action by President Roosevelt.

Says 500 Houses Reopened

The deputy declared that in "recent weeks" 500 motion picture theatres had reopened.

First discussing the labor clauses, with the general stipulation of a forty hour week and fair minimum hourly rates of pay for unskilled labor, the deputy administrator said:

"The provisions relating to skilled labor regularly employed in theatres, such as billposters, carpenters, electrical workers, engineers, projectionists, opera managers, operators, oilers, painters, theatrical stage employees and theatrical wardrobe attendants, constitute one of the most constraining portions of this code."

Referring back to the "constant industrial strife," Mr. Rosenblatt pointed out that in all cases of strike and labor negotiations the code the "unions will arbitrate and will not strike, and the employers have agreed that they will not lockout such employees."

"The National Recovery Administrator is given power to appoint the impartial additional person to finally determine the dispute where the parties themselves are unable to agree, and such action is finally subject to review by the Administrator," he explained.

Limitations on Distributors

"For actor employees in vaudeville and presentation theatres, this code, for the first time in the history of this industry, stipulates a code and protects such employees with respect to their rates of pay and working conditions."

To eliminate friction between exhibitors and distributors, he said, "definite limitations have been imposed upon distributors," adding:

"The proposed code prohibits a distributor from threatening the exhibitor that the distributor will build a theatre in competition with the exhibitor's theatre in order to coerce him to contract for the distributor's pictures or to pay higher rentals therefor. It further prohibits a distributor from making any representation of the licensing of feature pictures that the exhibitor contract also for short subjects of the distributor in excess of his present program. And it requires that the exhibitor's full program that is supplied by the distributor..."

"The distributor may not in any contract where the license and rental fees paid for the exhibition are not based on a percentage of the receipts of the exhibitor's theatre, designate the price at which the exhibitor's may purchase any of the distributor's pictures, or fix the terms of the distribution of any of the distributor's pictures."

"Now in the very moment when a marked advance is about to be made by this industry, we propose to regulate the activities of its three economic divisions, and of attempting to replace discord and friction with harmony and cooperation, we are presented with a spectacle of false prophets and professional agitators arising to shout their empty and evil prophecies into the ears of the members of this industry."—Sol. A. Rosenblatt.

"The proposed code makes uniform and certain the conditions relating to the sale or rental between the exhibitor and distributor. The contract must be on the form of the Optional Standard License Agreement 1933, unless the parties otherwise agree."

"There is a provision that if for any reason certain pictures are not delivered under a contract made upon the basis that the rental fees of the pictures when averaged should be a certain sum, the distributor must make a fair adjustment in the rental price of the pictures delivered that the average may be achieved."

Special Productions

"There is a provision that if the distributor makes a special production, he must first offer such special production to the exhibitor who has contracted for 50 per cent or more of the distributor's motion pictures, and that the distributor is prohibited from divulging any information received in checking the receipts of the exhibitor's theatre."

"The distributor is prohibited from licensing motion pictures to any non-theatrical account where the non-theatrical account is determined to be an unfair competitor with the exhibitor."

"In addition, if the contract with an exhibitor is made, and it should be found that the exhibitor requires with the intention and effect of depriving his competitor of pictures, the distributor must license these pictures to the complaining exhibitor."

Mr. Rosenblatt declared that "against all of the foregoing prohibitions and limitations against distributors only a comparatively few corresponding obligations are imposed upon the exhibitor," and went on:

"An exhibitor is prohibited from transferring his theatre for the purpose of avoiding existing contracts with distributors. The exhibitor is prohibited from exhibiting motion pictures at admission prices lower than those publicly announced or those specified in the contract for such motion pictures. Rebates are forbidden and the use of premiums is regulated. Finally, the exhibitor is prohibited from failing to pay the motion picture rental due prior to the days for which it is licensed."

His discussion of cancellation included a review of opposing arguments on the controversial subject of block booking. He declared that the court decisions upholding the practice "must still stand" but that the code provides for an outright 10 per cent cancellation privilege without payment through amendment of the Standard License Agreement.

"The condition attached to the cancellation privilege is that if an exhibitor has cancelled certain motion pictures licensed and thereafter fails and refuses to substantially perform the conditions of his agreement, he may be held liable for his license fees for the motion pictures theretofore cancelled as part of his liability for his breach of contract."

"Assuming that the exhibitor has licensed the exhibition of 36 motion pictures, then he is entitled to cancel four pictures without pay."

Double Feature Local Matter

Investigation of the double feature problem, Mr. Rosenblatt said, "shows the complete confusion reigned as to just what the majority of producers, distributors and exhibitors wanted." After the so-called exhibitor leaders during the code conferences changed their position.

"I, therefore, did not regard it as within my function to jeopardize the business of independent producers nor to even partially place the stamp of disapproval upon the practice which in certain portions of the country has existed for many years," he said. The deputy administrator further explained that the question involved individual policy and was "entirely outside the scope of the proposed code of the present time."

Of the "right to buy" issue which rose to such great proportions in the conferences, Mr. Rosenblatt had much to say, declaring that he consistently had insisted upon safeguarding producers and distributors and their revenues under the provisions they had themselves voted on. He added: "Among the bona fide exhibitors' leaders there was violent disagreement on those problems," he added. "Needless to say, among the so-called exhibitor leaders, besides for exhibitors, there was likewise disagreement on these problems."

"One self-styled exhibitor leader, who so far as I know hasn't got five cents invested in the motion picture industry, as recently as nine days (Continued on following page)
HINTS FURTHER MOVE IF BOARDS FAIL

(Continued from preceding page)

ago and a few hours before he left for Chicago, was unable to give me an intelligent answer as to how "the right to buy which he advocates would work in a given situation."

Each exhibitor's problem is peculiarly his own, Mr. Rosenblatt said he had discovered, and he further found that this industry must be governed by reason and common sense in each situation as it exists or arises and that this every cannot be governed by slogans and catchwords.

Exhibitors' Complaints

"I found that from Maine to California 85 per cent of exhibitors' complaints were that competitors had been guilty of overbuying and of adopting unfairly competing operating policies. I further found that the next 10 per cent of exhibitors' complaints were with respect to unfair and inequitable clearance and protection and that the remaining 5 per cent of complaints were of general miscellaneous character, including a complaint from an exhibitor paying $5 each for feature motion pictures that such license charge was too high."

To eliminate abuses, the deputy explained, it was decided that local clearance and zoning boards and local grievance boards be established.

"A representative of the administrator will sit with each of such boards," he said, "just as three representatives of the administrator sit with the code authority, in order that the public interest may be protected and safeguarded. The work of these Boards will and must be carefully supervised and the rights of all persons who appear before them will and must be carefully regarded.

"If these Boards do not accomplish that for which they are intended, further provision will undoubtedly have to be formulated.

"No man alive is entitled to criticize in advance the decisions of a judicial court. But criticism will come with more grace and justification if these Boards fail in that which they are created to do."

Mr. Rosenblatt emphasized that exhibitors will have the right to bring before the local board any matter whether or not it is embraced in the code, that the boards are "are to determine cases and they have no legal rights whatsoever," that "their jurisdiction has been made very broad."

"Will you imagine my amazement," he said, "when one of these so-called exhibitor leaders who is not a bona fide exhibitor and before me for a lengthy period of time just nine days ago demanding that the jurisdiction of these Boards be strictly confined to matters only within the code. This person, apparently, would deny to the exhibitors of the country their right and privilege to an open discussion and an open determination of their problems in case particular reference to such problem was not contained within the proposed code.

"I will fight with every breath that is in me for the right of exhibitors to secure justice within their own industry. The creation of these Boards is a tremendous advance forward to such a conclusion."

Explaining that the proposed code "is necessary experimental in its nature for the reason that heretofore no attempt was made tending toward the regimentation of this entire industry with provision made for self-regulation and self-discipline," Mr. Rosenblatt said:

"False Prophets"

"Now in the very moment when a marked advance is about to be made by this industry in coordinating the activities of its three economic divisions, and of attempting to replace discord and friction with harmony and cooperation, we are presented with a spectacle of false prophets and professional agitators arising to shout their empty and evil prophecies into the ears of the members of this industry."

"Perhaps these agitators would have turned into possible cooperators if the code had provided that other persons than bona fide executives and bona fide exhibitors could be seated in places of high authority within this industry."

"However, at this very moment, when our great President is asking for your cooperation with his administration in attempting to help solve the difficult problems of this nation, including the difficult problems of this industry, our ears are assailed by the raucous evil cries of the professional harpies of this industry who make their money living upon the life blood of independent exhibitors."

Our President has challenged the chisellers of this nation—I challenge the chisellers of this industry!

Our beloved President has warned the money changers in our country, and I warn the unholy money collecting parasites now circulating among our exhibitors."—Sol A. Rosenblatt.

Kane Heads Fox European Product

Robert T. Kane has been appointed head of Fox European production activities, as an international producer. Mr. Kane will divide his time between the Paris and Hollywood studios.

Mr. Kane will leave for the Coast shortly with George White to start the first of the "George White Scandals" in work. Following that will be the first Erik Charell picture, described as a musical extravaganza. Mr. Charell directed "Congress Dances."

Under the supervision of Mr. Kane two pictures are being produced in France, with Erich Pommier in direct charge. The two are the French version of "Lilliom," directed by Fritz Lang, and an untitled film starring Henry Garat and Lily Damita. Following these Mr. Kane plans an elaborate multi-lingual version of "Music in the Air" abroad, with Lilian Harvey and an American cast.

Klangfilm and Zeiss Settle Difficulties

According to a report received this week from United States Trade Commissioner George R. Canty at Berlin, an agreement between the Klangfilm G. m. b. H. and the Zeiss Ikon A. G. has been reached. Under its terms it is understood in future Zeiss Ikon must equip its projectors and sound reproducers for the German market exclusively with Klangfilm amplifiers and loud speakers.

Before the agreement in question cinema owners buying installations from the Zeiss company had always to risk development of patent difficulties with Klangfilm upon delivery of amplifiers. These many disturbances and uncertainties are said to have justified the apparatus market.

Toronto Firm Pays Dividend

Eastern Theatres, Ltd., Toronto, has declared a regular quarterly dividend of 50 cents on the common stock, payable December 1, to stock of record October 31.
“MERRY-GO-ROUND”

but "the motion picture business will be what its own men and its own methods make it"

by MARTIN QUIGLEY

Judged on the basis of present indications, the NRA code scheme for the motion picture industry represents an enormous waste of time, energy and money. We shall not speak of wasted opportunity in the code scheme because for some time it has been quite plain that the best the industry could look forward to would be to get through the ordeal with the least possible damage.

While the industry as a whole may congratulate itself on having escaped with only the apparent damage, the hour for any real jubilation has not yet arrived because Washington still toys with the notion of finding some machinery which would be a more dictatorial over motion picture affairs and who from his lofty pinnacle of experience as an ex-governor, ex-national committeeman or ex-something else would quickly introduce the millennium into the picture business.

But that visitation has not yet appeared to darken the skies. In the meantime there are many lesser but equally disturbing thoughts which the industry's code experience to date gives rise to.

\[\text{\begin{align*}
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CODE TURFLED OVER TO COL. E. BY JOHNSTON

Administrator Declares Action in No Sense Criticism of Roseblatt; Independents' Complaints Also in Lea's Hands

[Solomon A. Roseblatt, NRA deputy for amusement codes, interpreted the final draft of the motion picture code on Monday, for the benefit of exhibitors. His remarks appear on page 9.]

The motion picture code draft and the demands of independents and of Allied States Association for revisions were turned over to Colonel W. K. Lea, deputy administrator acting as executive assistant to General Hugh S. Johnston, administrator, who had met with the independent group all day Tuesday. Mr. Johnson is to leave Washington after the 5-day tour and wanted the code left in hands familiar with it in the event it might not be ready for submission to President Roosevelt this week. The administrator said his action was in no sense a criticism or disapproval of the work of Solomon A. Roseblatt, deputy.

Expect Pay Clause Elimination

Interest now centers around action to be taken by the President on the penalty for offering excessive inducements to stars to change employers, generally known as the salary clause. While it is believed that this provision does not set maximum salaries, there is no denying that its effect will be to trim salary offers. In view of General Johnson's opposition and the probability of Congressional action, it is generally believed that when the President signs the code the salary clause will be eliminated.

With this exception, it is believed that the code now before the Administrator follows closely the third revision of two weeks ago, changes being chiefly for clarification. It was not expected, however, that definite information of the content will be available until after the code has been signed and printed copies are made public.

The method of the code authority is understood to have been written into the code before it went to General Johnson. The list remains about the same as that which has been published variously in recent weeks.

Roseblt Allied Attitude

Officials of the administration expressed regret over the Allied States Association's objection, voiced last week at Chicago, that employment of counsel was thought necessary to obtain consideration for that group. They were also disturbed by the general comments of the various Allied charges, reported last week in Motion Picture Herald.

Possibilities of the imposition of restrictions upon the importation of pictures made abroad, by either American or foreign actors, if they threaten the success of American films, are under consideration. The Interstate Commerce with the various Allied charges, reported last week in Motion Picture Herald.

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IRVING TRUST ISSUES SECOND RKO REPORT

The Irving Trust Company, equity receivers for RKO, appeared late on Wednesday before Federal Judge William Bondy, in New York District Court, with the second report on the condition of the company; the progress being made in its re-construction and an outline of activities in its management. Some of the highlights of the report by the receivers follow:

Fifty-eight of 162 wholly-owned theatres have been abandoned.

Basic theatre rents per annum have been reduced $250,000.

$261,063 has been saved in reduced taxes on theatres.

Reduction of $8,000 per annum was obtained on mortgage interest rates.

A number of extensions and deformers of principal were obtained, largely a readjustment of $3,489,300 in outstanding RKO Midwest bonds.

Probable reduction of $5,000,000 in RKO's net loss for 1933 was indicated, based on a net loss of $3,356,552 for eight months ending August 31.

With operations continuing at a comparable level for the remainder of the year, net loss will approximate $5,745,000 as compared with a 12-months loss of $10,695,503 for 1932.

Assets are $69,799,000, compared with $50,170,000 Dec. 31, 1932, and $75,000,000 at the time of the receivership, Jan. 27, 1933.

Eight-month losses are broken down as follows: picture subsidiaries, $1,441,847; theatre subsidiaries (except Radio City), $977,484; Radio City, $134,410.

Consolidated cash position at the end of August amounted to $2,414,529, compared with $3,210,000 for all of 1932.

Capital surplus of $2,953,882 Jan. 1, 1933, has been written down on balance sheet August 31 to capital surplus of $1,631,658.

Accounts of subsidiaries in bankruptcy or receivership and by writing down value of RKO investments in such subsidiaries.

No plan for reorganization has been formulated.

An elaboration of the foregoing highlights will appear in Motion Picture Herald next week.

Cont'd from preceding page)

Merry-Go-Round

at the time the Recovery Act was introduced. Just how anyone assumed that a group of accidental political favorites in Washington knew how all of that could be accomplished is something that may be bequeathed to future generations to mar

val.

The code scheme purported to be something which it is not and to do something which it cannot do. We do not think that it has been deliberately misrepresented but rather misunderstood—both by those who presented it as well as by those who received it. The idea in the abstract offered certain fine possibilities for the motion picture business. Assuming that the Administration knew how to find the solutions to various trade problems which this and every other business has, and assuming that the Administration further knew how to get the arrived at solutions enforced, then it was reasonable to assume that the idea might lead somewhere.

But with the Administration getting out to cover what later proved to be too much territory and with the evidence gradually coming to the surface that it didn't quite know what it wanted to do or what it could do—and with various notions tossed in from time to time under the label of having come direct from The White House which has all been confusing and disheartening.

What will happen from this point on code-wise is of course, in view of what has and what has not happened, anybody's guess. But it is much more a certainty and much less a gamble that the progress of the motion picture industry toward a better and more prosperous industry depends on what the industry itself does and not upon what rules or regulations may or may not be imposed upon it from Washington. As the days pass and as General Johnson continues to shout in the manner he learned while drilling rookies in the army, it becomes increasingly difficult to see any difference between this latest and greatest interference of government in business and those that have gone before or any difference in the usual result of governmental interference being detrimental to both government and to business.

The stress and confusion of these days will be weathered. The motion picture business, in the long run, will be what its own men and its own methods make it.

Hearing Set for February

The argument of counsel in the patent infringement suit of Frank L. Dyer of Ventnor, N. J., against Sound Studios, Inc., New York, has been set for February 3 in United States district court, Wilmington. Testimony was concluded last week before Judge John P. Nields. The suit involves long-playing record patents, alleged by Mr. Dyer to have been infringed upon by the defendant.
STAR AND BOSS. (Below) E. W. Hammons, president of Educational, shown during his recent stay in Hollywood, in conference with Shirley Temple, his youngest star.

RINGSIDE. Max Baer, American heavyweight hope, in the ring with Primo Carnera, on a set for MGM's "The Prizefighter and the Lady." With them: Myrna Loy, Director W. S. Van Dyke and Jack Dempsey.

END OF THE TRAIL. And the beginning of a new one, if we guess aright the meaning of this composition in black and white camera-etched at sunset against a Western sky. But the romance of America's epic plains never ends, and here are George O'Brian and Irene Bentley as in yet another story of the West, "Frontier Marshall," a Fox production.

A SCENT-SATION. In Samuel Goldwyn's United Artists musical starring Eddie Cantor, "Roman Scandals." The girls are shown as in a perfume routine called "Christmas Night," during which Cantor sings a song of that title.
WINNER AWARDED. Miss Anne Hyman of Syracuse, with Sam Sax, Vitaphone head, screen tested as winner of contest exploiting Warners' "Footlight Parade" in Syracuse.

FIRST SCREEN ROLES. For Francis Lederer, the Czecho-Slovakian star, and Steffi Duna, Hungarian actress, as they appear, she as his Eskimo wife, in RKO Radio's "Man of Two Worlds." The film marks the American cinematic debut of Mr. Lederer, who, a more or less recent arrival on the American stage, leaped to overnight stardom and popularity on the Broadway boards, from which point he went to the Hollywood set and the motion picture. The "man of two worlds" is additionally supported from the feminine standpoint by the attractive Elissa Landi.

NOW TO TALK. H. B. Warner (right), star of the silent "Sorrell and Son," at British & Dominions studio as star of a modern production for United Artists release. With him is the author, Warwick Deeping.

SAYS SALES ARE UP. A. Montague, general sales manager of Columbia, who announces that film contracts of that company today are 45 per cent in excess of last year's number. A total of 850 accounts have been added.

SHADOWS. Molding the young beauty of Jean Muir, one of the newer Warner players, now appearing in Warners' new Paul Muni picture, "The World Changes."

GIVES MUSICAL. Ramon Novarro shown with his sister, Miss Carmen Sameniego, on the occasion of a "musical evening" at the Novarro home, the MGM star singing songs featured on his recent European concert tour.
Court Approves New Cash Control Plan for Trustees; 50 Contracts Disaffirmed; $2,075,000 Cash in Banks

The trustees of the bankrupt Paramount Publix Corporation—Charles D. Hilles, Eugene W. Leake and Charles E. Richardson—filed last Saturday in New York district court the third report of the corporation's progress toward rehabilitation. Outstanding developments recited were as follows:

Cash totaling $2,075,000 was reported in banks as of September 29.

For the period from July 10 to September 29, receipts were: $1,589,713.36; disbursements were: $1,137,105.83.

Thirty contracts and 20 leases were listed as having been disaffirmed by court verification.

A new plan for controlling contracts and disbursements of subsidiary picture companies was outlined, and subsequently authorized by the court.

Home office payroll, compared with May, 1931, shows weekly reduction of $57,186, or nearly $3,000,000 per year.

Progress was reported in negotiations for reorganizing various theatre subsidiaries.

Appended to the third report of the trustees and given to Henry K. Davis, referee in bankruptcy, were three orders of the United States district court, by which:

1. Trustees are authorized to take all steps they deem necessary to effect a method of control of contracts and disbursements of Paramount Pictures, Paramount Productions, Paramount News, Paramount Pictures Distributing and Paramount International.

2. Trustees are authorized (a) to open special accounts in their name with any authorized depository for bankruptcy funds and to cause to be deposited therein all, or substantially all, of the cash receipts at New York of Paramount Pictures Distributing and Paramount International and such other funds of the subsidiary groups the trustees may determine; and (b) to draw checks upon special accounts to the order of the companies, each check to be countersigned by Referee Davis, on the basis of the quarterly budgets, picture budgets and specific budgets, and such checks to be deposited in accounts for the particular subsidiary.

3. The action of the trustees, in determining not to adopt certain contracts and leases (listed in report following) of Paramount Pictures, is approved, ratified and confirmed.

The trustees cited their belief it is in the interests of the creditors that the business of the bankrupt be continued.

While they attached to the report a summary of all cash receipts and disbursements from July 8, 1933, the last date covered by the second report, to Sept. 29, 1933, the trustees pointed out that as the audits of Price, Waterhouse, became available, receipts of subsidiaries will be reported in the fourth and subsequent reports. The trustees said they have not as yet made any payments to the attorneys or accountants.

PARAMOUNT HAS $2,074,480 IN BANK; ZUKOR TELLS OF TRIBULATIONS IN 1932

$2,074,480 CASH ON HAND
REPORTED BY TRUSTEES

Cash in banks to the credit of Paramount Publix Corporation totaled $2,074,480 on September 29, 1933, according to the third report of the trustees, filed last Saturday. This compares with $846,634 as of July 8.

CASH RECEIPTS
(From July 10 to Sept. 29)
Collection of Receivables
From subsidiary companies $1,522,932.80
From others 3,011.45 $1,526,945.25
Cash from Operations
Dividends from subsidiary companies 10,671.09
Storehouse shipments to subsidiary companies 608.86
Cravath, De Gersdorff, Swaine & Wood refund 15,000.00
City of Chicago tax refund 551.65
Rents from Studio 1,137.10
Miscellaneous 829.79 28,798.49
Reimbursements for disbursements made for the account of subsidiaries (see contra on Schedule "B") 2,544.00
Chemical Bank & Trust Co. Special Account (Employees stock purchase plan) 7,504.83
Liability insurance premium refunds (covering payments made for the account of subsidiary companies) 23,920.79
TOTAL RECEIPTS $1,589,713.36

CASH DISBURSEMENTS
(From July 10 to Sept. 29)
Reimbursement for account of subsidiaries for which reimbursements were made $2,544.00
Subscriptions to stock of new subsidiaries 720.00
Liability insurance premium payments made for the account of subsidiary companies 38,719.00
Settlement of claims of Federal Government for deficiency in account of 1929 taxes 262,846.92
Advances made to subsidiary companies 47,500.00
Payment to Cinema Patents Co. on account of a sum determined by the court; value of past and future use of machines and licenses 4,000.00
Trustees Operating expense—Payroll—Legal—office supplies—telephone and miscellaneous 5,537.83
TOTAL DISBURSEMENTS $361,867.75

Paramount President Testifies to Circumstances Surrounding Resignations of Hertz, Kent, Katz, Lasky and Schulberg

Financial highlights of the Paramount Publix Corporation, prior to its bankruptcy early this year, were discussed last Friday when Adolph Zukor, Paramount president, took the stand at an adjourned meeting of the corporation creditors in the offices of Federal Referee Henry K. Davis. Mr. Zukor testified for four hours, describing what he termed the "highlights" of a series of events revolving around the successive resignations from high executive posts in the company's structure of Jesse L. Lasky, Sidney R. Kent, Sam Katz, B. P. Schulberg and John Hertz.

Mr. Zukor testified regarding details of the company's bond and stock financing and regarding stock repurchase contracts made in connection with Mr. Zukor's purchase of the theatre properties and of the Columbia Broadcasting System.

He also discussed details of the entrance of John Hertz into the company's financial affairs, declaring that Mr. Hertz became associated with Paramount at the recommendation of Kuhn, Loeb & Co., and that at Mr. Hertz's own suggestion he became chairman between New York and Hollywood and supervised production. This, Mr. Zukor testified, he protested against, because, he said, of Mr. Hertz's lack of experience in the film industry. Mr. Hertz subsequently resigned.

As to the case of Sidney R. Kent, Mr. Zukor declared that Mr. Kent, who had been in charge of distribution, resigned in January, 1932, due to differences with Sam Katz over policies of theatre operation, and that Mr. Katz later resigned as a result of differences with Mr. Zukor over Mr. Zukor's proposed policies of decentralized theatre management.

Mr. Lasky resigned in the autumn of 1932 after an investigation made by the management into film production methods in Hollywood, it being decided that the quality of negatives was not in accord with expenditures being made, Mr. Zukor said. Mr. Schulberg, who had been in entire charge of the company's studios on a contract arrangement, also resigned and was paid $200,000 in settlement of his contract. An additional $100,000 was to have been paid Mr. Schulberg, Mr. Zukor testified, but this was canceled under a new contract specifying that Schulberg was to make seven or eight pictures independently for release through the company. Mr. Kent also was given $200,000 in settlement of his contract.

Cites Kent-Katz Disagreement

Fale, and bearing the marked effects of his recent illness which kept him in a Hollywood hospital for many weeks, Mr. Zukor recited hour after hour the inside story of the general unrest in the executive structure of the company during 1931 and 1932.

"Kent and Katz didn't get along," he said. "They disagreed with directors over business policies and eventually became personal. It got so bad that we felt it might possible result in the deterioration of the entire organization. It (Continued on page 26)
THE BOX OFFICE CHAMPIONS FOR SEPTEMBER

Four rankings are made in the "champions" for September, with seven productions named to those positions by the nation's key city box offices, this number being accounted for by the presence of three ties for third place, and two for the fourth.

TUGBOAT ANNIE
MGM


MORNING GLORY
RKO RADIO


PENTHOUSE
MGM

THE MASQUERADER
UNITED ARTISTS


CAPTURED
WARNER BROTHERS


LADY FOR A DAY
COLUMBIA


PADDY THE NEXT BEST THING
FOX

CENSORS' OWN INCONSISTENCIES CITED IN FIGHT TO OUST BOARDS

Represents a Negative Attack on a Problem Which Can Be Met Effectively Only by Positive Measures, Says Leader

Organized anti-censorship interests of the nation have so long established that they term the “capriciousness and inconsistency” of those who censor America’s motion pictures, using as their ammunition the censors’ own records of deletions during 1932 and through March of 1933.

Speaking of revealing the dialogue and scenes that the New York State censorship board, a division of the Department of Education, deletes from films under the licensing law as “obscene,” “indecent,” “immoral” and “sacriligious,” or as tending to “corrupt morals or incite to crime,” the National Council on Freedom From Censorship, organized two years ago by the American Civil Liberties Union, published last week a full record of these cuts in booklet form, under the title, “What Shocked the Censors?”

These deletions, according to the Council, are characteristic of the work of censors in the five other states where they function—Kansas, Ohio, Pennsylvania, Maryland and Virginia.

Censors deleted parts of 355 feature films, or more than one-third of all submitted, the booklet indicated. In the 15 months covered, 13 pictures were banned completely, but later three of these—“Three Tage Mittelarrest,” “Maedchen in Uniform” and “Scarface”—were passed with substantial cuts. The deletions had to do 44 per cent with sex; 29 per cent with violence; 16 per cent with crime; 5 per cent with government, and 3 per cent with religion.

“The underlying moral compulsions are two-fold,” said Edward O. Hughes, chairman of the New York State Council on Social Work, in his introduction. “In the first place, the censor does not permit sex, crime, or violence to become too attractive or gruesome, and in the second place, he wishes to protect government and religion from direct attacks and indirect clamors.”

Censors Behind Closed Doors

The National Council was determined to find out just what the censors were doing, said Alternate Hughes, chairman in his foreword to the booklet, but this presented difficulties because the censors “had worked behind closed doors for 10 years, and they were modestly reluctant to change their ways.”

“They refused to give the public they ‘protected’ an opportunity to voice any intelligent praise or criticism, or in fact, to make any appraisal whatsoever of this protection,” Mr. Hughes declared.

They through a bill introduced at Albany, through correspondence with the Board of Regents and the Commissioner of Education, the National Council urged its point of view that “If the censors accurately reflect current standards of morality and decency they have nothing to lose by a public inspection of their work. If they do not, then as public servants, they should welcome correction.” Finally, in May, 1932, mimeographed copies of the records of film actions were sent to the National Council.

The evil of censorship lies not so much in the elimination of isolated scenes and dialogue, according to the booklet, but in its superficiality and arbitrariness. According to the Council, the National Council, puts a premium on sentimental, flabby pictures and impedes honest, intelligent treatment of fundamental or controversial problems. Comparison of what is cut and what is left untouched in other films, or even in the same film, is suggested as a means of showing the “capriciousness of the censors.”

“Sex subjects are censored not where immoral relations are shown, as they often are,” the booklet stated, “but where they are shown in a favorable or too jocular light.” Typical cuts in dialogue are such expressions as “want you”; “left my youth in the capitals of Eu- rope”; “is she kept”; “spend the night with me”; “those broads light up the old place”; “mistress”; “_received control” and “prostitute.”

Kisses must not last more than four feet of film, according to the censors’ statements as quoted in the booklet. Scenes were censored unmarring unmarriage couples living together; the key to a young woman’s apartment in the possession of a man not her husband; a wedding ring on the finger of an unmarried girl.

Nudity seems usually to be regarded by censors as indecent or obscene—in the records of action in the popular pictures of Bali and South Sea Islands, the phrase “eliminate all views of child where sex is displayed” appeared repeatedly.

Technique of Crime Barred

Crime and violence are censored when the film deals with the “technique of crime and the actual commission of criminal or violent acts.” Labels on bottles indicating criminal use, such as poison, veronal, chloroform or ether, are cut out. So too are all scenes in which money and gems, the plunder of crime, are being di- vided. Machine guns and pistols are commonly frowned on except in war pictures.

“The censors are determined,” said the booklet, “that corruption in public life shall be revealed by such labelling, and a general clari- fication and negligence by public officials appear to be actually under ban. A lawyer’s denun- ciation of ‘man-made laws,’ and their ad-

National Council on Freedom Charges Censors Capricious and Work Superficial; De-

The Council’s booklet noted examples of cuts relating to religion, the elimination of scenes showing the Bible being thrown on the floor of a church; for instance, a page used for cigarette papers. The scene of a girl reading a novel behind her prayer-book in a synagogue was deleted from a Jewish picture.

“Although the standards announced by the censors appear to be forthright and explicit, the actuality is quite otherwise,” Dr. Linde- man noted in his introduction. “Their state- ments or criteria always sound as thought they were self-validating. Obviously no normal per- son, excepting obscenists, or perverts, or utterly immoral persons, or absolutely hopeless cases, or particularly children, should be protected from contact with these evil aspects of life. It is this nature which entails censorship support upon the part of the so-called ‘good’ people of the community. But, it is precisely because censors do not, and cannot, set forth an explicit standard in any of these spheres that their work becomes doubtful and harmful.

A Negative Attack

“Censorship emphasizes only that which is considered to be part of the solution, and con- tinued, ’It deals only with fractions of the total situation; it represents a negative attack upon a problem which has been effectively met by positive measures. But, there is still another sense in which censorship becomes a disease, and it is at this point that all persons who genuinely desire a better society should be concerned.”

“We live in a society in which changes on the levels of technology, science and industry are rapid, dynamic and effective. But, alas, we live also in a society in which changes on the levels of political, social, economic and human values are correspondingly slow, lethargic and ineffective. Those who have for long been in power and have dominated our cultural pattern have already exercised far too much censorship. Social change can only arrive when the channels of criticism are all left open. When freedom is something more than a pioneer memory, and when liberties are unmistakable, authentic and thoroughly guaranteed. A de- cent society cannot be reared upon the edifice of fear, and all censorship it at bottom a mani- festation of fear.”

Thus it becomes clear that censorship of motion pictures is merely a part of a much more significant problem, in that the censorship of motion pictures can be viewed and examined with respect to the larger equation. As much as individuals may dislike certain aspects of motion pictures this fact should
not lead us into gross confusion," the introduction concluded. "To allow the principle of censorship to gain headway in one sphere is to admit validity in all others. The 'cure' for an isolated sore thereupon becomes a systematic disease within the whole society. Those who genuinely desire that the life and experience in this country shall become cleaner, more decent, more human, have a much more important task to perform than is implied in the negativism of censorship. Theirs is the responsibility to criticize, not symptoms, but the social diseases themselves."

Regarding the voluminous study recently prepared and published by the Motion Picture Research Council, arguments on both sides of which have been reported from time to time in Motion Picture Herald, the National Council was not prepared at this time to express an opinion. It did, however, express the belief that "the conclusions at which this study arrives will, no doubt, be reversed by the forthcoming study conducted under the auspices of the National Board of Review."

Few Short Subjects Mentioned

In the compilation of the censors' work the question of short subject censorship appeared to be a comparatively negligible factor. A few shorts were included. The important summary fact to be kept in mind, according to the report, was that the censors either delete or consider 3.3 per cent of all feature pictures submitted, or, in other words, more than one-third of all feature pictures are affected by the censor boards.

The booklet itself, which in addition to introductory and foreword, covers 82 pages, is laid out so that the reader may see at a glance what specific parts of any picture have been cut. For example, with all censored lines in italicized type, one finds the following in the case of one short film trial:

Reel 1.—Eliminate view of girl in negligee as she jumps into scene (in house).

Reel 3.—Shorten scene of kiss in garden between Catherine and Frederic when he pushes her back and they disappear out of scene.

... in a churchyard, under the stars, like two random animals.

Even the Westerns

Even the western comes in for its share of deletions, as indicated in certain lines and sequences which have been bodily removed from "Gordon of Ghost City":

Reel 3.—Eliminate scene where man deliberately shoots at Temple through window.

Eliminate scene where Blain hands gun to Buck.

Reel 4.—Eliminate scene where Buck deliberately shoots at Temple after fight.

"I'm looking for you, Blain. What do I have to call you to make you draw?"

"I'm battening my coat. Let your six-shooter do the talking."

When it comes to scenes and dialogue of violence scenes made many deletions. In "Night Beat" the following dialogue—or that part of it in italics—was eliminated:

Reel 5.—Why are we in dis' country is do beeg Mussolini."

"Dat's it—Mussolini—Get out or get shot. Only Mussolini gives en castor oil, too."

Reel 7.—What the town will belong to us. A gang war with the police on our side."

"That gunna that had Hynie Weisskink arrested—when does he get bumped off?!

"Well, he's going to get bumped off, ain't he?"

"Sure he is.

Eliminate all sounds in sequence of gangsters beating Andres, and dialogue: "Don't!—Stop!—Ouch!—Oh, don't!—Oh, don't!"

Inconsistency on Sex

Returning to the question of the sex, the censors' inconsistency again was cited in their deletions from "Pick Up," the italicized words again being those which offended:

Reel 2.—Eliminate last view of Harry in night clothes sitting on side of Mary's bed and futeon kiss.

Reel 3.—"You mean, just because we ain't married, if she wants to play around with you I gotta take it?"

Reel 6.—"I see. But I'm good enough for week-end heaven." (Editors Note: In this particular instance Week-end Heaven was the name of a summer camp.)

"If you stop being disagreeable I'll meet you there again tomorrow."

The following elimination of dialogue from "The Plumber and the Lady," Reel 2, left doubt in the Double Council's mind as to the actual objective of the censors:

"I'm not sophisticated."

"The evening's young yet."

"This would be a swell time to announce our engagement."

And in "Private Jones," Reel 2: "This running around nights with a lot of tom-cats."

"This is just one kind of a life you're trying to lead. Do you want to be labelled a chippie?"

"If you do, I'll shank your bottom."

Reel 7.—"If you fell into a latrine you'd come out with a six months' leave and a hand full of diamonds."

"Stop it! Why is it you're always playing around my pants?" and eliminate accompanying action of Lieutenant pulling Jones up from floor and lot of pants.

In short subjects the majority of deletions dealt with nudity of colored native women and children. An example of what has been done in certain types of short subjects was seen in deletions in one of John P. Medbury's "Travelogues." as follows:

"Eliminate scene where man steps out from line of dancers, turns around and exposes his bare posterior, and dialogue: 'If you think the Americans are good at the Black Bottom, just watch these Africans.'"

The National Council on Freedom From Censorship was organized to fight all forms of bureaucratic censorship, the foreword to the booklet said, leaving the sole control to prosecution with the courts. The Committee said in court trials where and when it is convinced the law has not been violated, and strives to unite all forces opposed to censorship. Its officers are Hatcher Hughes, chairman; Barrett H. Clark, Fannie Hurst and Elmer Rice, vice-chairmen; Harry M. Barnes, treasurer, and Gordon W. Moss, secretary.


Speaking further of the studies of the Motion Picture Research Council, Dr. Linde- man said that the primary concern of persons involved in such studies related entirely to the welfare of children and a genuinely constructive program would lead, not toward censorship, but rather toward improved planning and supervision for children's entertainment.

He pointed out that parents might even give themselves assurance by insisting upon enforcement of current laws which forbid the admission of unaccompanied minors to motion picture theatres.
Constance Bennett in "AFTER TONIGHT" with Gilbert Roland

Entrancing as an Angel
Dangerous as the Devil!

As "K-14", Spy!... she bewitched men's hearts and sent regiments to their death! But her own heart was crying out for the man she must now betray!

That glamorous lady, Constance Bennett in the arms of Gilbert Roland will send tingling thrills up and down the spines of your feminine audience for they've never seen her more alluring... or love scenes more tantalizing... than in this stunning tale of a spy in love and a conqueror the captive of his prisoner!

S. R. O....BANK ON IT!
You've never seen THIS HEPBURN!

**ELECTRIC**
in "Morning Glory"

**DYNAMIC**
in "A Bill of Divorcement"

...and now, the

**VERY SOUL OF ROMANCE**
in America's best-loved love story
that brings a new enchantment of
sheer loveliness to glorify the screen!

Directed by George Cukor . . . MERIAN C. COOPER, Executive Producer . . . Kenneth Macgowan, Associate Producer
Katharine Hepburn in Louisa M. Alcott's Little Women

With Joan Bennett, Paul Lukas, Frances Dee, Jean Parker, Edna May Oliver, Douglass Montgomery • Henry Stephenson
ANNUAL PAYROLL REDUCED $3,000,000

(Continued from page 15)
retained by them, nor have any fees been paid to the equity receivers or their attorneys or accountants.
The trustees said they propose to take such further steps as may be found advisable to improve theatre operation. Principal management changes effected since the second report were promotion of Ralph A. Kohn from treasurer to vice-president in charge of theatre operations, and appointment of an executive officer in charge of the theatre companies.
They also caused Walter B. Cokell, previously assistant treasurer, to be elected treasurer.

Salary Adjustments Reported

The trustees said they had completed a study of salary adjustments which, in the period between May 19, 1931 and March 14, 1933, were reduced as follows:

(a) June, 1931: All salaries of office and field employees were reduced from 5 per cent to 25 per cent.
(b) January, 1932: All salaries above $50 per week were reduced from 5 per cent to 10 per cent.
(c) April, 1932: There was a reduction of 5 per cent on the first $50 of all salaries.
(d) Summer of 1932: All home office and field employees were given two weeks’ vacation without pay.
(e) Spring of 1933: All employees receiving over $50 per week were given half salary for a seven-week period.

The effect of the application of these reductions upon the rates of pay in May, 1931, according to the third report, was as follows:

<table>
<thead>
<tr>
<th>Weekly Salary</th>
<th>Weekly Salary after reductions</th>
</tr>
</thead>
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<tr>
<td>$2,000.00</td>
<td>$1,798.57</td>
</tr>
<tr>
<td>$1,500.00</td>
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<td>$99.00</td>
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<tr>
<td>$50.00</td>
<td>$22.00</td>
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</tbody>
</table>

In addition to the foregoing reductions, since bankruptcy, reductions totaling $2,385 a week, affecting 36 employees, have been made.

In the period between January, 1933, and August, 1933, the average home office payroll reduction, resulting both from reduced salaries and reduced number of employees, amounted to 25 per cent.
The present home office payroll, as compared with that of May, 1931, shows a weekly reduction amounting to $57,186 (or nearly $3,000,000 a year).

Reorganization of the company is claimed to be of considerable interest.

Publix theatre properties and those of subsidaries will soon be so reorganized as to be included under the same administration as the other subsidiaries. "Thereby considerable savings in expense and gains in the efficiency of the administration will be achieved."
The advisory committee on theatre reorganization, working with Irving Trust, trustee in bankruptcy for Publix Enterprises, concluded negotiations with the trustees, for reorganizing A. H. Blank Theatres Corp., bankrupt, and its subsidiaries, operating in Iowa and Nebraska. The court approved the agreement, it was said.

Negotiations for reorganizing Southern Enterprises have resulted in an agreement with Karl Hoblitzelle, providing for reorganization of the theatres in Texas. The court also has approved this agreement.

Irving Trust has secured court approval of an agreement with Hunter Perry, for reorganizing Publix Newport News Theatres, Virginian-Tennessee Theatres, Publix Virginia, operating in Newport News, Charlottesville and Lynchburg, Virginia.

Irving Trust has concluded negotiations for reorganization of August Amusements, Augusta Ga., which agreement (if written) was confirmed by the court.

Dent Theatres, Inc.

The court, it was said, has approved a deal whereby Dent Theatres has entered into an agreement with Karl Hoblitzelle, providing for transfer to a new corporation of all stocks of subsidiaries owned by the trustee. The estate of Paramount Publix owns 75 per cent of capital stock of Dent: Saenger Theatres owns the remaining 25 per cent. This agreement also provides for sale to Hoblitzelle of all Class A stock, being 50 per cent of the authorized capital stock, of the new corporation, and provided for the repurchase of the Class A stock on or before August 1, 1934.

Olympia Theatres, Inc.

Negotiations for reorganization of Olympia Theatres are continuing under supervision of the trustees, they pointed out. The advisory committee on theatre reorganization is in contact with the Boston reorganization committee, of which Charles Francis Adams is chairman. It was said that particular attention is being devoted to Salem Realty, which owns houses in Salem, Lynn, Averill, Newton and Brockton. Mass., and 50 per cent of the capital stock of which is owned by Olympia Theatres, the remaining 50 per cent being owned by outside interests.

Goldstein Brothers Theatres

Negotiations for reorganizing the G-B Circuit in New England are progressing with representatives of banks, note holders and receivers having interests in the properties.

Saenger Theatres, Inc.

Trustees are negotiating for a reorganization of Saenger Theatres, the stock of which is owned by the trustees, and which operates throughout six southern states.

Minnesota Amusement Company

Negotiations for reorganizing Minnesota Amusement were said to be progressing, the trustees having been authorized to have a special trip to study the situation. Also, representatives of important creditor interests, it was said, have been discussing the situation with the trustees in New York.

Seneca Holding Company

This company, which owns a large assembled plot on Times Square, fronting on the east side of Broadway between 44th and 45th Streets, (present site of the Criterion theatre, et al), covered the various plots with separate mortgages, all of which are now in default, the trustees said. They are endeavoring to preserve this property as a unit to prevent this threatened loss. A payment of $40,000, authorized by the court, was made to prevent further negotiations by Joseph P. Day and Peter Grimm are now negotiating sale or lease of the property.

All the trustees are endeavoring to prevent a sale of other Seneca property, including a studio and film depot and laboratory in Long Island City, which is subject to a substantial mortgage.

The Detroit Situation

A newly organized subsidiary is now operating theatres in Detroit. The trustees entered into a contract with George W. Trendle, for a period of about three years. Negotiations were had on by trustees with a view to a sale of part of the capital stock of the new corporation.

Kansas City Operating Company

Holders of $35,000 principal of mortgage bonds have extended the bonds for three years, upon the payment of $1,000 a month amortization.

Paramount Building, New York

No concrete plan of reorganization has been arrived at with regards the home office building on Times Square, owned by Paramount Broadway Corporation, wholly-owned subsidiary of the bankrupt, and which is subject to the lien of a mortgage to secure bonds of Paramount Broadway, of which $8,875,000 are outstanding.

Taxes for the first half of 1933, and interest and sinking fund payments due in 1933, are in default, and the trustee under the mortgage has declared the entire outstanding amount of the bond issue to be due and payable.

Various negotiations have been had with bondholders’ representatives.

Properties on the West Coast

Associates of Root, Clark, Buckner and Ballantine, attorneys for the trustees, have remained in California since May, and a majority of the firm has made a second trip to Los Angeles and San Francisco to deal with urgent situations.

Final settlement of the controversy between Paramount Publix and Fox Film, arising out of a certain theatre agreement of Dec. 10, 1930, (and explained in detail in the second report) has not as yet been made. However, progress was reported by the trustees in the third report regarding problems relating to the various theatre properties involved.

Individual negotiations are underway for settling the problems of each of the theatre properties—which include: Paramount Theatre, stores and building, San Francisco; California theatre, stores and building, San Francisco; St. Francis theatre, stores and building, San Francisco; Paramount theatre and building, Oakland; Paramount theatre, Portland, Ore.; Rialto theatre, Portland, and the Paramount theatre in Seattle.

West Coast Studio

Trustees said they have conducted negotiations with a bondholders’ committee holding $2,900,000 of mortgage bonds in that theatre, and also the Paramount Theatre Building, Los Angeles, with respect to a possible revision of the terms of
TRUSTEES ACT ON CONTRACTS & LEASES

Twelve Leases Disaffirmed

The trustees of Paramount Publix Corp. reported last week to the U. S. District Court, in discharge of their duties under the 20 Reckitt, that none of various property holdings, as follows (Paramount Publix was lessee in all cases):

Alabama Theatre, Birmingham; Allied Owners Corp., lessor; term began 1/1/28 and ends 12/31/42, at $153,922 annual rental; disaffirmed 9/3/33.

Paramount Theatre and Building, Brooklyn, N. Y.; Allied Owners Corp., lessee; term began 11/1/28 and ends 10/31/43, at $90,357 annual rental; disaffirmed 9/3/33.

Paramount Theatre and Stores, Fremont, Ohio; Allied Owners Corp., lessor; term began 1/1/28 and ends 1/4/47, at $22,389 annual rental; disaffirmed 9/3/33.

Paramount Theatre, Glen Falls, N. Y.; Allied Owners Corp., lessor; term began 2/1/28 and ends 1/31/47, at $22,966 annual rental; disaffirmed 9/3/33.

Paramount Theatre, Hamilton, Ohio; Midham Corp., lessee; term began 1/1/29, at $45,248 annual rental; disaffirmed 9/3/33.

Flora Theatre and Building, Jacksonville, Fla.; Hawatha Co., lessor; term began 9/4/27 and ends 4/7/42, at $30,000 annual rentals; disaffirmed 8/31/33.

Television Theatre and Building, Knoxville, Tenn.; Tennessee Enterprises, Inc., lessor; term began 7/1/31 and ends 6/30/41; at certain depending on certain interest and principal obligations on mortgage.

Theatre Building, Long Island City, N. Y.; Allied Owners Corp., lessee; term began 12/31/30, at Long Island City; disaffirmed 7/6/33; (disaffirmation of inter-company lease).

Edison Building, Los Angeles; Third and Broadway Building Corp., lessee; term began 6/30/29 and ends 6/30/42; at $60,000 annual rental; disaffirmed 8/31/33; (disaffirmation of inter-company lease).

Paramount Theatre and Stores, Middleton, Ohio; Midham Corp.; lessee; term began 4/1/28 and ends 4/30/36, at $35,960 annual rental; disaffirmed 8/30/33.

New Warehouse, 521 W. 43rd St., New York; Film Corp., lessee; term began 1/1/29 and ends yearly; disaffirmed 8/31/33; (disaffirmation of inter-company lease).

Paramount Building, 190 Broadway, New York; Paramount Productions Corp., lessor; term began 1/1/30 and ends 1/1/31, at $90,500 annual rental; disaffirmed 11/1/30; (disaffirmation of inter-company lease).

Studio, Laboratory and Film Depot, Long Island City, N. Y.; Paramount Productions Corp., lessee; term began 12/31/31 and ends 12/31/32, at rental starting at $250,000 yearly; at $428,000 per year; disaffirmed 9/3/33; (disaffirmation of inter-company lease).

Paramount Building, Hollywood, Calif.; Allied Owners Corp., lessor; term began 1/1/31 and ends 12/31/32, at rental of $250,000; disaffirmed 9/3/33; (disaffirmation of inter-company lease).

Paramount Building, Detroit, Mich.; Allied Owners Corp., lessor; term began 10/15/31 and ends 10/14/32; at $75,000 annual rental; disaffirmed 9/3/33; (disaffirmation of inter-company lease).

Paramount Theatre, San Francisco; Granda Realty Co., lessee; term began 1/1/26 and ends 4/30/41, at $50,000 annual rental; disaffirmed 8/31/33; (disaffirmation of inter-company lease).

State Theatre and Building, Uniontown, Pa.; Gorley, et al., lessees; term began 12/28/30 and ends 12/27/28, at $52,000 annual rental; disaffirmed 9/31/33.

Madison Theatre Building, Toledo, Ohio; Madison Toledo Corp., lessor; term began 11/1/27 and ends 8/31/41, at annual rental of from $36,530 to $85,000, on declining scale; disaffirmed 9/3/33; (disaffirmation of inter-company lease).

Paramount Theatre, Toledo, Ohio; Toledo Paramount Corp., lessee; term began 2/1/28 and ends 12/31/43, at $66,000 annual rental; disaffirmed 9/3/33; (disaffirmation of inter-company lease).

Penna Theatre and Building, Uniontown, Pa.; Gorley, et al., lessees; term began 12/28/30 and ends 12/27/31, at annual rental of $18,000; disaffirmed 8/31/33.

Paramount Publix, dated May 23, 1930, covering Extinguishment of mortgages relating to some 20 properties, records of which appear in an adjoining column.

Control of Contracts, Disbursements

As a result of transfers of producing and distributing assets and business to newly formed subsidiaries (Paramount Productions, Paramount News, et al), and as a result of the issuance of the stock of these subsidiaries to...
NEW PLAN TO CONTROL SUBSIDIARIES

another newly-formed corporation, Paramount Pictures Corporation, which stock was then issued to the trustees, the institution of bankruptcy was in form almost entirely a holding and not an operating corporation (with some exceptions, involving theatre leases and certain assets such as film inventory, etc.), said the trustees.

And pursuant to authority granted in a court order, with the consent in the form of a suit of the bank, the trustees have since allowed the subsidiaries to continue to hold most of their assets and to manage their respective businesses under the direction and control of the trustees. But, the trustees have required the subsidiary companies to prepare plans and make reports to the executives, finance committee, and executive committee meetings of the five subsidiaries.

In March, the trustees said they have been consulted in advance with respect to proposed contracts and disbursements of the subsidiaries, and, as a part of their trustees' duties, they have generally supervised the operations of the subsidiaries.

Closer Control Desirable

However, the trustees point out that they have come to the conclusion that it would be appropriate to secure a closer control over these subsidiaries. They also said that the advisability of effecting closer control over the contracts and disbursements of other subsidiaries is receiving their attention.

The plan developed and recommended by the trustees, and authorized by the court to place in operation, follows:

All or substantially all of the cash receipts at New York and other points of Paramount Pictures Distribution (representing, in the case of International, the net foreign distribution receipts after payment of all expenses of the foreign distribution units, and, in the case of Distribution, the net domestic distribution receipts after the payment of domestic film exchanges of certain expenses of routine nature), are to be transferred to one or more special accounts in the name of the trustees. The cash receipts in New York from the subsidiaries constitute the principal receipts of all of the five subsidiaries.

Such cash receipts, according to the report, are to be paid out for the account of these subsidiaries as required, or as needed for disbursements. The funds paid out will be deposited in bank accounts of the subsidiaries which are to make the required payments to outsiders. Each bank account of the subsidiaries are to be made only in accordance with general and specific instructions, only to persons whose names and addresses are the countersignature of each check of an agent of the trustees, and only to persons who are the persons designated by the trustees. Contracts which will be performed within the period of a quarterly budget previously approved by the trustees and for which provision has been made in such budget, or contracts specifically contemplated by such approved budget, are to be deemed to have been approved, as much as the trustees will theretofore have passed upon such budgets.

In order to retain the advantages, heretofore reported to have existed in the separate corporate existence of the pictures subsidiaries, it is desirable not to disrupt all the present corporate organization by requiring the various officers and representatives of each corporation to obtain the approval of disbursements and contracts directly from the trustees, but rather to have approval granted by the executive committee of the corporation involved, and only after the officers or directors designated by the trustees, such approval may be given. In this way, the consent of one or more of the trustees, it is further determined, will be eliminated. The suggested indirect method of controlling disbursements and contracts will avoid the complications which would result if the trustees were to attempt to exercise direct control over those operations.

Dividend Payments

The trustees, in concluding their third report, said they do not recommend payment of any dividends at the present time, as it was said that the obligations of the trustees for payment of various expenses connected with the equity reorganization by the trustees, and, in some cases, the execution of certain of the above-mentioned plans, and at the same time the fluctuation in the net earnings of the subsidiaries, do not justify the disbursement of any dividend. It was further stated that it is not advisable to make stockholders a sacrifice at present, and that it is not advisable to pay dividends.

As to the Hertz's actual resignation, Mr. Zukor said:

"He wanted to run the studio and tell them what to make and how to make it, and also wanted to run the advertising department. I believed a man who had been in the business for 15 years wasn't qualified, and this led to his resignation."

Hertz's Salary, $96,000 Mr. Zukor said he had arranged the Hertz contract and that his salary was $96,000 per year.

Prior to 1919, when Paramount started as a large scale exhibitor, the company had no outside financing. After 1919, however, and up to and including 1930, various bond issues were floated. The last bond issue floated in 1930, a $15,200,000 loan was negotiated to "pay off maturing bank loans and other commitments."

As to the Hertz's actual resignation, Mr. Zukor revealed that his salary from 1927 to 1932, inclusive, had amounted to $9,600,000 the following year. The creation of new subsidiaries, Paramount Productions, Paramount Pictures Distribution Corp., Paramount International, and others, which took place in November, 1932, and the transfer of assets to them, "means that the time has not yet marked the turning point everywhere, and was conceived months before," Mr. Zukor declared.

Mr. Zukor also revealed that his salary from 1927 to 1932, inclusive, had amounted to $9,600,000 and that during this time he received $756,000 in bonuses and approximately 10,000 shares of stock of the company, which at that time he owned nearly 100,000 shares in 1930, and that then they had a market value of $7,000,000.

Zukor Tells Hertz and Katz

(Continued from page 153)

was apparent that it was the company's best interests that an end be put to the situation. Kent was regarded as the one most likely to agree to step out in the interests of the company, and he was then a partner with him. I didn't like to lose Kent. He had been my right hand man for 15 years.

The conflict between Katz and Katz was begun, as I recall, over the playing and selling of our pictures—even in our own houses. As business agents, there was a business situation between them to an impasse. They were in loggerheads. When anything went wrong, one was always right and the other at fault.

"Yes, but Hertz had a point," Katz contended. "Jessie Lasky had never formally resigned from the company. He just stepped out."

"That's right," Katz said. "At the annual Spring of 1932, the company management decided that its pictures were not measuring up to their reputed value. At the same time, Bishop, who had been Lasky with an investigation, asked him to take 'a three months' vacation' while they were making a study of the whole industry into production methods. As a result of this, certain changes were made and "Lasky subsequently stepped out."

Emanuel Cohen had been sent out to the Coast to make the studio check-up, said Mr. Zukor in answer to a question put to him by Saul E. Rogers, counsel for the stockholders' committee, and when his findings regarding excessive costs and methods proved correct, Mr. Zukor placed him in charge of producing the picture. He has been ever since.

Shortly after this, B. P. Schulberg received his $200,000 in settlement of his contract. Following this, the events leading up to the Hertz resignation took place. This was the result, Mr. Zukor testified, of efforts to assume control of production, chiefly, it appears, on the part of Sam Katz, who became interested in production and spent several months on the Coast deciding which Cohen in getting the studio "back in shape." After Mr. Zukor recalled Mr. Katz from Hollywood and announced his proposals regarding decentralization in all departments, Katz resigned, Mr. Zukor said.

As to Mr. Hertz's actual resignation, Mr. Zukor said:

"He wanted to run the studio and tell them what to make and how to make it, and also wanted to run the advertising department. I believed a man who had been in the business for 15 years wasn't qualified, and this led to his resignation."

Hertz's Salary, $96,000

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The Mad Marxmen—now boiling some "Deck Soup" for Paramount—are admittedly just as insane in their preparations for filming as they are in the completed product. They do not hesitate to do things which no one else in the studio would dare contemplate, regardless of expense was the slogan, and the realization of that expense to the receivership. Which must annoy the trustees.

No one has seen Groucho, Chico, Harpo and Zeppo would avoid rehearsals with such enthusiasm. Nor can they get away with calling a "family conference" and marching off to a secluded corner of the set just as Director Leo McCarey is ready to start a scene.

No one but Harpo would ask if he could leave the set for a few minutes and, being given permission, desert the studio to rush to the nearest airport and board a plane for Palm Springs.

No one but Zeppo, called for nine a.m., would have his valet telephone the studio at 8:55 to ask what time Mr. Marx was called, in the hope that the scene had been postponed. But, then, they're really not bad boys. Groucho usually balances the cost scale when he paints on a false mustache and eyebrows, instead of growing them, or having them "built" on by hair, skin, and other actors do.

Young Richard Davison, a sailor man, will get his diversion for the next four months on the rock boat at New York's workhouse, because he felt the urge of romance and tried to force his attentions upon a pretty miss of the Yorkville section, who, said Richard, gave him "that Mac Wise look." The magistrate who pronounced sentence is a namesake of the gentleman, who, while Paramounting, elected Miss West to pictures—Mr. Sam Katz.

Even the New York censors have their big moments, as witnessed by some of their deletions. We bet the old boys got a kick out of their order to "eliminate distinct view of bottle labeled 'Iching Powder'" from a two-reeler tagged "Kid Goldo Kisses." We sympathize with Paramount's lovely Miriam Hopkins. A piece of publicity from the main office in New York bears the sorrowful news that

MIRIAM HOPKINS FINDS
POLYANDROUS PART HARD WORK
"By nature," she said, "I happen to be the sort of woman who can't dominate one man, let alone two. When I leave the set in the evening, I usually relax into my natural self, but these days I'm so completely aroused emotionally that it takes two hours after I arrive at home before the full effect of my work wears off." She can't take it.

Radio would have us believe that the most distinguished dog in all the world is a new addition to the John Barrymore household, having been born on the Barrymore chest, while he was sleeping, during last week's earthquake.

Dave (RKO vaudevillian) Hutton doesn't miss a trick, as evidenced by his account of the following, according to the daily press:

"So we are alone in our cabin in our pajamas, reading aloud from a Bible. Before I was quite awake I saw her there, and noticing how absorbed she was reading me out of the corner of her eye. Another thing I couldn't help noticing was that she kept looking at me out of the corner of her eye."

We have found a sequel to last week's paragraph about a curious letter which was sent to the editors of a Wisconsin newspaper. We have seen a distressing communication from Juliet Lowell's authentic specimens of "Dumb-Belles-Letters—Lalla-paloozas from the Morning Mail." It follows:

SHOE CO.

Dear Sirs:

We are in receipt of your letter of the 22nd inst. and surprised at its tenor. Evidently you are unaware of our method of payment of accounts, so for your benefit we will explain.

Each month, when we have inspected our balance at the bank, we set aside a certain sum for the payment of accounts. Each creditor's name is then placed in the hat and the winning creditors drawn are paid the amounts due them.

We hope this explanation will be sufficient, and if we have any more of your damn nonsense your name will not even be placed in the hat.

We are, Yours faithfully, CHARLES E.

Fortune telling is taboo in the Catholic religion. Yet Paramount sends to the press the world an item which says, "Planner King, one of the nuts in 'Cradle Song,' told fortunes between scenes."

Mr. Joseph V. McKey is about to inject into New York's heated tri-cornered mayorality contest a last-minute bid for the support of mob-organized Tammany for the Manhattan Republican district at large. The tamper area on the grounds that it was he who sponsored and introduced in the Assembly, in 1928, the law compelling operators to take out a municipal license, and that, several years later, when reactionary film interests wanted to nullify the law with many hampering clauses, McKey again fought against such inroads.

The Reverend Fred Smith, pastor of the First Congregational Church at New York, Kansas, rushes at this late hour to the defense of Sally Rand's fan dance, which netted Sally much front-page news space, considerable sleekels and the wrath of Chicago's and New York's protectors of morals. Reverend Mr. Smith admitted that he saw the girl's dance in the young lady's home. He said, "it was as Moses saw God, from the cleft of the rock." (See Exodus 33:20-23.)

"Some doubles," reports Fred Grace, "are so like the stars that the only way a director can tell them apart is to ask both to perform a rinky-dink. The one whose 'side hurt' is not the double."

Isn't it true that everybody wants to cooperate with the NRA by being the first to recover?

WARNERS will tell you that "The World Changes," and so do the identities of some people's parentage. London neighbors of Boris Karloff knew him as Bill Pratt.

Allied's latest charge against producers distributors is that there was a plot to "wear down" Allied. Allied officials have held generous negotiations at Washington. They claim that producer executives maintained valets at nearby hotels to interrogate and restore them with rubdowns during the luncheon periods so they might outlast the independents.

Metropolitan's ambitious young actor, Eddie Quillin, is trying to write an original story. With that thought in mind, he has already read 400 books.

Very soon we shall have in our midst another American. Herr Ernst Lubitsch, one-time Berlin actor, but for years a Paramount director in Hollywood, has finally gotten around, after some 11 years, to the important business of declaring allegiance to the business opportunity, blue eagles, high salary checks and double features. Mr. Lubitsch, cigar a-smoking, received his passports the other day.

Ernst Lubitsch still is quite young—only 41—a son of Simon and Anna (Lindensteil) Lubin, of Berlin. It was in 1922 that Mr. Lubitsch asked for a passport to Hollywood, in answer to the strong and insistent entreaties of our Mary Pickford. After that he worked as a director for Sam, Harry and Jack Warner, spending three years with the brothers before he picked up a megaphone on the Metro Pictures lot of Mr. Marcus Loew. Finally, in 1927, he affixed his blunt signature, after brushing away some cigar ashes, to a Famous Players-Lasky contract.

Ancient our recent paragraph about taxation at motion picture theater, Carlos Harrison, manager of the Keil, in Mount Kisco, says a movie house used to be a place where one sold tickets for a profit, but now it is merely a branch of the Internal Revenue's tax collecting department.

We hear that Mr. Roosevelt, the most written of all the Presidents, gets an average of 3,800 letters a day, running far ahead of our best movie star. The majority of the Presidential mail is laudatory, many giving such gifts, some a hand-written note that are gimme letters. The mail has dropped considerably, though, from 5,200 daily.

An Marvin Monroe, New York's newsreel, man, now a Rooseveltian secretary, averages 270 telephone calls at the White House every day. One day he took 357.

In most of the scenes of old, like those in "Berkeley Square," the ladies actually wear the fullness of dress requirements, sometimes as many as nine—count 'em—petticoats, worn one upon the other. This is supposed to lend dignity to the wearer's stature. However, whenever you see a Roman gladiator or armor of "heavy steel," he is usually wearing felt dipped in salt.

He's a regular old navy man, is Secretary of the Navy, Claude D'Orsay, petty French actress, completed one of her songs at a studio luncheon for Mr. Swanson, by skipping down from the stage and putting on her way to affectionately pat some shiny bald heads and kiss a few chosen guests. Will Rogers came out of the embrace blushing and considerably mused as to hair. Then Fifi stopped beside Secretary Swanson. One hundred guests held their breath. Would she? She did—a generously long one. And Mr. Swanson emerged, not only smiling and unfurled, but looking as if he liked it.

Miss D'Orsay now has the whole United States Navy behind her.

Mr. Rockfeller's people at Radio City seem to be constantly in hot water over politics and art. First it was Diego Rivera's "pink painting" kicked out of the Pan American Exposition. Then hangers are after them for using German-made wall paper.

RKO, in signing off its current circuit publication, says: "A few weeks ago we sent confidential word around that our country's star was to star in a film, had proven bos-office poison, and that it would be smart to lay off him in advertising." (Name 12.)
"SET TO"

Chester MORRIS in KING FOR A NIGHT
DO GOOD BUSINESS"
—Says Daily Variety

"Powerful scenes and emotional wallops, with sincere direction and good performances," says Daily Variety . . . "SET TO DO GOOD BUSINESS GENERALLY, WITH SPECIAL APPEAL TO THE FAMILY TRADE."


with Helen TWELVE TREES
DeCasseres, Stage Trumpeter, Sounds Note Of Comeback in Success of Seven Openings

Essayist Slides Bar of Soap under the Undertakers' Ballet

by BENJAMIN DE CASSERES

The miracle of 1933 is the comeback of Broadway. Lazarus came out of his grave dressed in his soup-and-fish!—Percy Atkinson Gabriel.

The dying theatre! The decline of the stage! The moribund drama! Pictures finally conquer the legit! Broadway is through.

That's what we listened to last year. And a lot more of this stuff was syringed into my ear along the Great White-Sepulchre Way as I carried the last legitimate actor from the "last legitimate theatre" one night last May.

Exit the theatre to the Bronx cheer. Did I believe it? Not for an NRA moment. Why? Because since playing marbles I have heard periodically and everywhere "France is decaying," "British Empire is on its last legs," "This is Tammany's last battle" and "The theatre is declining."

The Undertakers' Ballet

So when I heard last year "The speaking theatre is through!" I knew I was listening to the familiar tap-dancing of the Undertakers' Ballet.

The same old ballet used to dance "The Pictures Will Never Amount to Anything!" "The Phonograph Will Annihilate the Concert Stage!" "Prohibition Is Here to Stay!" Well, the boys of the daily rags must have copy. And that's what almost all the yowls amount to—copy! copy!

I grant that last year the legit, bad a bad case of functional pylorospasm, with probable diverticulosis. But it wasn't caused by the fact that the public liked pictures better than plays or that it no longer cared for the stage. The decline of the stage to "its lowest level in years" was the result of (1) no-man, (2) the belief of a raft of scene-planners, politely called playwrights, that they could rub off anything on the Fool Pub, for a week or two and then sting the picture nunkey-donkeys for a barrel of grunds for their boob-torridge, and (3, this is I, believe, the aux of the subject), the inability of the producers and play-ARNs to see that the public taste is steadily rising both as regards the legitimate and pictures.

As they say in the Latvian, the man that eats the meal is the judge of it. The man in the kitchen knows only his own palate.

The astounding return of Broadway right at the opening of the season both in the quality of the shows and overflowing attendances is due to two reasons, in my opinion: The people have more money to spend than they had last year, and, secondly (and to me this is the important reason), because nothing will ever be found as a substitute for the living, breathing, walking human being, just as no phonograph or radio can take the place of a living Chalapin, Padrevecy or Al Smith. Even as pictures we did not think so much of—are packing them in also.

Mr. Benjamin DeCasseres, the last of the Spinozas, came into the office the other day proclaiming the resurrection of the speaking stage, the return of the ancient art, the triumph of the bandmade drama. He had, it seemed, discovered nothing less than an epoch in the process of being born.

Now it is very pleasant to have a writer of Mr. DeCasseres' rank and attainment among our contributors. As has been set forth in this position before, we know him to be the best judge of beer and the second best judge of chesse in the world of American letters. We think he is also about as good a judge of the drama as he is of beer.

So in a niggled state of mind, but doubtful, it was agreed that he should do a piece for us tending to support his assertion about the stage. We have felt that if the stage should come back and get important it would be our duty to tell the motion picture world about it.

And what do we get by way of facts? None! But we do get considerable outgiving from Mr. DeCasseres in his entertaining manner about bow he feels about something that he infers but does not prove. We have an essay—not a report.

May we not point out that Mr. DeCasseres himself in his article here-with puts his main hope for a real thrill from the drama on something that may happen that was not in the script—the "plastered lead," the careless horse, the dumb vamp.

And so we present this outgiving from one of the most profound protagonists of the stage as further evidence that the motion picture is indeed the superseding medium.—TERRY RAMSAYE.

There's Evolution, Too

I can conceive of the motion picture evolving into something else (higher or lower, as the case may be). I can conceive of it disappearing or giving place to some other form of entertainment as inconceivable to us now as the pictures were to Oliver Cromwell. It is the essence of that which is mechanical and man-created to be finally junked. The reason: the mechanical is not reality itself; it is only a shadow and counterfeit of reality. Now, the living stage is the reality, the eternal quantum, of which motion pictures are the shadow and the counterfeit.

A play by Aristophanes is put on twenty-five hundred years after its first performance in Athens. They pack them in to see it on Broadway for a year, and it goes on the road—Aristophanes!

Now, I do not know of a picture (original or otherwise) that will be reproduced twenty-five hundred years from now, for the simple reason that I do not believe there will be any such thing as a motion picture in 4433 A.D. But the stage, with living, breathing actors, who may even forget their lines, will, I wager, be there. And there will be Aeschyluses, Shakespeare, Molières, O'Nells and even Owen Davies doing their stuff.

"Forgetting their lines," I said above. That is another one of the elements that make for the superiority of the speaking stage. There is always that element of danger—which we all love—in a speaking drama. Anything may happen. The lead may be plattered. Cues may be missed. The vamp may make a frightful but apropos funny mistake in a word. A horse may forget his parlor manners in public.

There is always this gripping margin of the accidental in the stage play, while in the picture everything is cock-sure, certain.
They can't take it, but they thought Dewey could. The FOUR MARX BROTHERS as they repel a gas attack with Bicarbonate of Soda in PARAMOUNT'S "DUCK SOUP".

VANILLA!

MARX BROTHERS
in Paramount's
"DUCK SOUP"

Directed by
LEO McCAREY
Southeastern Exhibitors' Association Hears Rosenblatt Explain Provisions; Nat Williams Is Elected President

by HARRY E. NICHOLS
Special Correspondent

Support of the proposed code of fair competition for the motion picture industry was voted by the Southeastern Theatre Owners Association at the convention in Atlanta this week following an explanation of the instrument's objectives and workings by Sol A. Rosenblatt, deputy administrator. (Detailed account of Mr. Rosenblatt's address appears on page 9.)

More than 350 exhibitors and exchange men greeted Mr. Rosenblatt at the opening session Monday forenoon, called to order by Colonel Thomas E. Orr of Albertville, Ala., president of the association. It was a record attendance.

After Senator Alpha Fowler of Atlanta had presented a welcome to the exhibitors and Mitchell Wolfson, president of the Miami Theatre Owners and vice-president of the Southeastern Association, had spoken, Colonel Orr introduced Ed Kuykendall, president of the Motion Picture Theatre Owners of America, who in turn presented Mr. Rosenblatt. The deputy administrator was escorted to the platform by R. B. Wilby and C. E. Peppiatt. On the speakers platform were also A. Julian Brylawski, vice-president of the MPTOA; Charles W. Picquet, president of the North and South Carolina Theatre Owners Association, and Love B. Harrell, secretary of the southeastern organization.

In another resolution the association protested against publication of box office figures and star salaries.


Among those who registered at the convention were:

C. D. Swint and Mrs. Swint.
W. T. Murray.
Mr. and Mrs. W. M. Richardson, Atlanta.
Mr. and Mrs. Ed. Exell, Atlanta.
Mr. Dave Prince, Atlanta.
Mr. and Mrs. A. E. Van Croix, Melbourne, Fla., and Van Croix, Fla.
Theo. E. Orr, Albertville, Ala.
T. E. Watson, Montevallo, Ala.
Nat. M. Williams.
A. Julian Brylawski, Washington, D. C.
Walter J. Brackin.
Mrs. Wellingham Wood.
H. H. Macon, Statesboro, Ga.
W. P. Ruggins, Jessup, Ga.
E. G. Gidley, Athens, Ga.
Mitchell Wolfson, Miami, Fla.
Jack E. Prechard, Hogsanville, Ga.
Herbert Wales, Eustis, Fla.
M. C. Moore, Jacksonville, Fla.
C. H. Powers, Millidgeville, Ala.
Geo. M. Jones.
T. F. Thompson, Cedartown, Ga.
Sam Borisky, Chattanooga, Tenn.
L. H. Keene.
Mr. and Mrs. L. J. Duncan, West Point, Ga.
Wm. K. Jenkins, Lucas & Jenkins Circuit, Atlanta.
M. M. Osman, Atlanta.
Arthur Lucas, Lucas and Jenkins Circuit, Atlanta.
Willie J. Davis, Strand theatre, Covington, Ga.
Louis Rosenbaum, Muscle Shoals theatre, Florence, Ala.
Mr. and Mrs. Sol Rosenblatt, Washington, D. C.
Mr. and Mrs. Ed. Kuykendall, Greenville, Miss.
Mr. and Mrs. Charles Picquet, Charlotte, N. C.
J. C. Wink.
H. V. Manning.
J. E. Cantrell.
Geo. Wilby, Cameo theatre, Atlanta.
C. Eisenman, United Artists.
L. C. Moore, Enterprise, Ala.
F. R. Wright, Hartford, Ala.
M. S. England, RCA, Atlanta.
John Cunningham, Miami, Fla.
W. J. Hearn, Jr., State theatre, Russellville, Ala.
Charles Walker, Tivoli, Miami, Fla.
P. J. Hem, Lyric, Selma, N. C.
J. G. Crouch, Princess, Troy, Ala.
L. H. Thompson, Princess, Hawkinsville.
Ben Stein, Valdosta, Ga.
E. A. Rambooment, Lexington theatre, Winston-Salem, N. C.
Walter L. Brandenburg, LaGrange, Ga.
W. J. Ray and wife, Franston theatre, Greensville, Va.
T. W. Williams, Woodlawn and College theatres, Birmingham, Ala.
Frank Plagias, Royal, Gainesville, Ga.
J. A. Dumesst, Jr., RCA Photophone, Atlanta, Ga.
O. A. Cross, Haven theatre, Canton, Ga.
John A. Snider, Bessemer, Ala.
Thos. G. Coleman, Ritz, Amiston, Ala.
John W. Maupin, Jr., Arthur Bromberg Attractions, Atlanta.
Walter Griffith, Charlotte theatre, Charlotte, N. C.
H. Kimray, Charlotte.
L. A. Steel, Palace, Valdosta, Ga.
L. D. Joel, Casino, Jacksonville, Fla.
J. Bachel, Ritz, Jacksonville.
S. S. Stevenson, Henderson, N. C.
Ike Katz, Jr., Tivoli, Montgomery, Ala.
Max Katz, Montgomery.
Dixon Williams, Jr., Imperial, Griffin, Ga.
Jack Crawford, Gadsden, Gadsden, Ala.
Bernard Shapiro, Tri-Angle Poster and Printing Co., Atlanta.
C. M. Bolin, American Seating Co.
R. E. Martin, Martin theatre, Columbus, Ga.
A. E. Adams, Martin theatre, Columbus, Ga.
Paul A. King, National Carbon Co., Cleveland, Ohio.
Frank V. Merritt, Acme Theatres, Inc., Bham, Ala.
C. F. Peppiatt, Atlanta, Ga.
Tony Sudhom and wife, Crescent Amusement Co., Nashville, Tenn.
R. B. Wilby, Publicx-Wilby, Atlanta.
R. W. Kennedy, Bham, Ala.
C. H. Amos, Paramount, Nashville, Tenn.
Louis S. Bach, Hilan-Alpha-Bankhead, Atlanta.
L. D. Lawrence, American Seating Co.
Earle M. Fain, Leesburg, Fla.
Fred G. Weis, Savannah, Ga.
W. C. Kyle, Selma, Ala.
L. R. Towns, Montgomery, Ala.
Harry Hardy, Kissxville, Tenn.
E. R. Rogers, Chattanooga, Tenn.
J. H. Harrison, Publicx-Wilby, Atlanta.
S. T. Spears, Baileys, Atlanta.
R. H. Vail, Rex, Bay Minette.
P. A. Engler.
B. L. Strozier, Stevenson Amusement Co., Rock Hill, S. C.
Rudolph Davis, Houston theatre, Dothan, Ala.
J. C. Brown, National Theatre Supply Co.
W. F. McCauley, Western Electric.
L. W. McClung, Erpi.
Harry M. Williams, Universal salesman in Florida.
James H. Butner, Master Art Products, Atlanta.
H. S. Mitchell, Dixie, Pelham, Ga.
BERKELEY SQUARE PROVES ANOTHER FOX MOP-UP!

Radio City Music Hall (5,945; 35-55-75), 'Berkeley Square' (Fox) and stage show. Two-a-dayed at the Gaiety, after an intervening week's rest, this one is doing remarkably well over here and may get $90,000.

Clipping from "VARIETY"

BERKELEY SQUARE

LESLIE HOWARD
HEATHER ANGEL
VALERIE TAYLOR • IRENE BROWNE • BERYL MERCER

From the play by John L. Balderston
Directed by Frank Lloyd
Jesse L. Lasky Production

NEW YORK—at Radio City Music Hall
... tremendous after six boom
$2 weeks at the Gaiety.

PHILADELPHIA— at the Locust...
6th smash $2 week.

CLEVELAND— at the Hippodrome
... outstanding at pop prices...
beating "Paddy" and "Dr. Bull."

CINCINNATI—at the Lyric... smash
... packing them in to 50% over
previous week.

Just the beginning of a golden story
that will be heard the country over!

JOIN THE UPSWING WITH FOX
New Independent Exhibitor Group Formed in Ohio

Cleveland and Cincinnati independent exhibitors met in Columbus Tuesday to form a new independent association in protest against the present management of the Motion Picture Theatre Owners of Ohio. The formation of the new independent association was endorsed by exhibitors representing Ohio with 200 theatres. Vigorous protest against the 10 per cent amusement tax was voiced by Ernest S. Schwartz, president of the Cleveland Exhibitors' Association, who presided, and who pleaded with the new organization to take steps looking to repeal the tax.

Mr. Schwartz claimed that lack of independent organization, indifference and the failure of the Cleveland association to protest against the 10 per cent MPTO tax were responsible for the present tax, and reminded the meeting that the Ohio is the only state in the country paying an amusement tax in addition to a federal score charge for copyrighted music. A $15 minimum sound service charge, individual income taxes, state corporation taxes, censorship taxes, federal corporation taxes and state taxes on various other "intangibles" bring the total taxes paid by Ohio citizens to 11.

DeCasseres Sees Stage Comeback

(Continued from page 30)

the best interests of all exhibitors." Mr. Wood also said that the most astounding news of Tuesday’s mass meeting was the declaration that the Cleveland organization had spent $10,000 to defeat the amusement tax, when MPTO taxes are so nominal. Vigorous protest and the entire expense of that organization.

Mr. J. H. Wood, a Cleveland, J.写的.Attacks Circuits

Moyer Fine, Cleveland exhibitor, bitterly attacked present circuit organizations, and Henry Greenberger, also of Cleveland, said that Cleveland exhibitors already had spent $10,000 in an effort to defeat the amusement tax.

Max Stern of Columbus pleaded unsuccessfully for all factions to consolidate under the new organization to fight the tax, but declined a membership on the proposed ways committee. Mr. Fine then asked for a reading of the resolution passed by Allied at the Chicago meeting last week to abolish the recent RKO’s. He promptly appointed some individuals on the code board to see that independent exhibitors be given consideration of a opportunity to exist. The motion was approved.

Demand Defense in Code

The following telegram was sent to M. B. Horowitz in Washington: "As an alternate on the code committee wish to advise you that at joint meeting now in session of Independent Theatre Owners of Southern and Northern Ohio that action taken at Chicago was endorsed by this body of exhibitors representing 200 theatres and affiliated with a national organization. Request you to continue your efforts and to continue cooperation with the independent theatre owners working on the code in Washington to the conclusion that a code be adopted that will permit independent theatres to remain in business." (Signed) M. S. Fine.

A ways and means committee was elected, composed of Nat Charnas, Toledo; Henry Greenberger, Cleveland; John Parkes, Ellyra; Lornette Smith, Alliance; N. J. Krichbie, Akron; A. F. Hettsheimer, Cincinnati, and E. J. White, Columbus. It was decided to organize for independent theatre owners, the organization to be known as Independent Motion Picture Theatre Owners of Ohio. The committee will meet in ten days in Columbus.

On Wednesday P. J. Wood, president of the Cleveland association, declared that regardless of the formation of the new independent body, his organization would continue activities "for

pinned down. Nothing can go wrong. It is all printed.

In a word, pictures are too mechanically perfect. I can smell the stenciling and see the transistor lines that happen in Hollywood. While in "Sailors, Beware!" for instance, it is happening before me. These living actors give me the delightful feeling of improvisation, of making up as they go along.

In the pictures those shadows will say their lines over and over hundreds of thousands of times in just that way, with that same inflection, without a cough, a grunt or the human variation of a gesture to the sixteenth of an inch! It gets on my nerves. If John Barrymore would only sneeze when he's making love.

These things happen on the stage—or we are, at all, hope for them to happen, knowing it is quite possible.

As I write these lines the newspapers chronicle two more colossal hits: "The Green Bay Tree" and "Let 'Em Eat Cake," with nine openings this coming week!

Every play is being taken out of its hiding place, dusted off, fly-spots removed and being put on again. There is a rush for theatres. The public is yelping for stage plays, and, more astonishing still, fine and competent playwrights are blossoming in every literary cranny and nook in New York, London and Paris.

All this is good for the picture business, for Hollywood depends almost entirely on New York, London and Europe for plays and books. The stage does everything for the screen, and, in return, the picture producers put money into the purses of playwrights and producers by their buys.

But this fact remains staring me in the face: the American public the captive. It will always be alive because plays have no formulas, while pictures all tend to be standardized. The intelligence of the producers, in the latter field, is always 'way behind the stage. This is the secret.

The difference between the stage and the screen: It is the difference, for instance, between seeing Lenore Ulric knocking a fellow about the head in some fantastic stage and seeing the same thing done on the screen by a shadow-vamp. It's the difference between seeing 15 rounds of a terrific go at Madison Square Garden and seeing the same thing on the screen.

There is no substitute for the human being in the raw. And that's the reason the stage will always "come back."
MARIANA, Cuban dancer, arrived in New York from Europe.

Buddy Gruber is back in New York from a European vacation.

Santell and Lewis Milestone arrived in New York from Europe.

Maxwell Joyce is in Washington handling exploitation for United Artists.

Mary Pickford is on her way East from Hollywood.

21 Wide Range Deals Negotiated in Canada

Canada is going in for wide range sound in a substantial way with 21 installations already contracted for with the Northern Electric Company, the distributing and servicing organization for the Western Electric sound system in the Dominion. Sixteen installations already have been completed.

Installations made and contracted for include: Star, St. John, Newfoundland; Savoy, Glace Bay, N. S.; Orpheus, Halifax, N. S.; Maple Leaf Palace of Clinton, P. Q.; Park, Verdun, P. Q.; Centre, Ottawa, Ont.; Avalon, Ottawa, Ont.; Oxford, Toronto; Imperial, Toronto; Royal George, Toronto; Regent, Sudbury, Ont.; Uptown, Winnipeg, Man.; Strand, Prince Albert; Playhouse, Victoria, B. C.; Cinema de Paris, Three Rivers, P. Q.; Strand, Edmonton, Alta.; Century, Montreal, and two review rooms.

Film Interests Buy Casino

The Casino theatre, at Seventh avenue and 30th street, New York, one of the largest and most modern in the Times Square district, has been sold to Haring & Blumenthal and Jack Shapiro in a deal representing an investment of approximately $2,000,000. The theatre was formerly known as the Earl Carroll.

Tiffany Now Cortland

Tiffany Productions of California, Inc., Ltd., has changed its name to Cortland Pictures Corporation of California, Ltd., New York City, in the Delaware state department at Dover. The Corporation Trust Company was the incorporating company.

Monogram Votes Increased Budget

Monogram Pictures Corporation franchise holders met in Cleveland late last week to vote on an increased production budget and unanimously agreed to appropriate $100,000 for each feature picture, almost double the per picture expenditure originally allotted for the 1933-34 program.

According to W. Ray Johnston, Monogram president, the increase not only is justifiable but necessary in the face of present conditions.

"With the breakdown of most of the major theatre circuits, the opportunities for getting into first run spots are multiple today," Mr. Johnston said this week. "In order to fill these first run requirements it is necessary for us to go in for bigger name casts and for more prominent authors."

The motion picture code was not discussed at the convention. All code matters, Mr. Johnston, said will be left to the Monogram executive committee, which will pass on it for the entire organization.

Master Art in U. A. Deal

Negotiations have been completed with Master Art Products, Inc., whereby its one reel organographs will be distributed by United Artists in the following territories: China, Manchuria, Japan, Formosa, Korea, Dairen, India, Burma, Ceylon, Afghanistan, Iraq, Persia, Strait Settlements, Malaysia, Siam, French Indo China, Sarawak, British North Borneo and the Dutch East Indies.

Bowers Supervises N. V. A. Rally

The 17th annual benefit for the National Variety Artists' Fund will be held Sunday afternoon, November 13, at the Metropolitan Opera House, New York, with Major Edward Bowers, managing director of the Capitol theatre, in charge of entertainment.

Whenever you need the most speed for your money you can count on Air Express. The new schedules offer the fastest coast-to-coast time in the country, with proportionately high speed in reaching 85 principal cities direct by air. Coordinated fast rail connections extend this service to 23,000 other Railway Express Agency points. Pick-up and delivery in leading towns are included in the low rates. Duplicate receipts give a positive check on both shipment and delivery. Call your Railway Express Agent for rates and time schedules.
Kansas City Independents
In Negotiation with Loew's

The regulation of "cut-throat" trade practices and admissions in Kansas City and the adoption of a code of ethics governing "fair practices" to be agreed upon, are the subject of negotiations between Jay Means, president of the Independent Theatre Owners of Greater Kansas City, and Colonel E. A. Schiller of Loew's. Demand that Loew's raise the 25-cent price at the first-run Midland, is forcing offer of reciprocal concessions by suburban theatres.

Developments in the future are expected to bring about stabilization of admission prices and sharp restrictions, if not actual prohibition, on double bills, give-aways, cut-rates, two-for-ones and the other "price evasions" practiced by suburban houses. Inaction by Loew's on the matter, Mr. Means informed Colonel Schiller in New York by telegraph, will result in reduction of admissions from 15 and 20 cents to 10 cents. Loew's, in turn, demanded independents do something about double bills.

Shapiro Aids Goldstone
In Majestic Production

William D. Shapiro of Majestic has turned from supervision of sales activities to act as assistant to Phil Goldstone, in charge of Coast production. The third of 12 releases, "Sin of Nora Moran," has just been completed with Zita Johann, John Miljan and Alan Dinehart featured. The shifting of Mr. Shapiro followed the appointment of Max Weisfeldt as general sales manager. Mr. Weisfeldt succeeded John Weber, who was named foreign sales manager.

"KING KONG" DID
WELL IN LONDON

From Frank Tilley, of Radio Pictures, Ltd., of London, has come a note, taking specific issue with Bernard Charnan, of the Herald's London correspondent staff, when he wrote in a recent issue that Fox's "Cavalcade" was an exception which had gratifyingly (for its producers) withstood the rigor of a summer hot spell, which had had a somewhat devastating effect on London's assorted box offices. Why, says Mr. Tilley, did Mr. Charnan neglect to mention Radio's "King Kong," which is entitled as well to the "exception" rating by virtue, declares Mr. Tilley, of 14 weeks at the London Coliseum, played "clean through" the heat spell, took in over $200,000, was seen by 406,109 "payers," played seven additional weeks in the West End, played three and four weeks at seaside resorts and key cities, broke house records? Mr. Kong, apparently, did rather well in London.

The chart, based on Motion Picture Herald's weekly tabulation of box-office grosses, compares the business done in twelve key cities during the three-weeks period from October 7 to October 21, 1933, with the business done in these same cities during the three previous weeks. The black bar represents the gross for the more recent period, while the shaded bar indicates the receipts for the first period.

Columbia Sales
Up 45 Per Cent

Sales of Columbia Pictures for this year are 45.2 per cent ahead of last year at this time, according to Abe Montague, sales manager.

"During the last three weeks especially sales have broken all records in the history of Columbia," Mr. Montague said Tuesday. "These have represented not only the most important circuits, but also many independent groups, and exhibitors from the smaller towns. And to add to the encouragement of the situation, last week's business topped everything in the history of our organization."

More Houses Quit
Detroit Combine

Mid-States Theatres, looking combine composed of members of Allied of Michigan, lost six additional constituents in Detroit this week with the withdrawal of the six neighborhood theatres operated by Harry Brown. The Brown, Lakes, a key house, was another withdrawal.

Mr. Brown is retiring because of ill-health, and has turned over operation of his six houses to his son, Sam Brown.

ITOA May Continue
New York Buying Strike

The New York Independent Theatre Owners Association met this week to make a final decision as to whether or not they will continue the film buying strike instituted October 24, as a result of the percentage demands of large companies. Reports indicated Wednesday that the majority of independent exhibitors in the metropolitan area were in favor of a continuation of the strike.

Arthur Abeles, Nathan Hirsh, Hyman Rachmil, Jack Hattan, Leo Justin, Russell Cohen and Abraham Drogan have been named as a committee to review all pictures of all independent exchanges, and to report on their booking possibilities.

RCA Answers Complaint

Answer to the bill of complaint in an equity proceeding brought against Radio Corporation of America by the Arcturus Radio Tube Co., to halt an action by RCA against Arcturus in New Jersey, was filed in Wilmington chancery court last week.

In its answer, RCA asked for dismissal on the grounds Arcturus has no remedy in equity because the issue in the lawsuit, which is for royalties on an equipment licensing agreement, involves only legal questions.

English Actress Suicide

Lillian Hall-Davis, English film actress, was found dead last week in a suburb of London, her head in the oven of a gas stove, her throat slashed. Despondency over ill health was said to have been the cause of suicide.
Cradle Song

(PAHAMOUNT)

Dramatic Idyll

Whether this picture will command the popular interest and support which its idea and class justly merit is a matter strictly in the hands of exhibitors who play it. They will have at their disposition a tenderly impressive show, and may announce it as probably one of the most beautifully inspiring, and powerful human interest stories ever brought to the screen. They may promise that it is finely acted, with direction, photography and related production values above criticism.

The story is played, almost in its entirety, in a convent. Located in Spain, it's the story of a girl who becomes a nun. Exquisitely and understandingly handled, intimate glimpses of saintly Catholic sisterhood are revealed; yet the human side of the cloistered woman is not ignored. A foundling is left at the convent door. Worldly maternal instincts, forever forsaken in her vows, prompt Sister Joanna to beg the Père Provincial that a convent keep and rear the girl-child. Granted, holy motherhood is exemplified in its truest conceptions as Joanna training Teresa. Years pass, Teresa is closer to Sister Joanna's heart than anything else in earthly life; her dream is that the child will follow in her footsteps and become a nun.

Teresa goes out into the world for a day and meets worldly love. It's a beautifully strange sensation to her; it's beautifully tragic to Sister Joanna. Joanna promises the sisterhood and Joanna that he will always keep Teresa holy and sacred.

Your problem is to convince patrons that this is a picture it is their moral duty to see, not with the old high pressure "you've got to see it" line of appeal, but with a showmanship campaign that will test your ability to the limit.

"Cradle Song" is unusual screen entertainment, consequently you must be prepared to adapt unusual methods in presenting it to your public. While the picture is primarily for adult understanding, it is also one that can be offered to youngsters in the teen age. It may be sold, but certainly not inappropriate, for younger children.

While the picture is the first American starring vehicle of Dorothea Wieck of "Maedchen in Uniform," a natural selling asset, there is still much for the exhibitor to consider and do. First convince yourself that you have an unusual picture—one that any theatre, big city or small town, can pride to offer—then sell it in ways that you know will be most effective in your neighborhood.

Start well enough in advance spreading the word that you have a picture that should be seen by everyone. Line up every one you know, particularly the Catholic clergy, where possible, and the high school class. Afternoon, carry weight, and get them to see the picture at its first showing. A special preview for these persons would be advisable; then, getting their frank opinions, ask permission to use them in your ads and publicity. You can use their endorsement honestly and legitimately.

Dignity should be the basis of everything you attempt. There is no reason or justification for ballyhoo; nothing in the picture suggests that type of exploitation. Yet be careful that your dignity is not too solemn.—MCCARTHY, Hollywood.

Meet the Baron

(MGM)

Comedy

Jack Pearl's radio broadcasting popularity is quite obviously the big showmanship value of this picture that boisterously attempts to asset upon which the producers are basing their hopes for creating theatre patron interest. Naturally it is the element to hop on, and abetted by the provocative sounding title, which suggests many tricky showmanship variations, it should be possible to capitalize on that fact.

In content, comedy predominating, "Meet the Baron" is comparable to a vaudeville show—Pearl and Durante acts, mainly, with a couple of episodes that brings in Zasu Pitts and Edna May Oliver. For occasional relief, Ted Healy and his Stooges occupy the screen to indulge in their sharply comic stuff. Dabs of girl glamour and interest, the most striking of which is a modernistically presented shower-bath episode, set to music. Blackout climax every gag.

Continuity meaning little as broad comedy interpretations carry the story vein, the show moves with Baron and McGoo lost in the Trader Horn desert. Deserted by the Real Baron, who might lead them to safety, as much of a handicap as they are found by a relief expedition which mistakes them as the object of its search and the Baron and McGoo are content to let their rescuers keep on thinking so.

A Lindbergh New York welcome greets the amazed adventurers and Baron goes into his "Vas Yor Darly Sharly" broadcast character as McGoo clowns as his manager. Moving into Caddles College, a girls' school, the gagging Healy gang carry on the laugh precipitation, and several episodes bring in Dean Primrose and Zasu, the maid, for more fun making. After the shower bath episode the Baron and Zasu contribute an icebox turn and the show is brought to its anti-climax as the Real Baron appears and accuses the Baron and McGoo of being imposters. An all-around face-saving deal is made, however, and the facade has the Baron renouncing his tall-hanging proclivities and personally devoting Zasu to share his future.

It's mass entertainment, and the histrionics must be convinced in advance that it's broad, low comedy, all-in-fun entertainment. Discounting several "funny" allusions, a family resemblance one in particular, there's a lot of fun for the youngsters. Much can be done to stimulate ticket sales with a clever handling of the "Meet the Baron"-Jack Pearl combination. His many listeners in should constitute a potential ready made audience. The right kind of topical appeal should bring 'em in.

Radio contacts on Pearl's current broadcasting of course should be played to the limit by contact with releasing stations wherever possible. This should be supplemented by the draw of straight picture names in the cast, all tied together with catchlines that accentuate the hectic comedy color of the show and exploitation ideas that ring in each gag as the biggest liar contest.—MCCARTHY, Hollywood.

The Invisible Man

(Universal)

You've a showmanship natural in "The Invisible Man." Brand new in idea, it's the kind of material that old-time and new-idea showmen can carry in their sets and exhibit to the skies. On top of that, it is super-avid entertainment.

A thriller to be sure, yet it is not really a horror picture, even though the element of awesome eerie terror, charged with suspense, is stressed to the last degree. A masterpiece of trick camera technique, "The Invisible Man" is dramatic rather than gruesome, and situations and reactions precipitate ease and comedy control.

The Man has discovered a chemical compound that makes his body invisible. Interrupted in his search for an antidote, he wraps the bandages that cover his head, casts off his clothes, you hear only his voice and see the results of his actions as he plays havoc with the multiply armed of a little English village. Column reports treat the news as a hoax, but when the Man breaks up a police investigation and kills the Inspector, the nation is electrified. Papers and radios flash news, warnings and instructions.

Commanding Dr. Kemp's home, the Man proposes to take him in as his partner. Together they will rule the world. Invisible armies will give them unlimited power to do anything they will. A real threat. Man seduces Flora and the police. The Man learns of Kemp's action. Warning Kemp that he will return and kill him, he becomes invisible, strikes terror
The World Changes

(Drama)

Against a vigorous background of some 75 years of literature, in which a central character played by a consummate skill by Paul Muni, Warner has drawn together the drama of "World Changes," taken from the novel, "AmericaMeek's," by Sheridan Gibney, a fact which may be worth noting.

Mr. Muni, who played so brilliantly in "I Am a Fugitive," here again attains a high level of performance, a point worthy of considerable emphasis. There are numerous stories of an exhibitor attack. Perhaps the most valuable is that of Muni himself, as symbolical of an emerging character, who appears in an ever changing background of American life, from the covered wagon of 1850 on the Nebraska prairie, to the inexpensive, stone mansion and stock ticker of 1929.

In support of Muni are innumerable good names. As Muni's mother is Aline MacMahon, as his wife is Mary Astor, as his partner is Guy Kibbee, as a son is Donald Cook, the title permits of a wide scope in the selling, and the generous play of innumerable articles indicating the progress of a nation from yesterday to today, in the lobby and out front.

The film is a history of the meat packing industry, centering in the Midwest and in the later stages, in Chicago particularly. The growth of the city is indicated.

Opening in 1856 with the birth of the son of Aline MacMahon and her husband as they settle in uncharted prairies, the story moves rapidly to the point where, as a young man fired by the words of Buffalo Bill Cody, Muni undertakes the impossible, driving a stock of the Nebraska prairie, to the inexpensive, stone mansion and stock ticker of 1929.

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Life in the Raw

(Fox)

Western

Where westerns are still good for audience draw, and there are unquestionably many such situations throughout the country, this Fox production, starring George O’Brien, is slightly off the mark. It plays on bang-up action in numerous spots, but nevertheless contains a goodly portion of the major ingredients that should spot best on Saturday, when the juvenile and adult youngsters come to the show.

The O’Brien plays a well-intentioned, plus the authorship of the original, from a story by the notable and highly popular Zane Grey.

The title is one of those general themes that means little or nothing and aside from its implied promise of an action picture, affords little opportunity in the direction of selling values that might make it one of the best bets. In support are Claire Trevor, Greta Nissen, in a minor role, Warner Richmond and Gaylord Pendleton, in particular.

Miss Trevor stops at a small western town to find the ranch of her brother, Pendleton. O’Brien, meeting her after she gets out of town’s car to avoid his intentions, takes her to the nearest town. Finding her brother, she learns there is no ranch, and that night she learns more. When Pendleton holds up the express office in town, the sheriff comes to make the arrest, and she and her brother escape. They separate, and when returning she is followed by the sheriff, Miss Trevor making it appear that O’Brien is guilty of the holdup. They make double’s escape from the law, and O’Brien leaves her. She is captured by Richmond and taken to his chief, Alan Edwards, owner of a night club in the desert, from which he conducts the leadership of his gang of outlaws.

O’Brien meets Pendleton and the two start for the club to effect the rescue of his sister and the capture of the bandits. It is successful, and when the three escape, O’Brien permits the sister and brother to ride ahead, while he pushes on the fly with his horse, the set, arranged by O’Brien and the sheriff. The inevitable romance, of course, concludes the piece.

There is little opportunity for selling in any but a conventional manner for this type of western, cut rather closely to the usual pattern as it is. It is good stuff for the youngsters, with whom O’Brien is popular.—AARON, New York.

The Perils of Pauline

(Universal)

Excellent Serial

It may not be a parallel of Pearl White’s “Pauline” of the early days of the silents, but it is a thoroughly examined and decidedly different in atmosphere and background. Evelyn Knapp and Robert Allen carry the leads, supported by James Darkin, John Davidson, Sonny Ray, and Frank Lackey. The three first chapters—two of them running 21 minutes and the third 29—carry the action from China to a typhoon at sea, into India-China and the jungles.

The opening episode introduces a hunt in a deserted temple for a disc carrying the formula for a deadly gas, to be sold under shields and a rain of airplane bombs, and amid the machinations of Davidson’s thugs. Next comes a fight aboard ship in a typhoon, a battle with the Chinese and a stirring first chapter. In the third, a notable scene achieves suspense under a tense screen situation. We have a box of contraband goods from one of the conspirators, a sequence worthy of any feature. Miss Knapp scarcely has the leading part in the action, and Sonny Ray’s comedy falls short, but it has the merit of being buoyant comedy. The serial has everything from gunboats to savages’ signal drums.

—Two reels.

Take a Chance

(Paramount)

Musical Comedy

A light musical, “Take a Chance” is tinged with comedy, romance and spectacle that bring it within the classification of the current “back stage” entertainment cycle. Starting with a traveling carnival background and building to a peak of bizarre pageant, its premiere on Broadway, comedy, essentially of the speciality variety, is the predominant entertainment value. Both songs and dance numbers are teamed, and because of their resort to shambug gutter tactics in getting what they are after, the whole owl song that Edwards puts over with the aid of his ukelele is catchy, suggesting its use over a loudspeaker system in ballyhooing the show.

Production and eye values fall somewhat short. The picture drags slowly as it permits the Dunn-Edwards specialties, and builds the Ballyhoo-June Knight rhythm until it reaches a virtually climactic episode. This is an uproar of mirth provocation. There are several rather torrid dialogue lines and situations.

Most potent showmanship assets are to be found in the title, which suggests a wide latitude, and in Miss Knapp. Smart handling of the combination of title and cast and a stressing of the comedy atmosphere should be the means of exciting patron attention.

The old teaser campaign, which costs little and often has been mighty effective, is a natural for Pauline in connection with this show. Well worked out with a proper consideration of name values, the comedy, romantic and music elements might very easily produce just the thing that will sell the show most effectively.—MCCARTHY, Hollywood.

Wonders of the Tropics

(Principal)

Fair

Despite numerous unusual closeup shots of insect, bird and animal life on the jungled, infested banks of South America’s greatest river, this journey with boat and camera down the mighty, made mannish by civilization, an entertainment punch which appears rather conspicuous by its absence. As a study of the wilds of the Amazonic jungles, especially the jungle, it is of general interest. Several shots embody rather unusual pictorial beauty, but most of the lengthy footage is devoted to proof of the reality of man’s domination of the animal kingdom. The exhibitor may draw the schools into attendance by reason of the opportunity for nature study afforded.—Running time, 32 minutes.
Erpi Is Sued for Triple Damages

Stanley Company, a Warner subsidiary; Duovac tube interests and the Schlesinger General Talking Pictures Company, filed a motion at Wilmington, on Tuesday, seeking triple damages against Electrical Research Products. Immediately, Erpi's legal department made the following announcement in New York:

"there is nothing new in these suits. The issues involved have been in litigation for many months. Stanley, Duovac, and General Talking Pictures asked the federal court in Delaware for several injunctions against the enforcement of Erpi's contracts with producers and theatres. The court refused to issue an injunction against the contract for serving theatres and the collection of charges therefor. It granted the plea for an injunction against the enforcement of the clause providing for the handling of parts and the clause thought to limit distribution of the pictures of producer licenses to theatres equipped with apparatus of Western Electric manufacture.

No attempt was ever made by Erpi to enforce the first of these provisions by legal action, and the latter appeared only in the original licenses to Vitaphone and the Fox companies in which it was superseded more than five years ago. As a matter of fact, the injunctions have never been issued, due to the failure of the plaintiffs to file the necessary bonds.

"The litigation which resulted as above was based upon the alleged violation of the Sherman and Clayton anti-trust laws, and the effect of the new action is to ask for damages allegedly to have been suffered by reason of the matters now before the courts."

Federal Court Approves Sale of Fox New England

Judge Edwin S. Thomas in federal court at Hartford, Conn., this week, confirmed and approved the sale at auction of the Fox New England theatres in Massachusetts and Connecticut last week to John A. McNaughton and W. B. S. Rogers for $3,101,000.

The reorganization plan of Poli-New England Theatres, Inc., a new name of the former Fox New England circuit, has been completed and awaits the approval of the court. Under the plan S. Z. Poli will again resume control of the 18 theatres involved, with Louis M. Sagal, his son-in-law, in charge of operations.

Universal Reduces Loss, Compared With 1932 Quarter

Universal's net loss for the three months ended July 29, 1933, is estimated at approximately $124,492 after taxes and charges, according to a preliminary report of the company, issued this week. This compares with a loss of $419,338 for the same quarter in 1932. For the nine months ended July 29, according to the report, the net loss was approximately $728,747, which is $30,899 less than that for the corresponding period in 1932.

Rule Plans New War Film

A. L. Rule, producer of "The Big Drive," announced this week in Chicago that he will release another authentic war feature entitled "The Death Parade." The film will be offered to state rights distributors.

Consolidated Net Equals $253,901

Consolidated Film Industries, Inc., and subsidiaries, this week reported for the quarter ended September 30 a consolidated net profit of $253,901, after depreciation and federal taxes. This is equivalent, after dividend requirements on $2 preferred stock to 10 cents a share (par $1) on 524,973 shares of common stock, with $197,177, or 49 cents a share on 400,000 shares of $2 preferred stock earned in the same quarter last year.

For the nine months ended September 30, net profit was $716,478 after charges and taxes, equal to 22 cents a share on the common and comparing with $685,273, or 16 cents a share, in the first nine months of 1932.

Closed Meeting Discusses Charges Made Against AMPA

Plans for a constructive and more concrete organization as well as reforms within the Associated Motion Picture Advertisers organization in New York, were determined upon at a closed luncheon meeting at Sardi's last week. Speakers discussed the recent charges of Columbia, maintaining that the organization was wasting its time, and it was agreed there was room for complaint.

Heading the group of objectors was Lou Goldberg of Columbia, who said he had no grievance against anyone in particular, but against the policies of the group. Other speakers were John Flinn, president; Vivian Moses, Tom Hamlin, Paul Benjamin, Martin Starr. The next meeting will hear a report of the board of directors.

Belasco Estate Put at $1,249,144

David Belasco, dean of the American theatre, who died May 14, 1931, left an estate with a gross valuation of $1,598,000 and a net of $1,249,144, according to a transfer tax appraisal filed in New York this week. The Belasco estate of America received $5,000 under the will.

The bulk of the estate is in securities with a total value of $1,177,509, and included 500 shares of Stuyvesant Theatre Corporation, appraised at $700,135. Bonds included $110,659 in New York City corporate stock; $43,050 in New York State bonds; $41,340 in New York Central & Hudson River Railroad Company bonds, and $33,050 in bonds of the Chicago, Burlington & Quincy Railroad Company. Cash assets totaled $47,468, including $10,000 from the sale of the play "Tonight or Never."

Grainger Returns With Very Optimistic Report

James R. Grainger, general sales manager of Universal, left for the New York State last week from a cross-country sales trip, bringing back a report glowing with optimism. He visited eight key cities as far west as San Francisco.

"Conditions are improving and, while perhaps not as much as may have been expected, he said, "they are definitely on the plus side. This is particularly true of the Pacific Coast."

DR. GEORGE W. KIRCHWEY

Kirchwey Heads Board of Review

Dr. George W. Kirchwey, internationally known sociologist, criminologist and author, this week was elected to the chairmanship of the National Board of Review.

Dr. Kirchwey, former Dean of the Columbia University Law School, and later Commissioner of Reform in New York State and Warden of Sing Sing prison, succeeds Judge John R. Davies as chairman of the Board's executive committee. Wilton A. Barrett continues as executive secretary.

That social consciousness is "at last beginning to see the motion picture as a powerful force recreationally and educationally," and that the only contribution made by recent studies of films from a social standpoint has been to confirm "what we already know," were declarations made this week by Dr. Kirchwey, following his election.

Dr. Kirchwey told National Board of Review officers that there cannot be an intelligent motion picture audience unless it is made to demand more of the motion picture art essentially and educationally, as well as from the standpoint of entertainment.

In addition to Dr. Kirchwey, members of the committee include: Dr. Frederic C. Howe, Walter W. Pettit; Mrs. Miriam Sutro Price, Dr. Myron T. Scudder, LeRoy E. Bowman, Dr. Frank Astor, Judge Davies, Dr. Louis J. Harris, George W. Zehring, and Dr. William B. Tower.

Heywood-Wakefield Reports Loss of $533,215 for 9 Months

Heywood-Wakefield Company, manufacturer of reed and fibre furniture and theatre furnishings, reports for nine months ended September 30, 1933, net loss of $533,215 after depreciation, comparing with a net loss of $970,404 for the nine months in 1932. Current assets as of September 30, 1933, amounted to $3,443,447, and current liabilities were $304,660, comparing with $4,236,479 and $205,624, respectively, last year.
PRODUCTIONS IN WORK

**COLUMBIA**

"Let's Fall in Love"

"Straightway"

"The Criminal Within"

"I Am Suzanne"

"Lives Were Changed"

"Slepers East"

**METRO-GOLDWYN-MAYER**

"The Cemetch"

"Tarzan and His Mate"

"The Hollywood Party"

"Mailbu"

"Going Hollywood"

"The Cat and the Fiddle"

"Sons of the Desert"

"Transcontinental Train"

**MONOGRAPH**

"Born Tough"

**PARAMOUNT**

"Catherine the Great"

"The Search for Beauty"

"The Border Legion"

"Miss Panic's Baby Is Stolen"

"Alice in Wonderland"

"Eight Girls in a Boat"

"Girl Without a Room"

"Sitting Pretty"

"Chrysalis"

**RKO-RADIO**

"Man of Two Worlds"

"Rodney"

"Lost Lost Father"

"Wild Birds"

"Trigger"

"Once Over Lightly"

"Hips, Hips, Hooray!"

**RELIANCE**

"Joe Palooka"

**SALIENT**

"Making Time"

**SAMUEL GOLDWYN**

"Nana"

**TWENTIETH CENTURY**

"Born to Be Bad"

"Advice to the Lovelorn"

"Gallant Lady"

**UNIVERSAL**

"I Like It That Way"

"Bombay Mail"

"Cross Country Cruiser"

"Madame Spy"

**WARNER BROS.-FIRST NATIONAL**

"Massacre"

"Easy to Love"

"King of Fashion"

"Hi, Nellie!"

"Mandalay"

**WRITER AND DIRECTOR**

Story by Herbert Fields. Director: David Butler.

Story by Dietmar Hilscher. Director: Otto Brower.

Story by Doris Malloy and Kathryn Soils. Director: Phil Rosen.


Story by Graham Greene. Director: Paul Martin.

Story by Frederick Nebel. Director: Kenneth MacKenna.

Story by F. Hugh Herbert. Director: George B. Seitz.

Story by Edgar Rice Burroughs. Director: Cedric Gibbons.

Story by Edward Goulding and Howard Dietz. Director: Richard Boleslavsky.

Story by Joseph Vance Hort. Directors: Chester Franklin and Nick Grinde.


Story by Ferdynand Reyer and Frank Wead. Director: Richard Boleslavsky.

Story by Dean Schary. Director: William Nigh.


Story by Helmut Brandis. Director: Richard Wallace.

Story by Jack Lait. Director: Ralp Murphy.


Director: Ben Stoloff.

Screen play and direction by Leo Birinski.

Story by Emilie Zola. Director: Dorothy Arzner.


Screen play by William Hurlbut. Director: Karl Freund.


Story by Roy Chanslor. Director: Mervyn LeRoy.

Story by Paul H. Fox. Director: Michael Curtiz.

**CAST**


Tim McCoy, Sue Carol, William Bakewell.

Mary Brian, Bruce Cabot, Grant Mitchell.

Lilian Harvey, Gene Raymond, Leslie Banks.

Heather Angel, Norman Foster, Ralph Morgan, Herbert Mundin, Una O'Connor, Marie Prevost, Dorothy Burgess, Wynne Gibson, Preston Foster, Harvey Stephens, Mona Maris, Howard Lamar.

Otto Kruger, Rex Lease, Isabelle Jewell.


Jean Parker, David Landau, Russell Hardie.

Marion Davies, Bing Crosby, Fifi D'Orsay, Ned Sparks, Todd Healy.

Ramon Navarro, Jeanette MacDonald, Charles Butterworth, Vivienne Segal, Frank Morgan, Jean Hersholt, Stan Laurel, Oliver Hardy, Mac Bouse, Lucien Littlefield, Charles Chase, Dorothy Chrisly.


Ray Walker, Virginia Cherrill, George E. Stone.

Marlene Dietrich, John Lodge, Kent Taylor, Louise Dresser, C. Henry Gordon, C. Aubrey Smith.

Buster Crabbe, Ida Lupino, Robert Armstrong, Lona Andre, James Gleason.

Ralph Scott, Monte Blue, Barbara Adams, Fred Kohler.

Dorothy Winkle, Baby LeRoy, Alan Hale, Jack LaRue, Dorothy Burgess.


Dorothy Wilson, Kay Johnson, Mildred Holliday, Betty Grey, Douglas Montgomery, Peggy Montgomery, Charlie Bosie, Barbara Stanwyck, Jean Parker.


Jack Haley, Jack Oakie, Ginger Rogers, Thelma Todd, Gregory Ratoff.

Fredric March, Miriam Hopkins, George Raft.


Walter Huston, Frances Dee, Robert Shaw.

John Barrymore, Helen Chandler, Donald Cook, Alan Mowbray, Doris Lloyd, Myrna Loy, Jean Parker, Tom Brown, Zasu Pitts.

Katharine Hepburn, Robert Young, Ralph Bellamy.


Jimmy Durante, Stuart Erwin, Lupe Velez.

Ben Alexander, Jeanette Loff, Arthur Tracy.

Anna Steen, Lionel Atwill, Phillips Holmes.

Loretta Young, Mary Grant, Harry Green, Marion Burns.

Lee Tracy, Sally Blane, Paul Harvey, C. Henry Gordon, Judith Wellow.


Gloria Stuart, Roger Pryor, Raymond Hackett.

Edmund Lowe, Onslow Stevens, Ralph Forbes, Shirley Grey, Tom Moore.

Law Arras, Alice White.

Fay Wray, Nils Asther, Edward Arnold, Mabel Merced.

Richard Barthelmess, Ann Dvorak, Henry O'Neill.

Adolphe Menjou, Mary Astor, Genevieve Tobin, Edward Everett, Eirene Ellis, Hugh Herbert, William Powell, Bette Davis, Frank McHugh.

Paul Muni, Gorda Farrell, Ned Sparks.

Kay Francis, Ricardo Cortez, George Brent.
DEAR HERALD:

Well, here we go. We don't know how far we will get for we've had to sneak one over the Doc. Doc tells us to stay in bed, but we can't unload all of our work on Ernie. Ernie is a good-natured, hardworking, conscientious Democrat, but there is such a thing as asking too much of even a Democrat.

If you have never tried writing when one of your eyes was fogged over so that it made a phantasmasia of the letters and lines until you couldn't tell whether you were about to sink or on horseback, then you have missed an experience that is well worth missing. When you hit a "Q" when you want to hit an "H," it makes your orthography a little out of plumb and when the typesetter wonders what kind of language you are using, Doc is working his darnest to get our blood pressure down, and if the horse medicine he is doping us with, don't do it, it will be a joke on the horse.

And Those Crooners!

Majorie has the radio turned on and all we can hear is the deep, crooning and jazz orchestras, and if we have to listen to them much longer we are going to bite a chunk out of the bed rail. There is a long list of talented people whom we regard very highly, but jazz orchestras and crooners are not on that list.

The open season on pheasants starts today and every guy in town has gone hunting except us, and where we lie getting the flowers in the wall paper instead of estimating the distance we should lead the pheasant when he takes wing, and if you can think of anything worse than that you must be a good thinker. When we can't go hunting it's a cinch we are sick.

Out here in the corn belt the farmers are getting their necks bowed and are going to declare an embargo on all farm products until the price comes up to cover the cost of production. Ex-governor Keith Neville has resigned as state administrator of the N. R. A. and declares that that program is ruinous to farmers, and Governor Bryan comes out with a like declaration, and it looks like hell has broken loose in the Jeffersonian ranks west of the Mississippi. As we have said before in this column, the farmers have been the goats ever since old Cincinnatis started breaking prairie with a yoke of bulls, and the goat pasture having become such slim picking accounts for why the goats have gone to eating tin cans and rubber boots, and when a goat gets filled up on rubber boots, boy, you want to look out for him.

Two Pounds of Butter a Ticket

The processing of cotton has raised the price of cotton goods 75% and the corn belt don't raise any cotton. The processing of wheat has raised from 85 cents a sack to $2.00, and the corn belt don't raise any wheat to speak of. The prices of farm products have steadily declined and that's why this country has blown up, and if you don't think this is making it mighty tough on theatres especially, just drive out here and investigate for yourself. It takes ten bushel of corn to buy a sack of flour. It takes two pounds of butter to buy a theatre ticket. It takes a dozen eggs to get a kid into the show, and the result is they are not going to shows in any great numbers. When you go to a show out here now you never have to stand up.

On the radio today we heard three professors of Chicago University discussing "inflation" at their "Round Table" conference. They covered the field from A to Z and when they got through we didn't know if they were not going to show in any great numbers.

What They Mean—Or Don't

The consensus seemed to be that when you have plenty of commodities to trade for the dollar, the dollar is inflated, but when you don't have anything to trade for the dollar the dollar is deflated, and that's where inflation and deflation invariably lands, and this statement will prove that we don't know Adam thing about it.

Adios. Here comes the Doc, and here we go for the bed.

COL. J. C. JENKINS,
THE HERALD'S VAGABOND COLUMNIST

BOOK REVIEW


When the motion picture began to talk some thoughtful people declared that the theatre of the stage was doomed. This was not an altogether unpleasant thought, for change gives contemporary life an air of importance. Within the motion picture industry itself, of course, the prospect of cinema ascendency could not have been otherwise than pleasant. Not only did it promise larger revenues; it also suggested certain social inheritances—a complete right to Broadway, a valid title to the traditions of the Theatre. Those both lay and professional who had commercial or emotional attachments to the stage, naturally resisted this idea, but great numbers of them too came to accept what was regarded as the inevitable. But five years of audible motion pictures have shown this prophecy to have been only partly justified.

The title, to be sure, scarcely suggests profound contents. The pages nevertheless do reflect a vitality continuous with that which has given the stage several thousand years of important cultural history—and what is more significant just now, they do define a purpose for the stage as worthy as ever it had, and within a restricted area, possibly as profitable.

Confusion of purpose may after all account for the notion that the talking picture supplants the stage, and it is a confusion which the motion picture industry, as well as the so-called "legitimate" field, might well wish to clarify. And this for good business reasons. The stage theatre is not a great modern picture theatre. The talking picture, on the other hand, has realized its tremendous mission in giving dramatic literature to those for whom it was non-existent or a rarity. Crudely the stage endeavored to possess some of the elements of popular theatre. Just as well that the Opera House has realized for itself a period of about 100 years as a modern picture theatre. The trouper suffers, but the Theatre gains—if it will. As represented in this new Studio publication, it possesses an art form quite its own, with its own material and appeals which the motion picture, now become the first satisfactory popular theatre, will not care to bother about.

The body of the volume consists in something like 200 reproductions of photographs and sketches of stage settings and costumes, representative of the several techniques developed for the enclosed theatre since the use of simple stages and wings was abandoned about 50 years, as applied to productions of the last few years. They should stimulate the advanced creator of stage productions and prove a guide to those amateurs and semi-professionals ardently at work in thousands of little theatres. But more than this, they suggest lines of further development in the realm of stagecraft as an electric art, integrally embracing lighting (dynamics of highlighting and chiaroscuro), interpretive painting, writing and acting. Above all, they stipulate a selection of story material and a creative point of view which lend themselves to the agencies of the theatre, not to the screen, or at least eminently found in the stage.

The contents are divided into two sections, one devoted to Europe, the other to the United States, and it is significant that of 124 pages (excluding title and contents pages), 86 are concerned with stagecraft in Europe. To this section Mr. Komisarjovsky has contributed an attempt worthy of his knowledge of the theatre to distinguish the many groups which have sought to set up dominant schools of technique. A similar task is considerably lighter for Mr. Simonson of the Theatre Guild, who has, instead of widely dispersed groups, to deal with, merely America to worry about, which means a rather lethargic Broadway. Some of the innovations in Europe, of course, have had their demonstrations or repercussions in America, as, for example, the activities of Diaghilev, Reinhardt, Bol and others. Mr. Simonson, however, well can say that "the development of American scenic design will depend very largely on the future of American playwriting." This in turn, will depend very largely on how much the American stage is ready to select its own naivete.—George Schuiz.
Allied


INTRUDER, THE: Monte Blue—An action melodrama which has been much discussed by the press. The story is not real clear. In fact it falls before the audience do not know what to expect. Played November 13—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

SIREK IN THE NIGHT, A: Ginger Rogers, Lloyd Inglot—Independent picture that seems to rank with any major production. Pretty good business and picture pleases. Murder mystery is not too horrible. Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

Columbia

BRIEF MOMENT: Carole Lombard, Gene Raymond—This is a very good picture, with very little action. It is a story of a blues singer in a night club, who falls in love with a millionaire playboy and marries him, only to find him too busy to work for her. She leaves him and finally goes back to work and wins back her husband, rather unusual story and is adult entertainment. Played one day to good business. Running time, 30 minutes. Played October 12—J. M. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

COCKTAIL: Bebe Daniels—Columbia can produce pictures that please better and draw less. This is very delightful, and is worth advertising. Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Small town patronage.


DECEPTION: Leo Carrillo—The title is deceiving, but after you get them in, it's a whiz. Had the patrons up on their toes in that last reel. When they try to see it through twice, it must be good. Running time, 60 minutes. Played October 13—A. R. Hickman, Plowman Theatre, Hartford, Ark. Mining town patronage.

ONE MAN LAW: Buck Jones—Usual western, with average business. Fair burrow for cowboys. Our business will drop 25% at least if we do not have them on Friday. Played September 13—A. R. Hickman, Plowman Theatre, Oklahoma City, Okla. Suburban family patronage.

RIDING TOWNAC, THE: Tim McCoy—All of these McCoy's have pleased, with business good. Played September 20—Edith Fordyce, Princess Theatre, Oklahoma City, Okla. Suburban family patronage.

RUSTY RIDES ALONE: Tim McCoy—Another good western from Columbia. Plenty of action, good story and McCoy doesn't kill seven or eight with his bare hand—neither does he fight a mob single handed. Running time, 6 reels. Played October 20—J. H. McCollum, Emerson Theatre, Hartford, Ark. Mining town patronage.

WRECKER, THE: Jack Holt—Where? This fell so hard I can still feel the shock. The folks who like Holt want action, and this is a slow moving "talky" picture. First night was fair business but second night was one of the worst Saturday nights we've had this year. George E. Stone was particularly good. Played September 15—A. N. Miles, Emprise Theatre, Enid, Okla. Small town patronage.


First National

BUREAU OF MISSING PERSONS: Lewis Stone, Pat O'Brien—Fine picture. First of the new pictures from Warner Bros. and believe me it is a hit. They are on a different plane and we couldn't use it. So we sold one of the new pictures. Played October 3—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

WINIEYS OF THE ROAD: Frank Darro, Dorothy Coonan—No excuse in the world for making a picture like this. It's just plain bad. People have enough trouble and hardship in this world without paying money to see it all portrayed upon the screen. Business was 'way off on this one. Running time, 7 reels. Played October 23—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

WILD BOYS OF THE ROAD: Frankie Darro, Dorothy Coonan—Darro never looks better in a picture. They make money for every exhibitor that plays it, because it has everything a picture should have. If Warners put another show together when average is their motive, they'd do well. Played Darro and Coonan together. What helped in this town was that there was one of our own boys in the cast. Running time, 7 reels. Played October 23—William Dabbs, Lyric Theatre, Signadous, Pa. General patronage.

Fox

ADORABLE: Janet Gaynor—Beautiful music, delightful love story, exquisitely put on, but very, very no real. First night good, second night terrible, which shows plainly. Her Gaynor fans didn't like it. Played September 18—A. N. Miles, Emprise Theatre, Enid, Okla. Town patronage.

ARIZONA TO BROADWAY: Joan Bennett, James Dunn—Very well received. Just enough drama, comedy and music to keep patrons interested. Rush leads are favorites here and we had better than average business, which is not saying much. Played October 15—Horn & Morgan, Star Theatre, Hayden, Neb. Small town patronage.


DR. BULL: Will Rogers—Many say it was not as real as other Rogers pictures, but it pleased, nevertheless. Running time, 75 minutes. Played October 4—A. R. Jeffers, New Pilgrim Theatre, Piedmont, Mo. Rural and small town patronage.


DR. BULL: Will Rogers—"Dr. Bull" may not click as well as "State Fair" because it is not really so good a picture, but it pleases the average picture fan. Business was OK on it for me. Running time, 8 reels. Played October 12—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

DR. BULL: Will Rogers—"Dr. Bull" may not click as well as "State Fair" because it is not really so good a picture, but it pleases the average picture fan. Business was OK on it for me. Running time, 8 reels. Played October 12—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.


I LOVED YOU WEDNESDAY: Elissa Landi, Warner Baxter—This was a big disappointment. It didn't draw at all. Too ultra modern Chan phiscated for my town. Played October 2—A. N. Miles, Emprise Theatre, Enid, Okla. Small town patronage.

I LOVED YOU WEDNESDAY: Warner Baxter, Lobby Lott, Victor Jory—I ordered it from Warner Bros. to understand in places because of bad recording. Picture was a big disappointment. Business was better, but if we are a good judge. Played October 17—J. A. Crockett, Opera House, Abbeville, S. C. Small town patronage.

LAST TRAIL, THE: George O'Brien—Eric Bland helps to make this one of the best westerns made. Full of comedy and will appeal even to those patrons heretofore not interested in westerns. Running time, 72 minutes.
MOTION PICTURE HERALD
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BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan, young girl, blonde, fresh-faced, gangster, the film. The camouflage of the stage vaudeville. Young girl's hair is not like her mother's. Some of it had been cut off by her father before their day. Some did not like it. Some did. Average picture business with new Niles Theatre, Anchorage, Iowa. General patronage.

DEVIL'S BROTHER: Laurel and Hardy, Dennis King—Great show. It drew well and pleased. Laurel and Hardy are at their best in this. It furnishes some wonderful music. Played September 29-30—E. M. Foyles, Princess Theatre, Selma, La. General patronage.

FAITHLESS: Tallahah Bankhead, Robert Montgomery—Pardon us for writing this, but the projectionist asked if they had gotten the story out of the sewer. The central idea was cheap. And then out came our audience, awaying the tears to tell us what a grand picture it was. "Fraid my public has me puzzled. The reform is not my line, but I try to do my best on such a picture. It was worth every cent spent on it. Played September 21—C. F. Eilers, Paramount Theatre, Hastings, Ark. Small town patronage.

BLUE BELT: Robert Montgomery, Walter Huston, Madge Evans—Wonderful picture. You don't have to be a cowboy to understand it. It is the story of a man's life, a story that will appeal to all. Played September 22—F. D. Hydro, Lyric Theatre, Greenock, Ill. General patronage.

PUBLICITE: Ben Gazzara, Marion Ross, Marian Nixon—We have heard of several lately where the girl "went wrong" but this one doesn't. This is a story of a young girl who gets into trouble but has the courage to face it. Played October 1—L. H. Eichler, Star Theatre, Bay City, Neb. Small town patronage.

PLEASURE CRUISE: Genevieve Tobin, Roland Young, and a dozen more—Such a sensible picture. Roland Young is better than usual, and Beverly Stacey plays 'em 'long. Running time, 46 minutes. Played Thursday, October 1—J. O. Smith, Dixie Theatre, Linville, Ala. Small town patronage.

SHANGHAI MADNESS: Spencer Tracy, Fay Wray—Nice program feature. Action and comedy. Fay Wray, whom we have not seen for many, many months, is in fine form. Great picture. Played October 2—J. O. Smith, Dixie Theatre, Harrison, Ark. Small town patronage.

SHANGHAI MADNESS: Spencer Tracy, Fay Wray—This is a better picture than we expected. Plenty of action, plenty of comedy, plenty of romance, and plenty of business. Running time, 7 reels. Played October 3—J. O. Smith, Dixie Theatre, Harrison, Ark. Small town patronage.


WALL OF GHOSTS: Sally Eilers, Norman Foster—A good old-time story over which Western fans will be glad. Running time, 74 minutes. Played October 3—J. O. Smith, Dixie Theatre, Linville, Ala. Small town patronage.

BEADTIME STORY, A: Maurice Chevalier—Here's a picture that will go over with O.K. Why? I don't know, plenty of growing at the Frenchmen; he cannot be wrong. Played September 24—J. O. Smith, Dixie Theatre, Linville, Ala. Small town patronage.

MAGNIFICENT MOTHER: Mary Astor, Brian Donlevy—Classy entertainment. A story that has been done before but in a new way. Played September 25—J. O. Smith, Dixie Theatre, Linville, Ala. Small town patronage.


COLLEGE HORSE: Bing Crosby—O.K. The answer to our prayers. Played during 90^o weather, surely helped. Crosby's biggest hit so far. The first college picture to use a woolie, woolie sweater era. Should click in all college towns. Played September 27—Avee T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

GOLDEN HARVEST, Richard Arlen, Chester Mor- ris, Billie Burke, Tommy Trumbull—You played "Stranger's Return" you remember what a good one it was. This is that and better. Shows that means it's excellent. Am glad to see Julie Haydon getting a break. Placed October 14—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.


INTERNATIONAL HOUSE: Peggy Hopkins Joyce, W. C. Fields—A picture with a lot of entertainment value, put together by well-known stars of radio, stage and screen. Only the title doesn't mean a thing. You will have to use your own methods of selling this one. Played, one favorite stars. Running time, 60 minutes. Played October 11-12—W. A. Crute, Victoria Theatre, Vancouver, E. Neighborhood patronage.

ISLAND OF LOST SOULS: Charles Laughton—A picture that has been built up a lot; but when you see it you will be surprised. Played October 11-12—M. F. Rodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

KING OF THE JUNGLE: Buster Crabbe—Great. It brought them in, and entertained them after they left. Played September 23-24—F. D. Hydro, Lyric Theatre, Fairview, Mo. Rural and small town patronage.


MIDNIGHT CLUB: Clive Brook, Clive Brook—Interesting crook drama. Both stars well liked and deserves all the patronage it can get. Played September 27-28—Currie Jones, Regal Theatre, Deer Lodge, Albertas. Small town and rural patronage.

MILITARY BASE: Tim Holt, Tom Neal—This is a story of the northwest and seems to be very popular. This is something different and was well liked. Business considerably better than usual and everybody enjoyed it. Played September 26-27—M. F. Rodwell, Paramount Theatre, Wyoming, Ill. Rural patronage.

MOROCCO: Fredric March, Jean Arthur—Story of a young American woman who marries a Moroccan does not make any westerns, but when they do they are good ones. Running time, 65 minutes. Played October 25-26—L. W. Shaver, Henry, Ill. Rural patronage.

PHANTOM PRESIDENT, THE: George M. Cohan, Charlotte Coltber, Jimmy Durante—Another good pic-
TO ESTES AND ESTES: AN EARLY RETURN!

Mates, we propose as a theme song for "What the Picture Did for Me" a composition by Caroline Hart Estes. And its title, "Lonely," expresses the feeling of estimator contributors, now that Estes and Estes have found it advisable to close their Merry Land theatre at Addison, Mich., due to lack of patronage.

Says the Addison Courier, with a fine touch of appreciation of the Estes contribution to the happiness of the community: "If it is true the picture house won't remain closed long, we need every cent possible kept in this community, whether for the movie, the school, and stores and Sunday schools. Every time you go out of town for entertainment—just stop and think, am I honestly doing right by my people and myself?"

Bruce Cabot, Eric Linden—If you like aeroplane chases, this is the picture for you. The story is told by W. Gould, Costaio Theatre, New City. General patronage.

FLYING DEVILS: Arline Judge, Bruce Cabot—It's a flying airplane picture from start to finish, I do not know theable bad but it has all of the details of pictures and for me I do hope I will never have to play another one.—Walter Odom, Sr., Estes Theatre, Bronson, Miss. Suburban family patronage.


MELODY CRUISE: Charles Ruggles, Phil Harris—One of the best musical films we have run this season and that is saying plenty, because we have run a lot of musical pictures. Pleased every one who saw it, and we had a fair crowd. Roads had, however, due to songs under score, played down on us about 70% of our business from out of town. Running time, 79 minutes. Played September 27-30.—A. B. Jeffers, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MIDSHIPMAN JACK: Bruce Cabot, Betty Furness—We're very pleased with picture. Everybody liked it.—Charles Niles, Niles Theatre, Amamosa, Iowa. General patronage.

MORNING GLORY: Katharine Hepburn, Adolphe Menjou—Hepburn in our opinion is one of the world's greatest stars, but the picture is just so much fluff. Some of our patrons raved about it, and others thought it was overdone. Running time, 74 minutes. Played September 8-9-10.—A. B. Jeffers, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.


PENGUIN POOL MURDER: Edna May Oliver—Believe this would play well in the suburbs. Pulled after one show.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

SAILOR BE GOOD: Jack Oakle, Vivienne Osborne—Perfect sailor film. This is a real one. It is popular. Please it, Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

STATE'S ATTORNEY: John Barrymore—Bargain non-star film. The picture is dropped. Pulled after one show.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.

RKO-Pathes

WHAT PRICE HONOR?: Constance Bennett—Old but drew nicely on Bargain Night. Played October 18-19.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.


Tiffany

BRANDED MEN: Ken Maynard—Do not remember who this man is. He could have played a part in our old wild west days. Played August 27-18.—Avece T. Waldron, Blue Moon Theatre, Oklahoma City, Okla. Suburban family patronage.
MOTION PICTURE HERALD

November 4, 1933

Moon Theatre, Oklahoma City, Okla. Suburban family patronage.


LOVE, HONOR AND OH! BABY: Slim Summerville, Zasu Pitts—Uncle Carl's "From the shoulder folks" will lead you to believe this is one of the greatest comedies ever released. There's no kidding about his acting. This pair have slipped badly on their last two pictures.—R. W. Hinkley, Lyric Theatre, Greenville, Ill. General patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo, William Miles, Roger Pryor.—Good musical comedy. We licked it heavy but for some unknown reason it is gross. Of course, it is well worth seeing. It is plenty good. She should play in more pictures. Played October 4—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Roger Pryor, Leo Carrillo.—Absolutely the best musical comedy we have seen in many a long time. However those who did come liked it very much and consequently the splendid matinee and midnight business the second day, which made total receipts for the showing unbelievable. I'll bet you that we'll be talking about this picture for a long time.—R. W. Hinkley, Lyric Theatre, Greenville, Ill. General patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo—Here is a real production. It has everything and is the last word in musical pictures. Winning both nights, our business was disappointing. Played October 4—J. O. Smith, Dixie Theatre, Lineville, Ala. Family patronage.

PRIVATE JONES: Lee Tracy.—Business average, but we did well after the picture's ending. Everything would have been fine if they could have ended the picture a little sooner. Played Wednesday, 11-12.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.


TERROR TRAIL, THE: Tom Mix—This is an average Western picture and I have seen them all the way from the first "Gold Diggers" to the last. Often there is a little bit of action in the picture four times and I as a rule can't sit through the entire picture. There is a break in regards to publicity that it deserves even more than it has. The picture is running well with the publicity that I gave "43rd Street" I believe it would go even better if we could change some of the starring, however I say that if you haven't played it buy it right now and open it and grab yourself a little money. More power to you and Uncle Carl. Played September 30—Tom Fleming, Aloma Theatre, Live Oak, Florida. General patronage.

TERROR TRAIL, THE: Tom Mix—This is an average Western picture and I have seen them all the way from the first "Gold Diggers" to the last. Often there is a little bit of action in the picture four times and I as a rule can't sit through the entire picture. There is a break in regards to publicity that it deserves even more than it has. The picture is running well with the publicity that I gave "43rd Street" I believe it would go even better if we could change some of the starring, however I say that if you haven't played it buy it right now and open it and grab yourself a little money. More power to you and Uncle Carl. Played September 30—Tom Fleming, Aloma Theatre, Live Oak, Florida. General patronage.


YUL: Reviewed.—It is a poor picture and has nothing to recommend it to anyone. It is a very poor picture and has nothing to recommend it to anyone. Played October 15—J. O. Smith, Dixie Theatre, Lineville, Ala. Small town patronage.
READ THEIR REPORTS IN THIS ISSUE

Joining the steadily widening ranks of reporters to "What the Picture Did for Me" are these exhibitors, from the South, Midwest and East:

Tom Fleming, Almar Theatre, Live Oak, Florida.
Phil Bissell, Shaver, Henry Theatre, Denver, Colorado.
E. W. Gould, Castello Theatre, New York City.

Fathers Noafs Ark: Silly Symphony—These picture shorts are great. We actually bill them ahead of our feature. Use three sheets when available, special advertising, and we believe that they bring us as many patrons as the feature. The musical score in this is good.

HUSBAND’S REUNION: Joining the steadily widening ranks of reporters to "What the Picture Did for Me" are these exhibitors, from the South, Midwest and East: Tom Fleming, Almar Theatre, Live Oak, Florida.
Phil Bissell, Shaver, Henry Theatre, Denver, Colorado.
E. W. Gould, Castello Theatre, New York City.

MOTION PICTURE HERALD

CENTURY OF PROGRESS: Were surprised! You can’t beat a good story. The picture itself was very well made, and the story was well told. The picture, advertised above the feature, and people who came in and bought 25¢ tickets to see it. We had to turn some away on account of limited seating capacity. Running time, 20 minutes.


RKO

CENTURY OF PROGRESS: Were surprised! You can’t beat a good story. The picture itself was very well made, and the story was well told. The picture, advertised above the feature, and people who came in and bought 25¢ tickets to see it. We had to turn some away on account of limited seating capacity. Running time, 20 minutes.


RKO

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TECHNICAL

The BLUEBOOK School
By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 197.—(A) Quote the law that deals with light intensity at different distances from an open light source. (B) By what simple demonstration, available to every projectionist, is it possible to prove the correctness of this law? (C) Explain the action illustrated in figure 27-A, page 126, volume 1, of the Bluebook as applied to light-collecting power of condenser collector lens or mirror. (D) Name and describe the various elements of the projector optical train.

Answer to Question No. 190

Bluebook School Question No. 190 says:
(A) Describe details of construction of test lamp equipment for use on 110-220 volt system; also one for straight 110-, and one for 220-volt circuits. (B) Using a test lamp, one wire of which is permanently grounded, tell us how you would test, for example, your motion picture projector lamp. How would you test a 110-volt circuit you suspected? (C) Tell us what you consider the most practical method of testing foreign equipment for grounds, and why. (D) Were you testing one of your projector lamps, would you first disconnect the ground wire, or would you not? Why?


As to Section A, we will listen to W. Os- trum, whose answer is both correct and very well worded. He says: "The details of construction of test lamp equipment for use on 110-220 volt, three-wire system are: Connect two sockets, each containing a 110-volt incandescent lamp, by a short wire. Attach two wires of ample size and any convenient length to the two remaining binding posts of the sockets and splice a third wire to the short connecting wire. Use the two wires connected directly to the sockets for testing across the two outside wires of the circuit, thus using both lamps in series, and use the third wire and either of the other two wires for testing from neutral to either outside wire (thus using only one lamp). For a test lamp for straight 110, simply connect two wires of ample size and any convenient length to a socket containing a 110-volt incandescent lamp. A test lamp for 220-volt circuits is exactly the same as one for 110-volt circuits except that the socket contains a 220-volt lamp."

I have used Friend Ostrum's answer because it was, in the matter of understandable description, better than any one of the hun- dreds of others. But following what is printed he made a very bad break, for he added, "Also, the wires will have to be large enough to carry 220 volts without overload, instead of only 110." I think he really knew better.

(B) This one is best answered by C. Rau and S. Evans, as follows: "Using a test lamp, one wire of which is permanently grounded, the projector ground wire is first disconnected, then the free wire from the permanently grounded test lamp is touched to the projector lamp frame. If there is a spark, or the test lamp lights, it is evident that one of the carbon arms is grounded to the lamp frame. If this happens when the arc lamp is connected across the neutral and one of the two outside wires of an Edison three-wire system, it is evident that it is the wire connected to the outside wire which is grounded because the neutral is already intentionally grounded. If the arc lamp is not on an Edison three-wire system, it will be necessary to disconnect one of the leads to the lamp to find out which carbon arm is really grounded. With one lead dis- connected, the free wire from the test lamp is again touched to the lamp frame and if the test lamp again lights the trouble is evidently in the "live" carbon arm; if it does not light, then the trouble, of course, must be in the carbon arm which has been disconnected.

The method of testing for grounds in apparatus attached to a 110-volt circuit is similar to above, always remembering to be certain whether the 110-volt circuit is part of an Edison three wire system, or an insulated system. If it is part of an Edison three-wire system it must be remembered that one of the 110- volt wires will be the neutral and thus inten- tionally grounded.

(C) H. H. Menee says, "I would con- sider the magneto test best, but to the projec- tionist the permanently grounded test lamp is most practical, for the reason that the magneto is ordinarily not easily available, the test lamp may be constructed by any projec- tionist from material available in any theatre. Its operation is easily understood and it is easily applied, hence it leaves no excuse for not making the tests several times a week or for that matter every day."

I would add this caution: Always be certain your ground connection is perfect. Merely wrapping the wire around a gas or water pipe is not enough. Clean the pipe surface thor- oughly, heat the metal with a blow-torch and solder the wire to the pipe.

(D) J. Wentworth says, "Using a test lamp, the ground wire must be disconnected or the test will be very unreliable, the ground sup- plying a path of less resistance than that of the lamp filament. Using a magneto, it would make no difference whether the ground wire were connected or not, as the test then is not to ground, but directly from pole to pole of the magneto through the weak insulation spot. Put in another form, by any method, testing to ground through resistance, the ground wire should be disconnected."

Hold Loew Stock
Sale a Formality

Sale of the 660,900 shares of Loew's, Inc., stock by the Chemical Bank and Trust Com- pany, scheduled to take place November 27, was described last week by David N. Bern- stein, Loew treasurer, as a formality pro- cedure under which holders of the defaulted $20,000,000 bond issue of Film Securities Corporation will acquire the stock.

The transaction would thus result neither in a change of stock control of Loew's, nor in disposing of the shares on the market. It is indicated, in the event the sale is ap- proved by Federal Judge John C. Knox, before whom the transaction is scheduled for hearing November 15.
# THEATRE RECEIPTS

The total of the theatre receipts for the calendar week ended October 28, 1933, from 111 houses in 18 major cities of the country, reached $1,235,022, a decrease of $196,286 from the total gross for the preceding calendar week, ended October 21, when 118 theatres in 19 cities reported an aggregate intake of $1,431,308.

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## Table: THEATRE RECEIPTS

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
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</thead>
<tbody>
<tr>
<td><strong>Boston</strong></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Picture</td>
<td>Gross</td>
</tr>
<tr>
<td></td>
<td>“My Woman” (Col.)</td>
<td>21,900</td>
</tr>
<tr>
<td></td>
<td>(W. B.) and “Woman in Paris” (Fox)</td>
<td>16,500</td>
</tr>
<tr>
<td></td>
<td>“My Weakness” (Fox)</td>
<td>19,000</td>
</tr>
<tr>
<td></td>
<td>30c-50c</td>
<td>30-50 guests</td>
</tr>
<tr>
<td></td>
<td>“Bureau of Missing Persons” (U. A.)</td>
<td>20,000</td>
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<tr>
<td></td>
<td>“Broadway Thru a Keyhole” (U. A.)</td>
<td>20,000</td>
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<tr>
<td></td>
<td>30-50 guests</td>
<td>20c-40c</td>
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<tr>
<td></td>
<td>“Footlight Parade” (W. B.)</td>
<td>32,500</td>
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<td></td>
<td>30c-50c</td>
<td>“Philosophy” (W. B.) and “Woman in Paris” (Fox)</td>
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<tr>
<td><strong>Buffalo</strong></td>
<td>3,500</td>
<td>30c-55c</td>
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<tr>
<td></td>
<td>“Night Flight” (MGM)</td>
<td>16,200</td>
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<td></td>
<td>35c-50c</td>
<td>30-50 guests</td>
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<tr>
<td><strong>Great Lakes</strong></td>
<td>3,000</td>
<td>25c-40c</td>
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<tr>
<td></td>
<td>“Turn Back the Clock” (MGM)</td>
<td>11,100</td>
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<tr>
<td></td>
<td>30c-50c</td>
<td>25c-40c</td>
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<tr>
<td><strong>Chicago</strong></td>
<td>4,000</td>
<td>35c-60c</td>
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<tr>
<td></td>
<td>“Bombshell” (MGM)</td>
<td>50,000</td>
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<td></td>
<td>30c-60c</td>
<td>35c-60c</td>
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<tr>
<td><strong>McVicker’s</strong></td>
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<td>“Stage Mother” (MGM)</td>
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<tr>
<td><strong>Oriental</strong></td>
<td>3,940</td>
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<tr>
<td></td>
<td>“No Angel” (Paramount)</td>
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<tr>
<td><strong>Palace</strong></td>
<td>2,550</td>
<td>35c-75c</td>
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<tr>
<td><strong>Roosevelt</strong></td>
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<tr>
<td><strong>United Artists</strong></td>
<td>1,700</td>
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<tr>
<td><strong>Cleveland</strong></td>
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<td>30c-40c</td>
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<tr>
<td></td>
<td>“Saturday’s Millions” (U.)</td>
<td>1,300</td>
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<tr>
<td></td>
<td>30c-60c</td>
<td>“Picaresque” (RKO) and “Headline Shooter” (Radio)</td>
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<tr>
<td><strong>Denver</strong></td>
<td>1,570</td>
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<tr>
<td></td>
<td>“Empress Jones” (U. A.)</td>
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<tr>
<td></td>
<td>(26-50c)</td>
<td>26c-50c</td>
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<tr>
<td><strong>Hanna</strong></td>
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<td>30c-60c</td>
</tr>
<tr>
<td><strong>Hippodrome</strong></td>
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</tr>
<tr>
<td><strong>State</strong></td>
<td>3,400</td>
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<tr>
<td><strong>Stillerman</strong></td>
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<tr>
<td><strong>Warner’s Lake</strong></td>
<td>350</td>
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<tr>
<td><strong>Detroit</strong></td>
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<tr>
<td></td>
<td>“My Woman” (Col.)</td>
<td>14,100</td>
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<td></td>
<td>(F. X.)</td>
<td>25c-50c</td>
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<td></td>
<td>“Bureau of Missing Persons” (Col.)</td>
<td>21,300</td>
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<tr>
<td><strong>Fisher</strong></td>
<td>2,700</td>
<td>35c-50c</td>
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<tr>
<td></td>
<td>“Secretary’s Millions” (U.)</td>
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<td></td>
<td>6,400</td>
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<td><strong>Fox</strong></td>
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<tr>
<td><strong>Michigan</strong></td>
<td>4,000</td>
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<tr>
<td></td>
<td>“Bombshell” (MGM)</td>
<td>21,300</td>
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<tr>
<td><strong>State</strong></td>
<td>3,000</td>
<td>30c-50c</td>
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<tr>
<td><strong>United Artists</strong></td>
<td>2,600</td>
<td>30c-50c</td>
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## High and Low Gross

(Tabulation covers period from January, 1933.)

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<thead>
<tr>
<th>Theatre</th>
<th>Picture</th>
<th>Gross</th>
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<tbody>
<tr>
<td>High</td>
<td>“My Woman”</td>
<td>21,000</td>
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<tr>
<td>Low</td>
<td>“My Woman”</td>
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<tr>
<td>High</td>
<td>“I’ll Be Seeing You”</td>
<td>20,000</td>
</tr>
<tr>
<td>Low</td>
<td>“I’ll Be Seeing You”</td>
<td>3,100</td>
</tr>
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## Additional Notes
- The total theatre receipts for the calendar week ended October 28, 1933, from 111 houses in 18 major cities of the country, reached $1,235,022, a decrease of $196,286 from the total gross for the preceding calendar week, ended October 21, when 118 theatres in 19 cities reported an aggregate intake of $1,431,308.
- The table includes theatre receipts for the week ending October 28, 1933, from 111 houses in 18 major cities of the country.
- The gross receipts are broken down by theatre and include information on the films screening at each theatre.
- The table also includes information on the gross receipts for the previous week for comparison.
- Additional notes provide context and information about the films and their gross receipts.

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<table>
<thead>
<tr>
<th>Theatres</th>
<th>Picture</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hollywood</td>
<td>&quot;I'm No Angel&quot; (Para.)</td>
<td>24,500</td>
<td>&quot;I'm No Angel&quot; (Para.)</td>
<td>30,800</td>
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<tr>
<td></td>
<td>&quot;Every in My Heart&quot; (W. B.)</td>
<td>12,500</td>
<td>&quot;Wild Boys of the Road&quot; (F. N.)</td>
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<td>Chinese</td>
<td>2,500</td>
<td>30c-$1.65</td>
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<td></td>
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<tr>
<td>W. B. Hollywood</td>
<td>3,000</td>
<td>25c-55c</td>
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<td></td>
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<tr>
<td>Indiana</td>
<td>1,100</td>
<td>25c-40c</td>
<td>&quot;Emperor Jones&quot; (U. A.)</td>
<td>2,500</td>
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<tr>
<td>Circle</td>
<td>2,800</td>
<td>25c-40c</td>
<td>&quot;I'm No Angel&quot; (Para.)</td>
<td>5,000</td>
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<tr>
<td>Indiana</td>
<td>3,300</td>
<td>25c-55c</td>
<td>&quot;Mary Stevens, M.D.&quot; (W. B.)</td>
<td>11,000</td>
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<tr>
<td>Lyric</td>
<td>2,000</td>
<td>24c-40c</td>
<td>&quot;Love, Honor and Oh, Baby!&quot; (U.)</td>
<td>4,000</td>
</tr>
<tr>
<td>Palace</td>
<td>3,000</td>
<td>24c-40c</td>
<td>&quot;Bombshell&quot; (MGM)</td>
<td>4,500</td>
</tr>
<tr>
<td>Kansas City</td>
<td>3,040</td>
<td>25c-40c</td>
<td>&quot;Ace of Aces&quot; (Radio)</td>
<td>21,000</td>
</tr>
<tr>
<td>Mainstreet</td>
<td>6,000</td>
<td>25c-50c</td>
<td>&quot;Meet the Baron&quot; (MGM)</td>
<td>9,000</td>
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<tr>
<td>Newman</td>
<td>1,800</td>
<td>25c-40c</td>
<td>(7 days and Sat. midnight show)</td>
<td>10,000</td>
</tr>
<tr>
<td>Up-town</td>
<td>2,000</td>
<td>25c-40c</td>
<td>&quot;Saturday's Millions&quot; (U.)</td>
<td>3,300</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>1,600</td>
<td>25c-55c</td>
<td>&quot;Stranger's Return&quot; (MGM)</td>
<td>2,950</td>
</tr>
<tr>
<td>Criterion</td>
<td>850</td>
<td>45c-50c</td>
<td>&quot;Red Head-9&quot; (H. Bregstein)</td>
<td>1,150</td>
</tr>
<tr>
<td>Fillmarte</td>
<td>2,456</td>
<td>25c-40c</td>
<td>&quot;Brooklyn to Hollywood&quot; (MGM)</td>
<td>12,300</td>
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<tr>
<td>Los Angeles</td>
<td>1,000</td>
<td>15c-25c</td>
<td>&quot;Sweetheart of Sigma Chi&quot; (Monograph)</td>
<td>4,100</td>
</tr>
<tr>
<td>Orpheum</td>
<td>2,220</td>
<td>25c-35c</td>
<td>&quot;Secret of the Blue Room&quot; (U.)</td>
<td>4,300</td>
</tr>
<tr>
<td>Paramount</td>
<td>3,950</td>
<td>25c-40c</td>
<td>&quot;The Power of Love&quot; (Fox)</td>
<td>2,250</td>
</tr>
<tr>
<td>RKO</td>
<td>2,700</td>
<td>20c-40c</td>
<td>&quot;Tillie and Gus&quot; (Para.)</td>
<td>15,500</td>
</tr>
<tr>
<td>United Artists</td>
<td>2,100</td>
<td>25c-40c</td>
<td>&quot;Lady for a Day&quot; (Col.)</td>
<td>5,200</td>
</tr>
<tr>
<td>W. B. Downtown</td>
<td>2,550</td>
<td>25c-55c</td>
<td>&quot;The Bowery&quot; (U. A.)</td>
<td>21,000</td>
</tr>
<tr>
<td>Minneapolis</td>
<td>1,640</td>
<td>25c-40c</td>
<td>&quot;Broadway to Hollywood&quot; (MGM)</td>
<td>3,950</td>
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<tr>
<td>Century</td>
<td>1,238</td>
<td>20c-35c</td>
<td>&quot;Golden Harvest&quot; (Para.)</td>
<td>1,500</td>
</tr>
<tr>
<td>RKO Orpheum</td>
<td>2,950</td>
<td>25c-40c</td>
<td>&quot;Ace of Aces&quot; (Radio)</td>
<td>6,000</td>
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<tr>
<td>State</td>
<td>2,300</td>
<td>25c-40c</td>
<td>&quot;Solitaire Man&quot; (MGM)</td>
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<tr>
<td>World</td>
<td>400</td>
<td>25c-75c</td>
<td>&quot;F. P. 1&quot; (Fox)</td>
<td>1,200</td>
</tr>
<tr>
<td>Montreal</td>
<td>2,547</td>
<td>25c-60c</td>
<td>&quot;Morning Glory&quot; (Radio)</td>
<td>10,000</td>
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<tr>
<td>Capitol</td>
<td>1,914</td>
<td>25c-60c</td>
<td>&quot;Flying Devils&quot; (Radio)</td>
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<tr>
<td>Imperial</td>
<td>1,125</td>
<td>25c-75c</td>
<td>&quot;Nu Comme Un Ver&quot; (French)</td>
<td>1,500</td>
</tr>
<tr>
<td>Loew's</td>
<td>2,600</td>
<td>25c-45c</td>
<td>&quot;The Way to Love&quot; (Para.)</td>
<td>11,500</td>
</tr>
<tr>
<td>Palace</td>
<td>2,600</td>
<td>25c-45c</td>
<td>&quot;The Bowery&quot; (U. A.)</td>
<td>9,000</td>
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<tr>
<td>Princess</td>
<td>2,727</td>
<td>25c-75c</td>
<td>&quot;The Bowery&quot; (U. A.) and &quot;Devils Mate&quot; (Monograph)</td>
<td>5,000</td>
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<tr>
<td>New York</td>
<td>1,012</td>
<td>25c-82.30</td>
<td>&quot;Dinner at Eight&quot; (MGM)</td>
<td>13,200</td>
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<tr>
<td>Astor</td>
<td>549</td>
<td>25c-40c</td>
<td>&quot;The Dancing Jew&quot; (J.A.F.A)</td>
<td>4,457</td>
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<tr>
<td>Capitol</td>
<td>470</td>
<td>25c-55c</td>
<td>&quot;Bombshell&quot; (MGM)</td>
<td>49,235</td>
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<tr>
<td>Hollywood</td>
<td>1,524</td>
<td>25c-45c</td>
<td>&quot;Every in My Heart&quot; (W. B.)</td>
<td>3,600</td>
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<tr>
<td>Mayfair</td>
<td>3,250</td>
<td>25c-55c</td>
<td>&quot;Dancing, Girl, Dance&quot;</td>
<td>6,400</td>
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<tr>
<td>Palace</td>
<td>2,550</td>
<td>25c-55c</td>
<td>&quot;Wild Boys of the Road&quot; (F. N.)</td>
<td>7,865</td>
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<tr>
<td>Paramount</td>
<td>3,700</td>
<td>25c-55c</td>
<td>&quot;I'm No Angel&quot; (Para.)</td>
<td>68,200</td>
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<tr>
<td>Rialto</td>
<td>2,300</td>
<td>25c-80c</td>
<td>&quot;Headline Shooter&quot; (Radio)</td>
<td>8,500</td>
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<td>Rivoli</td>
<td>2,200</td>
<td>35c-95c</td>
<td>&quot;The Bowery&quot; (U. A.)</td>
<td>17,900</td>
</tr>
<tr>
<td>RKO Music Hall</td>
<td>5,945</td>
<td>35c-85.65</td>
<td>&quot;Aggie, Boy, Maker of Men&quot; (Radio)</td>
<td>59,000</td>
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<tr>
<td>RKO Rancy</td>
<td>3,700</td>
<td>25c-55c</td>
<td>&quot;Doctor Bull&quot; (Fox)</td>
<td>12,000</td>
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<td></td>
<td></td>
<td></td>
<td>&quot;Charlie Chan's Greatest Case&quot; (Fox) (3 days)</td>
<td>4,500</td>
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<td>Theatres</td>
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<td>Current Week</td>
<td>Gross</td>
<td>Picture</td>
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<tr>
<td>New York (Continued)</td>
<td></td>
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<tr>
<td>Roxy</td>
<td>“Walls of Gold” (Fox)</td>
<td>22,000</td>
<td>“Saturday’s Millions” (U.)</td>
<td>21,500</td>
</tr>
<tr>
<td></td>
<td>“Footlight Parade” (W. B.)</td>
<td>29,912</td>
<td>“Footlight Parade” (W. B.)</td>
<td>36,902</td>
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<tr>
<td>Strand</td>
<td>3,000</td>
<td>35c-51.25</td>
<td></td>
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<tr>
<td>Oklahoma City</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Capitol</td>
<td>1,200</td>
<td>10c-41e</td>
<td></td>
<td>“Broadway to Hollywood” (MGM)</td>
</tr>
<tr>
<td>Criterion</td>
<td>1,700</td>
<td>10c-56c</td>
<td></td>
<td>“Ann Vickers” (Radio)</td>
</tr>
<tr>
<td>Liberty</td>
<td>1,500</td>
<td>10c-36c</td>
<td></td>
<td>“Tarsan the Fearless” (Principal)</td>
</tr>
<tr>
<td>Victoria</td>
<td>900</td>
<td>10c-36c</td>
<td></td>
<td>“Brief Moment” (Col.)</td>
</tr>
<tr>
<td>Omaha</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Brandeis</td>
<td>1,200</td>
<td>30c-35e</td>
<td></td>
<td>“Lady for a Day” (Col.)</td>
</tr>
<tr>
<td>Orpheum</td>
<td>3,000</td>
<td>25c-46e</td>
<td></td>
<td>“The Bowery” (U. A.) and “By Appointment Only” (Chesterfield)</td>
</tr>
<tr>
<td>Paramount</td>
<td>2,900</td>
<td>25c-50c</td>
<td></td>
<td>“Bombshell” (MGM)</td>
</tr>
<tr>
<td>World</td>
<td>2,500</td>
<td>25c-35c</td>
<td></td>
<td>“Charlie Chan’s Greatest Case” (Fox)</td>
</tr>
<tr>
<td>Philadelphia</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>Akldine</td>
<td>1,200</td>
<td>40c-65e</td>
<td></td>
<td>“The Bowery” (U. A.)</td>
</tr>
<tr>
<td>Arcadia</td>
<td>600</td>
<td>25c-50c</td>
<td></td>
<td>“Broadway to Hollywood” (MGM)</td>
</tr>
<tr>
<td>Boyd</td>
<td>2,400</td>
<td>40c-65c</td>
<td></td>
<td>“Silent Age” (Para.)</td>
</tr>
<tr>
<td>Erle</td>
<td>2,000</td>
<td>40c-65c</td>
<td></td>
<td>“Rafter Romance” (Radio)</td>
</tr>
<tr>
<td>Fox</td>
<td>3,000</td>
<td>35c-75c</td>
<td></td>
<td>“Worst Woman in Paris?” (Fox)</td>
</tr>
<tr>
<td>Karlton</td>
<td>1,000</td>
<td>50c-50c</td>
<td></td>
<td>“Beauty for Sale” (MGM)</td>
</tr>
<tr>
<td>Keith’s</td>
<td>2,000</td>
<td>25c-40c</td>
<td></td>
<td>“The Power and the Glory” (Fox)</td>
</tr>
<tr>
<td>Locust</td>
<td>1,200</td>
<td>50c-65e</td>
<td></td>
<td>“Berkeley Square” (Fox)</td>
</tr>
<tr>
<td>Stanley</td>
<td>3,700</td>
<td>40c-75c</td>
<td></td>
<td>“The Way to Love” (Para.)</td>
</tr>
<tr>
<td>Stanton</td>
<td>1,700</td>
<td>35c-50c</td>
<td></td>
<td>“S. O. S. Iceberg” (U.)</td>
</tr>
<tr>
<td>Portland, Ore.</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Broadway</td>
<td>1,912</td>
<td>25c-40c</td>
<td></td>
<td>“Bombshell” (MGM)</td>
</tr>
<tr>
<td>Liberty</td>
<td>1,800</td>
<td>25c-40c</td>
<td></td>
<td>“Charlie Chan’s Greatest Case” (Fox)</td>
</tr>
<tr>
<td>Music Box</td>
<td>3,000</td>
<td>25c-40c</td>
<td></td>
<td>“Ann Vickers” (Radio)</td>
</tr>
<tr>
<td>Oriental</td>
<td>2,040</td>
<td>25c-35c</td>
<td></td>
<td>“Flaming Gold” (Radio)</td>
</tr>
<tr>
<td>Playhouse</td>
<td>1,600</td>
<td>25c-40c</td>
<td></td>
<td>“The Thirteenth Guest” (Monogram)</td>
</tr>
<tr>
<td>United Artists</td>
<td>945</td>
<td>25c-40c</td>
<td></td>
<td>“Broadway Thru a Keyhole” (U. A.)</td>
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<tr>
<td>Seattle</td>
<td></td>
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<tr>
<td>Blue Mouse</td>
<td>590</td>
<td>35c-55e</td>
<td></td>
<td>“The Bowery” (U. A.)</td>
</tr>
<tr>
<td>Fifth Avenue</td>
<td>2,750</td>
<td>25c-55c</td>
<td></td>
<td>“Too Much Harmony” (Para.)</td>
</tr>
<tr>
<td>Liberty</td>
<td>2,000</td>
<td>10c-25c</td>
<td></td>
<td>“The Constant Woman” (World Wide)</td>
</tr>
<tr>
<td>Metropolitan</td>
<td>1,800</td>
<td>75c-1.65</td>
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<td>“Paradise Love” (S. R.)</td>
</tr>
<tr>
<td>Music Box</td>
<td>990</td>
<td>25c-55c</td>
<td></td>
<td>“Bombshell” (MGM)</td>
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<tr>
<td>Orpheum</td>
<td>2,560</td>
<td>25c-55c</td>
<td></td>
<td>“Three Cornered Moon” (Para.)</td>
</tr>
<tr>
<td>Paramount</td>
<td>3,050</td>
<td>25c-55e</td>
<td></td>
<td>“Berkeley Square” (Fox)</td>
</tr>
<tr>
<td>Roxy</td>
<td>2,750</td>
<td>25c-50c</td>
<td></td>
<td>“Ladies Must Love” (U.)</td>
</tr>
</tbody>
</table>

**High and Low Gross**
(Tabulation covers period from January, 1933.)

- High: 1-2 “No More Orchids” | 2,900
- Low: 1-28 “Air Hostess” | 9,900
- High: 10-14 “Footlight Fanfare” | 55,190
- Low: 8-31 “She Had to Say Yes” | 10,590

- High: 9-9 “Three Cornered Moon” | 5,750
- Low: 10-28 “I’m No Angel” | 11,000
- Low: 3-11 “Dear All Wives” | 1,190
- Low: 9-22 “Gold Diggers of 1933” | 3,900
- Low: 3-18 “The Death Kiss” | 5,800
- High: 7-1 “King of Jazz” | 1,850
- Low: 9-30 “The Man” and “Disgraced” | 1,200

- High: 6-24 “I Loved You Wednesday” | 16,000
- Low: 4-29 “Sweeps” | 5,000
- Low: 7-22 “Gold Diggers of 1932” | 12,500
- Low: 6-19 “Reunion in Vienna” | 5,000
- Low: 6-3 “Poor O’ My Heart” | 4,000
- High: 10-14 “Saturday’s Millions” and “Ladies Must Love” | 4,750
WABASH AVENUE

CHICAGO

E. W. "Red" Johnson, who used to burn up the league as a film salesman in these parts until a nervous breakdown forced him to take a job as a book exhibitor on his own. Johnson has taken over the Empire theatre at McHenry, Ill.

Allied's great mass meeting at the hotel was the big event of last week. Five hundred and seventy-five exhibitors, representing a number of companies listed in the Film Daily, were present in the General Session room to hear Allied leaders define the organization's stand on the code and approve a resolution asking the President to appoint an "international arbiter" in place of Deputy Administrator Sol A. Rosenblatt. From the standpoint of attendance it ranked as one of the largest exhibitor gatherings in recent years.

Madeline Woods, for years in charge of advertising and publicity for Great States Theatres, is the author of a novel, "Scandal House," soon to be published and later made into a motion picture.

It is reported that the grand jury will be asked to look into the fire at the State-Congress following an investigation by deputy state fire marshal George Schivner.

Phil Duns, Columbia branch manager, is confined to his home with a cold but it is expected he will soon be at his desk.

Jack Miller, Allan Usher, Henry Herbel, Emma Abplanalp and C. E. Strodel, representing Barney Balaban, were among those who participated in the luncheon of the Better Films Council of motion picture chairmen of the Illinois Federation of Women's Clubs, at the Sherman hotel last Monday. Work of the council was reviewed. Forty chairmen were present.

Joseph Kallison is opening the Academy theatre with a policy of vaudeville and pictures.

A lot of folk along the Row had an advance Thanksgiving dinner when Walter Film of the Pekin and Empire theatres, Pekin, Ill., pulled into town after a couple of days of shooting and distributed thirty-two ducks to friends.

The champion, ladies and gentlemen. Herbert Washburn's cocker spaniel had the distinction of carrying away first honors in his class at a dog show.

Exhibitors and folk along the Row had a swell time Saturday night at the house warming marking the opening of new quarters by the Theatre Printing Company at 720 S. Dearborn street.

HOLQUIST

Shamrock's First Ready

Shamrock Pictures Corporation of Detroit announced this week that its first release is nearly ready for distribution. Work on a special subject, "The Fighting Priest," is under way. B. C. Fassio, Shamrock president, stated the picture deals with the activities of Father Charles E. Coughlin, the noted Detroit radio priest, and the Golden Arrow Productions are the producers.

In Principal Sales Post

Harry Rathner has been named eastern sales manager of Principal Distributing Corporation. Louis Hyman will remain western sales manager with headquarters at the home office, recently moved to the Coast.

Blumenthal Behind Eddie Dowling Films

A. Pam Blumenthal, who has been interested in numerous motion picture ventures over a period of 15 years, is one of those financially interested in Eddie Dowling Productions, Inc., it was revealed this week. Mr. Blumenthal has been engaged in the brokerage business in Wall Street during the past two years.

Mr. Dowling's company, which recently completed "It's a Wise Mrs." marking the return of Lilian Gish to the screen and featuring Roland Young, is going ahead with its production schedule. At least a dozen other pictures comprise the company's remaining schedule for 1933-34, all of them being produced at the Eastern Service Studios on Long Island.

ON BROADWAY

Week of October 28

CAPITOL
Out of the Ether........... Columbia
Dutch Gulana ................ MGM

HOLLYWOOD
Operator's Opera............ Vitaphone
I Got to Sing a Torch Song-Vitaphone
Exploring the Pacific........... Vitaphone

MAYFAIR
Frozen Hell .................. Capitol
Benefit Album................ Universal

PARAMOUNT
On Ice ...................... Paramount
I Yam What I Yam ................ Paramount

RALTO
Paramount Pictorial—No. 4, Paramount
Three Little Swigs............ Paramount
I Like Mountain Music........... Vitaphone

RIVOLI
Steepchase................ United Artists
Audition................ Vitaphone

RKO MUSIC HALL
The Island of Rhodes.......... Fox
The Entertainer............ Columbia
Fable Note................ RKO Radio

ROXY
The Kick-Off................ Principal
Mickey's Gala Premiere........... United Artists

STRAWB
The Dish Ran Away With the Spoon............ Vitaphone

RCA Victor Has Dealer Film

The advertising department of the RCA Victor Company has completed a three reel talking film, "His Master's Voice, the Story of Radio Headquarters." The film is a history of the phonograph, radio and the company. The film will be used by dealers.

MacVeigh Joining Agency

Blake MacVeigh of the Paramount studio public relations department, Los Angeles, has resigned to return to New York, where he will join a prominent advertising agency.

Warner Men to New Posts

Warner Bros. has sent three new men into foreign posts. They are: Ray Price, Peru; Joseph G. Mullin, to Buenos Aires, and Clifford E. Almy, to the Far East.

FOX MOVITONE NEWS—No. 11—Roosevelt speaks to nation—Grid fans get big game thrills—Roosevelt, Iwerks,切, Lennox, and Sowder attend opening of Paramount theatre in Detroit—latest in字段 network opens—local producers and exhibitors attend opening—city's leading film circles inspect new house—Paramount stages big opening—fifty telegrams from news media are also received in Detroit—city's interest will be high.

HEART METRO NEWS—No. 211—United States warships rammed in log off California coast—Soviet airmen set new altitude record in Moscow—Army and Navy M. in grid—Air forces stage defense demonstration at San Diego, Calif.—Metro announces new star.
SHOE FITS WHO?

Does every pleasantly situated manager deliver everything he has on the ball to put over his theatre? Do managers working for good bosses show appreciation by the proper devotion to their jobs? Is every manager as careful in the handling of his house as though it were his own?

Nope, your chairman is not asking these questions. They were just a few, among others, propounded by an exhibitor friend in discussion some evenings ago, a gentleman, incidentally, who has earned the reputation of treating his managers with every consideration and of paying them well. He brought up these queries after reading some of our editorials, contending that in seeking to better managerial welfare, we leaned too far to one side in our battle for justice.

For be it from us to foster this mistaken opinion. We all realize there are exhibitors who are swell bosses, as there are managers who are found wanting. It would be ridiculous to state that every theatre operator is all wrong, while all employees are bathed in heavenly white. No doubt there are managers who are lying down on the job, and good jobs, too, but from personal observation over a period of many years, we are happy to say the percentage of weak sisters and shirkers is pleasantly small.

Nevertheless, it isn't at all a bad idea for every showman to check up on himself and his work every now and then. A bit of intensive personal inventorying might cut down the number of those whom the "shoe fits" in answer to the above questions.

AND WHAT GOOD-WILL

Desirable, indeed, is the exploitation campaign that, while serving its purpose as publicity, attains further status as an invaluable good-will and prestige builder for the good of the industry. United Artists' "Bowery Ball" in New York, a few nights back, for the benefit of the New York American Christmas Fund, is a sparkling instance.

Hal Horne and his crew labored for weeks in arranging the multifarious details, the execution of which resulted in an evening that will be long remembered by the thousands who paid to get in, and appreciated deeply by the Fund workers as well as those they serve. Society leaders, prominent of every classification, stars and all newspapers contributed to make the event outstanding and profitable. A goodly sum was netted, a worthy cause rewarded.

Of course, it was good publicity and, rightly, the picture will feel the box-office results. But the party would not have been so successful were it not tied in with the necessary atmosphere and color the picture background supplied, and without the work of Horne's crew the event could not have gone over as well as it did, if at all.

By such efforts does the motion picture strengthen its community standing and, through the labors of its exploiters, brings practical relief to the exploited.

EVEN WOOLWORTH

Significant are comments from prominent retailers on the necessity of employing higher types of sales staffs to cope with the new selling problems created under the provisions of the NRA. Hard-pressed department heads, charged with increased overhead for salaries and normal increases in prices, are seeking smarter sales people as the only "out" in keeping business up to required levels.

"Funny that so many otherwise smart exhibitors should so far fail to see what is most obvious to executives in other lines of business. It seems to be a merchandising truism that in order to get business today the better type of salesman must be employed and paid accordingly. Reports are current that even Woolworth is giving the idea of a higher type of sales person considerable thought.

Application of these profitable methods to theatre operation should show results for exhibitors as well, and competent (though underpaid) managers charged directly with selling the pictures will of necessity return higher box-office dividends.

In this issue, we recount with pleasure, the activities of Mrs. Grace Severson, Liberty Theatre, Wolf Point, Idaho, who put over a successful campaign by which farm folk were able to swap produce for tickets. The effective battle of this showwoman against depression is further proof that showmanship is "what you've got," rather than "where you are."
**Showmen's Lobby Laughs**

If you've ever been in a spot like this you will get a chuckle out of Don's cartoon.

**Warnerites Click On "World Changes"**

The launching of what was said to be the first air train consisting of a tri-motored plane towing banne red gliders, was the spectacular idea executed by Charlie Einfeld and his ad crew, in the campaign that marked the opening of Warner's "The World Changes" at the Hollywood, New York City.

As the story of the picture describes the various changes in this country's growth through five generations, an effective lobby exhibit was arranged tracing the progress of invention during this time. In the display were models of the first automobile and today's cars, the first telegraph instrument, early side-wheeler models of trans-Atlantic boats and those of today's ocean liners.

Among other items were electric light displays, a huge revolving globe of the world, early and late typewriters, oil paintings of phases in the country's history, business machines and models of old and new mimeograph machines.

Television was also demonstrated by a girl stationed in one corner of the lobby who wrote a message which was flashed upon the receiving machine some distance away and seen by the crowds in the lobby. This angle was carried out further from Hollywood from where a message of congratulations was flashed to Harry Warner at the theatre.

Girls in the various costumes of the different periods distributed rotogravure sections in the lobby to incoming patrons, who also received mimeographed stencil drawings of Paul Muni, run off on one of the new models. The theatre front was done in copper and black, the copper symbolizing the section of the country in which the action of the picture starts.

Across the street above the Warner Theatre was suspended a huge aluminum sign resembling a balloon, upon which was flashed news and picture bulletins. An effective street bally was an automobile parade of 32 cars, one for each year from 1901 to 1933, and each carrying a passenger dressed accordingly.

Tie-ups with schools and colleges on the historical and educational angles of the picture are being arranged nationally, so that pupils may have the opportunity of close-ups of the periods described in the picture.

The above campaign is being arranged for duplication and adaptation in other spots and should aid in putting over the picture.

**Dividend Producing Publicity**

Smart managers leave nothing undone to strengthen their relations with local editors, and among the many who make this stand-in pay regular dividends is John W. Trehela, of the Fox Judith, Lewiston, Mont.

From time to time, we receive copies of John's local papers and in every instance we find a nice plug for Trehela and the theatre. A late issue reproduced almost in full the recent Motion Picture Herald article by Elmer Rhoden, adding a fulsome tribute to the Barnum-esque character of the local fast moving manager. Of course, John does not depend entirely on his newspapers in putting over his pictures, but he sure utilizes this invaluable angle to its fullest.

**Trades Admissions For Local Produce**

Two very practical ideas to build rural good will and patronage in the smaller community are credited to Mrs. Grace Severson, who manages the Liberty Theatre in Wolf Point (Mont.). Realizing that the years of depression have kept down attendance of surrounding farmers and their families, Mrs. Severson conceived the idea of a mail campaign, addressing mimeographed letters to those who had discontinued coming to her theatre.

The first letter took the form of a questionnaire, requesting that the recipient supply information such as name and address, type of pictures preferred, favorite stars, most convenient days for show-going, preference for afternoon or evening shows and other data that would be helpful. To be sure of getting the proper response, this enterprising showwoman stated in the letter that those filling in the answers as requested and bringing same to the show during a specified week, would be admitted free. The entire communication conveyed friendliness and sincerity and spoke of the various theatre advantages, such as good sound equipment, comfort and atmosphere.

In her questionnaire, Mrs. Severson also asked these potential patrons if they would be interested in trading wheat, live poultry and coal for theatre coupon books, and in a follow-up letter stressed this trading angle, stating that many farmers were in favor of this means of obtaining their theatre entertainment which otherwise they could not afford.

The second letter carried the trading prices, such as wheat at one dollar a bushel, live poultry at five cents a pound above the market price, and coal at 25 cents a ton over the market price. Shipping instructions were also included, traders being requested to deliver the wheat, poultry and coal to certain Wolf Point companies, receiving in turn weight slips which were exchanged in return for the coupon books.

The results so far are reported to be more than satisfactory, as the entire campaign not only brought business that otherwise would be lost, but also assisted Mr. Severson in gauging the type of pictures that would bring the best box office response, in addition to building up good will through many new contacts.

**Old Time Carriage Street Bally**

Ed Hart, the Plainfield (N. J.) Tornado, dug up this "way back when" transportation to run over at the Strand. Ed says the outfit got plenty of attention. Sure deserved it.
"Footlight Parade" 

Exploitation Clicks

Campaigns from various spots on this Warner smash indicate that the boys are amply covering every angle, even reaching into City Hall to put over the picture.

For instance, down in Baltimore, Md., Loew's general manager, William Saxton, with Manager E. A. Steinbach, and Ad Chief Herbert Morgan of the Stanley Theatre, promoted the mayor to release imprinted balloons from the City Hall steps, a number of them carrying passes. A flock of gals in chorus costume assisted Hizzoner in putting on the campaign.

And Don Jacocks, Warner New Jersey zone manager, reports the "Parade" campaign at the Newark Branford working with Jules Curley, advertising zone manager, as the biggest ever put on by them in this territory. Girls throwing confetti from the marquee divided interest with the fireworks display preceding the opening. The theatre front was entirely covered with a banner 85 by 35 feet, and another huge banner was suspended across the street.

Street ballyhoo were girls on bicycles and roller skates, the New York portable dressing room bus idea, and a truck carrying a sky writing device flashing picture copy on sides of buildings. A tie-up with every A & P store in town, in which lucky number heralds were distributed, netted windows in every location in addition to theatre copy going out in each package of merchandise.

Clever Lobby Stuff

At the Roger Sherman in New Haven, Conn., Dan Finn worked out a very ingenious wall frame idea by photographing production stills several times and blowing them up into a continuous picture measuring 35 feet along the wall. The effect was further heightened by coloring the completed photos and special lighting.

The high lights of Elmer Brient's "Parade" campaign in Loew's, in Richmond, Va., were carried in the wired news issue of October 21. We now have the completed campaign which he put over with the assistance of Assistant Francis Deering and Bert Perkins, Warner exploiters.

An unlooked for, but, nevertheless, boxoffice break, was the protest by certain Richmond groups against the lack of clothes on the cut-out lobby poster girls. Over night, this became the town's leading topic, taken up by the newspapers and discussed by every one on the street. Of course, it all simmered down in a few days, but while the subject was hot the box office got hotter.

A number of effective street stunts were put on, including that of costumed girls on the street (see photo), playing picture exploitation and song hit records on a portable victrola. A float was also sent around, the feature of which was a young tap dancer dressed a la Cagney, who performed the same dance as is done in the picture. A giant fan letter of congratulations addressed to the stars was planted on a prominent corner where passersby were invited to write their names. All in all, Brient and his aides put over some grand stuff which helped to break the house record.

In Hartford, Conn., Warner District Manager Henry Needles and Manager Joe McCarthy of the Strand put over a full hour's broadcast over the largest station in New England, the program sponsored by an insurance company which paid all expenses. The boys sold the idea by preparing an attractive radio continuity that the angle could also be used in exploiting Dressler pictures after the birthday date, as the contest runs to January 1.

Another snappy idea is the traveling birthday show. A city to city, in which theatre patrons are invited to write their names. Originating in Washington, where the President was the first to sign, numerous other world known prominent also inscribed their signatures before the scroll was placed by Manager Carter Barron in the foyer of Loew's Fox, in Washington, as the first stop on the way to Hollywood.

Various slants are also suggested to facilitate other tieups, such as tribute luncheons by local civic clubs, celebrations by women's organizations, free theatre admissions to those whose sixty-second birthday falls on the same day, etc.

A memory test contest, telegraph birthday greeting tieup, newspaper drawing stunt, and a host of other good gags, are also suggested to put over the event.

The entire idea is good, and managers who have dated in any of the Dressler pictures should take advantage of her birthday for extra publicity.

M-G-M Celebrates

Dressler Birthday

Getting behind the event with the vigor put forth on their big pictures, Howard Dietz's Metro-Goldwyn-Mayer ad crew is adding the last touches on the coast-to-coast celebration, November 9, of Marie Dressler's 62rd birthday, which will coincide with the release date of "Christopher Bean." An effective press book has been put out with a raft of swell exploitation ideas from Billy Ferguson, the "topper" of which is a national poetry contest for a prize of $250 for the best Dressler poem. This angle can also be used in exploiting Dressler pictures after the birthday date, as the contest runs to January 1.

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TtMIE TO PREPARE FOR THANKSGIVING

Eminently fitted for this holiday is the canned goods matinee, which for the past few years has brought a lot of swell good will to theatres putting it on, as well as practical relief for the local poor. The method of operation is very simple, as managers who have put it on well know.

For those who went more dope about it, here are some suggestions:

Advertise ten days in advance, in program, screen and lobby; that on Thanksgiving Day free admissions to children will be given for cans or packages of food, such as any kind of canned goods, and other imperishable food such as spaghetti, crackers, potatoes, carrots, etc. Wherever possible, tie this into your local papers, and every effort should be made to land front page publicity every day of the week in advance. Then arrange with local charitable and religious organizations for division of the food, covering as many groups as possible. These should include Salvation Army, Rotary and Kiwanis Clubs, as well as the churches.

Give the young fry who show in return for their efforts. Dig up a fitting picture, sound or silent, and a flock of cartoon and holiday shorts. Of course, your house staff contributes all services in getting the food and during the show, which may be put on before or after Thanksgiving dinner. Local Boy Scouts may also be enlisted to help, as well as representatives of the charitable organizations. Be sure to pile up all the donations in the lobby, with tie-up poster copy, and photos of this should be planted in the papers.

Proclamations from local mayors and other "big shots" should be obtained, as well as good-will speeches by police, firemen, Trucks to haul the stuff away should also be promoted, perhaps using police cars, if others are not available. Coal and overcoat matinees have also been put on, but for this holiday food seems more befitting. The matinee should be advertised in schools, churches, clubs, and others.

For your regular evening shows, advance Thanksgiving holiday decorations, program and newspaper advertising might be used, and the regular show could include appropriate shorts, overtures, organ solos, prologues, etc. Many managers, of course, will give away turkeys in advance of the holiday.

But be sure to stress your food matinees, for this has proven to be a good-will natural, nationally, as well as giving managers a chance to do something that is really fine and human.
Round Tabler Uses Personal Time for Building Contacts

by JOHN McMANUS
Manager, Midland, Kansas City, Mo.

Would you loan your money to a deadbeat? Being theatre men and therefore intelligent, the answer will resound round this page, "No!" Again being theatre men, questions will start to pop; the first, quite naturally, would be what in the world has loaning money to a deadbeat to do with civic contacts?

Civic contact is something that a manager builds up in those hours that are set aside as "his own"; it may be at dinner, lunch or after the theatre at night, or, I might add for those more fortunate ones that provoke youth on the golf course, it might be while golfing.

Meeting people in our stock in trade; we should like it. I DO. I try to know everything. Of course, not being related to Gene Dennis, I fail in this, but really my measure has filled up to the brim on several occasions mostly through the people I have known.

But the captionary question heading this epistle is parallel with, what do you do with your time (not that it's any of my business), but WHAT DO YOU DO WITH YOUR TIME? Time is money. Who knows that if you were to meet the manager of a certain large downtown hotel personally and impress him, that a few nights later on, he might be in a position to do you and your theatre a great favor. What of the banker? He might like you too; that is, if he knew you, and his windows look mighty attractive as frames for Travelalls. The merchant is necessary to us, but realizes that we are more necessary to him, appreciating the fact that we, the theatres, bring the people downtown.

The City Hall should be your spare time office; you really ought to know the big boys, should you not? The Chamber of Commerce, the Kiwanis, Rotarians, and any number of clubs and associations that meet and fraternize in yours and my city should be known. This can be done; one cannot do everything in a week, but stay in there, pick away, never miss a chance to meet people, try to make them be the proper type of people, and remember, you're in show business and—an actor at least tries to impress everyone. How about you?

Various Stunts on Utica "Woman" Campaign

That practical press book suggestion, "The Love Secrets by Robinson" teaser diary, was used by Manager Bert Leighton to good advantage in his advance on "I Loved a Woman" at the Stanley, Utica, N. Y. Distribution of these diaries was effected through circulating libraries, newstands and offices in the downtown section.

Leading five and ten stores tied in on a Robinson fan magazine article and in return the theatre displayed 40 by 60 in the lobby calling attention to this bookup. Residential sections were thoroughly covered with house-to-house herald distribution, these last also being stuffed in all preceding Sunday newspapers, distributed within a 25-mile radius of Utica.

An effective street bally was put on with a silk hatted sandwich man carrying a large lettered heart five feet high and four feet wide, followed by six boys in single file, carrying theatre signs. A banned auto trailer covered the city and surrounding areas in advance. Bert kept plugging his picture until the very last day by planting his sandwich men and boys in the local NRA parade, with "last times today" copy.

DAVIDGE PUTS OUT STILT WALKER GAG ON "HELL BELOW"

In a teaser ad campaign on "Hell Below" at the Ritz Theatre, Durant, Okla., Manager P. Miller Davidson topped each ad with the name of a prominent local who said something complimentary about the picture, and Miller, in turn at the bottom of each teaser, added a few personal words about the endorser, creating a pleasant intimacy that no doubt helped the campaign.

For a street bally, Davidson used a stilt walker plentifullybannered who stopped many of the curious, as you will note below. Heralds and special full-sheet window cards were distributed and tacked in town and on the main roads.

The lobby display included a flittered board with different tickets stamped with large cut-out heads of the stars, and another board showed blow up reviews of the picture. Atop the marquee was placed a long white banner, the frame, with the title in giant size lettering.

Miller says the entire campaign was put on at little expense for good returns.

Harry Gathers Nuts With Screwy Campaign

Harry Botwick, of the Paramount Theatre, Rutland, Vt., a usually conservative Roundtabler, goes completely "nuts" on his campaign on "Three Cornered Moon" in keeping with the atmosphere of that picture. His newspaper advertising carried drawings presented from "cuckoos" as Mrs. Hugo Nertz, of Chestnut Avenue and Mr. Peter Pistachio of Walnut Street, who both agreed there were more screws in the picture than they had ever met in any insane asylum.

Harry used the Christmas tree lobby press book suggestion (see photo), planting the trees in the lobby in advance and bringing them up to the box office during the run. These Christmas tokens attracted plenty of attention.

Imprinted envelopes containing nuts were distributed at the local fair grounds and another effective stunt was a bally consisting of a racing sulky and horse, which Botwick entered in one of the trotting races. Unfortunately, the outfit was wrecked in an accident, so Harry could not go through with the idea, but thinks so much of it that he intends using it again.

Smart Thinking Creates Profitable Window Card

A different idea in window cards comes to us from Manager R. V. McGinnis, Conway, Ark., who used framed stills on "Tugboat Annie" not only to advertise the picture in his city's stores, but made this return a small profit.

McGinnis mounted the regular 8 by 10 production stills in paper frames, 14 by 17, and sold most of the white space to various merchants, four ads, two on each side being run and the rest of the frame retained for theatre advertising. The ads were approximately one column wide by four inches deep, one placed in each corner of the frame.

The idea went over very well, not one merchant refusing to place these in his best window. In fact, there were many requests for extra displays. Here is an excellent idea for other managers to consider, for not only does it command attention, but can be put over at no expense. And, of course, the ads on the cards almost guarantee front window position.

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"Aussie" Showmen Do It Rather Well

Albert Deane, ad chief of Paramount International shows us a campaign on "A Bedtime Story" put over at the Capitol Theatre, Melbourne, Australia, by Frank V. Kennebeck, publicity director, and James L. Thorley, general manager.

A most attractive inside lobby display was made up of wall panels, cutout lettering against a gold background being nicely balanced with heads of the stars. The baby idea was carried out in effective fashion with a straw-battled doll infant in a perambulator pushed around town by a well dressed "father," as you will note in photo below. We call your attention to the next way the picture is advertised by the book the baby is "reading." Australian exploitation keeps pace with the efforts of the better showmen on this side, one of the reasons no doubt being that Frank Kennebeck, as well as his brother, John, director of Paramount Australian advertising, both served their exploitation apprenticeship in this country, and pooling their ideas with the effective angles worked out by the "down under" showmen has resulted in a heap of money campaigns.

WALLY'S BOW WOW

Above is a picture of the wire-hair pup and kennel given away by Wally Caldwell in a hookup with his newspaper on "Peg o' My Heart" at Leo's Valentine, Toledo, Ohio. The outfit was on view in the lobby in advance and then planted in a leading store during the run.

K. OHTA, MANAGER IN FAR OFF JAPAN, SHOULD KEEP US POSTED, RIGHT?

The modern American methods of picture ballyhoo have invaded even the far off Island of Japan, where Mr. K. Ohta, manager of the Nihon-Kan Theatre, Asakuso, Tokyo, sends us this account of his exploitation on his showing of "Central Airport" and "Untamed Africa." The display on top of the marquee was devoted to both pictures, with the "Central Airport" stunt showing a wrecked airplane, alongside of which were two figures pointing to a man making a parachute landing. The "Untamed Africa" display featured blow-ups of the wild animals of Africa, with a banner carrying selling copy on the picture. All in all, it was an extremely effective display which arrested the attention of people for blocks around.

And the above ballyhoo helped a great deal towards filling this house to capacity every day for the seven days of the attraction's run there. We should be particularly interested in receiving accounts of Mr. Ohta's activities in far-off Japan and hope he will favor us.

FALL FESTIVALS!

A special week under this title might give you a good opportunity of emphasizing the quality of the new season's product and also to surround the week with many added attractions—plus a florist's tie-up for some autumn foliage.

Staged in November, it may work right into your layout so as to really make the week outstanding in many ways, including receipts. As we recall from last year's Club pages, several of these Fall Festival Weeks were engineered with fine results by showmen all over the country. Some combined the Fall Festival feature with the festival and thereby added more pull for the box office. There are many interesting and worthwhile slants to special weeks of this sort, and those who have never given the idea much thought or consideration ought to investigate the possibilities of them. After we get into the winter months the Club pages will probably carry many Fall Festival campaigns; but then it will be too late to carry through the idea, unless you revamped it for a Winter Festival.

Why Do We Urge You To See This Picture?

Today, Tomorrow and Monday we are going to show a picture which can never be seen in all your life. You can never see it, you can never think about it, you can never think of it, you can never feel anything about it. We are going to show you "Be Mine Tonight." We are going to show you "Be Mine Tonight."

We want you to laugh. We want you to cry. We want you to want to laugh. We want you to want to cry. We want you to want the发现者. We want you to want to see the discovery. We want you to want to throw up your hands. We want you to want to throw up your hands. We want you to want to know the facts of life. We want you to want to know the facts of life. We want you to want to know the facts of life. We want you to want to know the facts of life. We want you to want to know the facts of life. We want you to want to know the facts of life. We want you to want to know the facts of life. We want you to want to know the facts of life. We want you to want to know the facts of life.

How many things do you know any theory and feel like telling your friends? "YOU MUST NOT MISS THIS PICTURE!" You will feel like saying that after you see "Be Mine Tonight." We are among the first to see a picture which is an international sensation. Have the fun of telling your best friends about it.

GEO. LATHERS CELEBRATES THIRTEENTH NOVEL ANNIVERSARY

George Lathers of the Strand Theatre in Mt. Vernon, Mo., certainly tied his town's merchants up when his house celebrated its thirteenth anniversary recently.

We have before us a copy of a herald with 13 advertisers on it—six ties cleaned for 15 cents, heavy syrup, stein of beer, a drug store comes through with 13 bargains for the same price, and on down the line.

This is a great little gag because it could be tied up with any anniversary. We're sure this went over big and George netted a goodly profit for his house as a result of it.

CORKING MOVIE TABLOID!

One of the best little theatre newsletters to come to our attention is gotten out by Bob L. Lippert, Strand Theatre, Oakland, Cal. The sheet, just two pages covered on both sides, measures 7 by 9. The first page carries latest flashes from Hollywood, second page has the continued inside and a few outlines of some of these attractions, third page a profile and a Hollywood Correspondent Reporter column with the last page carrying merchant ads that pay for the entire cost of the little sheet. Darn fine work, Bob, and I'm sure if some of you boys would like to see a copy of it, write to Mons. Lippert and he'll oblige.

Combination Display

Although "Samarang" was the big lobby flash at the Isis, Lynchburg, Va., Manager Leo Young also got in a nice display on a gas range and pony-cycle giveaway contest which you will note in right and left rear of lobby.
MOTION PICTURE HERALD

November 4, 1933

Gets Clever Effect With Crepe Paper

Walter Morris, former manager, New Theatre at Staunton (Va.), sends along a swell display made up principally of crepe paper on a plain beaver board background (see photo), an advance plug on "Tugboat Annie." By a tieup with a local window

attractive Crepe Paper Display

trimmer, very skilled in the use of the crepe paper, these flashes are used frequently at little expense.

The fittered stars' names in catch line with mounted litho and title are scraped beaver board in relief, and the trough of lights add to the depth and effectiveness of the display, which was used in the lobby in advance and in front during the run.

Thanks for the kind words, Walter, and we hope that you will continue to send on the highlights of your coming campaigns.

Posts Type 24's To Plug "Lady For a Day"

Mickey Gross, the skipper of the Orpheum Theatre, Sioux City (Iowa), breaks a long silence with his report on a successful "Lady for a Day" campaign. Photostatic enlargements of national magazine endorsements were placed in prominent locations throughout the city, and copies of the publication open at the pages containing the favorable review were left distributed where they would do the most good. Twenty-four of this review were printed locally and were posted in town and on the main highways.

Subscription tieup with the local paper netted two pages of free display ads with additional publicity and art breaks for two weeks in advance. Street banners were strung across prominent corners and every taxi in town carried a tieup cover ad in advance and during the run of the picture. These were the high lights of Mickey's well executed campaign, and now that we have again established contact with this enterprising Iowa, we trust we shall be able to present more of his exploitation for the information of the membership.

Lou's Ingenuity

Lou Metzger, San Diego, Cal., pulled a clever stunt that cost very little but landed his engagement of "Gold Diggers" at the Spreckles Theatre much attention. He played the picture at a $1.10 top, using tickets printed on stamped out brass the shape of a regular reserved seat theatre ticket. By using the line "Patrons' Souvenir Ticket," on it, Metzger made sure that his patrons would carry it around with them to show to their friends, thus getting over lots of word of mouth advertising. This can be tied in on other pictures, boys.

"The Bowery" Campaign Also Plugs Birthday

Going back to the days when that colorful street that carries the name of the picture was better known than it is today, Manager Melacker, Loew's Grand, Atlantic, Ga., and Earle Griggs, U. A. exploiter, arranged an out-of-the-ordinary street stunt with a parade of old-time bannered automobiles to plug their local showing of "The Bowery" (see photo). After a lot of hard work, the boys managed to dig up 12 of these relics which, moving under their own power, naturally attracted the desired attention.

Another crowd-gatherer was put on in the lobby to celebrate the theatre's first anniversary, that is, the first since the house has been remodeled. A huge candle was lit on the day before the picture opened, and prizes were offered for the nearest guesses to the exact length of time the candle would burn.

The always reliable newspaper classified "chuckle ad" contest was put over in which 25 passes were awarded daily, and of course the newspaper came across with flags and huge banners 40 feet long, extending above marquee. A number of downtown office buildings were likewise decorated, the bannering including advertising for the picture.

TWO MONEY-GETTERS. Above is a shot of ace lobby front created by Manager Byron Farley and Francis Downey, art director, Ritz Theatre, Albany, N. Y., one of the finest of its kind we have seen in many a moon. Photo on right shows some of the 4-H Club kids entertained by Joe Kinsky at the Capitol Theatre, Sioux City, Iowa, during the Interstate Baby Beef Show. Joe (on the left, shaking hands) puts this party on every year for the youngsters who come from all parts of Iowa, South Dakota and Nebraska. It builds up his important farm trade and also strengthens his "in" with the local stock yards company.
Clever "Cruise" Boat Makes Flash Bally

The nautical yen in exploitation continues to spread nationally, the latest Round Tabler to report his activities in this direction being G. P. Banniza, manager of the Princess, Decatur, Ala., who put out a snappy looking boat float on his "Melody Cruise" campaign.

The "yacht" was built on a model T Ford and close attention was given its construction to simulate the appearance of a real water craft, as can be noted in the accompanying photo. All the boats and pretty girls are synonymous, "G. P." rounded up a flock of pulchritudinous lassies to ornament the gag. In addition, the high school band was promoted to toot melodies while the bally covered the town and outlying districts.

Lobby decorations included cut-out boards covered with 8 by 10 stills, and out on the sidewalk, Banniza planted a cut-out taken from the 24-sheet, this backed up with a 13-foot banner hanging from the marquee.

With a boat like this for Mr. Banniza's street float very much and, although it looks expensive, he assures us that the cost of building was very low. It is therefore recommended to the membership, especially to managers in the smaller communities, where such stunts have not been worked recently or frequently.

Minton Makes Auto Tieup On "When Ladies Meet"

An effective tie-up was arranged by V. Minton, manager of Shean's Theatre, Erie, N. Y., where "When Ladies Meet" was the feature, with the Pontiac motor car people.

A Pontiac car with a glass hood, attracting a great deal of attention, with banners containing copy on the theatre and picture, was evident in the streets and in front of the theatre in the evening.

Window displays on golf were obtained with the Lockwood firm. A beautiful display with the dress shop, using stills of Myrna Loy, resulted in interest on the part of citizens.

A drag company featured a special sundae as well as pictures of Robert Montgomery with a Kodak.

Another Member Plugs Pretzel Sales

V. T. Touchette, the skipper of the Fond du Lac Theatre, Fond du Lac, Wis., who was responsible for that enlightening letter on admission prices in a recent issue, sends in a short report on his activities with "Moonlight and Pretzels" in which, as have other managers, he gives the pretzel industry a boost.

Thousands of small bags containing the food that goes so well with beer, were distributed at the theatre and one of the largest department stores, with copy along these lines, "You can get pretzels like these at the (name of store), but the moonlight, the pretty girls and laughs are in "Moonlight and Pretzels," etc. The store paid for the imprinting and the bags, also devoting large front window to stills and title cards.

The front was rigged up with a flasher attached to the tile in lights, a happy moon on left rigged so that one eye was winking on and off. The song hits in the picture were plugged on the local radio station, the picture and dates being announced after each broadcast.

Broadway Houses Plug "Three Pigs" Repeat Dates

Among the many theatres playing repeated return dates on the rapidly becoming nationally famous "Three Little Pigs," Disney's short, is the Seventh Avenue, New York Roxy Theatre. Taking advantage of the short's popularity and realizing its advertising possibilities, Managing Director Sol Lesser passed along a nifty idea for a street bally and out of various sections of the city, also participating in a parade to mark the opening of the big rodeo, held recently at the local Madison Square Garden.

Screen and program advertising in addition to a 14-foot lobby display of the porkers, vividly colored, and marquee billing atop the feature were also used to plug the date.

The Trans-Lux Theatre on Broadway also used a neat stunt on this attraction by planting posters of the piglets adorned with beards, out front, to proclaim the fifth week of the showing.

Uses Own Copy Slant On Press Book Ads

Showmen everywhere are reacting to the exploitation possibilities of recent pictures set in a background of the "Gay Nineties," and George B. Myers, head man at the Capitol Theatre, Frankfort, Ky., sends along some shots of the old fashioned high wheeled bicycles he promoted from an antique dealer on his "Bally Sunday Afternoon" campaign.

The bikes are certainly unusual and the accompanying photo will give you an idea of how they were used to attract attention.

George also sends along a few samples of his recent advertising, the copy in which strikes us as very refreshing. As an instance, on "Man of the Forest," he heads follows: "For those who like a long laugh! And who doesn't? There ain't no drummer in this picture, it's all fun, and when we say fun, we mean you'll laugh one hour by the clock, etc."

These ads remind us that there is no reason why managers should not exercise their own copywriting ingenuity to inject different slant in the more or less routine ad copy. Myers does it rather well and we would very much like to see others follow his snappy example.

This Is Service!

Frank Boucher, Warner Theatre head, Hagerstown, Md., had his Chamber of Commerce working for him on the exploitation of "The Stranger's Return" at the Maryland Theatre, by getting the august body to mail to each church father an advertisement that Frank mailed to members of the local women's Kiwanis and Rotary clubs. Frank put on a strong plug for the picture, recommending it as one of the best of his recent bookings. The promoted service shows how Boucher stands down in that South country, and how successfully he has lined up the local civic organizations to work with him.

Auction Money Raises Grosses

C. Morelock, operator of the Arcade Theatre, Cottage Grove, Ore., sends along a very enthusiastic report headed, "Exploitation for any theatre, at a minimum expense," which describes his profitable experience with auction money used one night a week for six weeks.

He promoted 25 prizes from that many merchants and in return gave them a lot of auction money in $10 denominations, a "ten" being given to every customer making purchases of 25 cents or more. Then on the night of the event, the folks all came to the theatre, with the auction dough they had collected during the week and bid on the prizes.

Morelock says the cost of the printing over the six-week period was $20, his box office gain on these nights increasing 148 per cent over preceding nights without this feature and not hurting business during the rest of the week, which is something to say in a town of 2,500, the population of Cottage Grove.

Incidentally, Morelock states he will be glad to send along further details to any interested member, for which, on behalf of all of us, we thank you.
HARRY DENNY
is the new manager of the Rosemary, Ocean Park, Cal. He replaces JOHN VAINIKO who's at the Lyric in Huntington Park.

WAYNE DAillard
former manager at the Lyric, is at the United Artists in Long Beach, Cal., replacing RAY ROCKEY.

GEORGE KRASKA
former manager of the Loew Fine Arts Theatre, Boston, Mass. has been transferred to Loews at Canton, Ohio succeeding ADOLPH BUEHRIG, JR, who was called to New York for realignment.

ROBERT RHODES
has resigned as assistant manager of Loew's, Canton, Ohio, to become associated with Mort Shea at the Weller in Zanesville, Ohio.

ARNOLD ALBERT
has been engaged by J. Real Neth, Columbus, Ohio as press agent for two of his downtown houses.

E. R. ROSE
assistant manager of the Fox Theatre, Spokane, Wash. has gone to Seattle to join H. D. McBride who is reopening the Orpheum in Seattle.

ARTHUR R. CLARK
has taken over the role of manager of the Lyric at Del Rey, Cal.

J. W. BASCOM
for years owner of the Shastona Theatre, Mount Shasta, City, Cal. is back at the helm again after a period of retirement.

JACK BOYD
skipper of the Broadway Theatre, High Point, N. C. recently had the house renovated and new equipment installed. L. C. SIPE is the new owner.

E. J. GOLDEN
has reopened the old Elmore, Pittsburgh, Pa., after having had it completely redecorated.

MISS ADDYCE BROWN
has assumed management of the Brown Theatre in Stamps, Ark.

L. E. MATHEWS
of Webster City, is reopening the Strand Theatre, Boone, la.

P. J. HENN
has reopened the Lyric at Sylva, N. C. House has been redecorated.

LOUIS GANS
who used to manage the Tuxedo, Brown is now to be found at the Crescent.

S. W. COLLINWOOD
has reopened the Old Unionville Opera, Detroit and has renamed it the Collinwood.

MARC BOWMAN
former manager of the Paramount, Portland can be found at the Liberty in Seattle.

G. OTTO HARTSOE
is the owner and manager of the Newton Theatre in North Newton, N. C.

BOB ALLEN
is the new manager of the Des Moines Theatre in Des Moines, la. while WILLIAM B. BECKLEY goes into the Strand formerly occupied by Allen.

J. MAXWELL JOICE
chief of the Amusement Section of the Century of Progress exposition has completed his work in Chicago and returned to New York to resume stage and screen publicity and exploitation.

MILTON NICHOL
will manage the Strand in Marion City, ia. and JOHN ALDINGER the Palace, same City.

L. E. DAVIDSON
formerly skipper of the Paramount, Marion, Ind. has been named city manager for Publix Theatres in Des Moines, la. BOB GARY is publicity manager.

M. A. EDWARDS
former manager of the Ritz Theatre, in Phillipsburg, N. J. has been appointed manager of the Park, in Allentown, Pa. Extensive remodeling has been done.

HARRY KENDRICK
has been named manager of the Pantages Theatre in Portland, Ore. He was formerly associated with Pantages in Tacoma.

HARRY BROWN
owner of theaters in Detroit, has retired from business due to ill health and turned his theatres over to his son, Sam.

BERT STERN
publicity man for Cooper-Publix, has been transferred back to Oklahoma City from Lincoln, Neb.

ARNOld ALBERT
joins J. Real Neth as advertising and publicity head for the seven Neth theatres in Columbus, Ohio.

MORRIS NIMMER
former manager of the Paramount Theatre, in Seattle, Wash., has just been made manager of the Coliseum, Evergreen's ace second run house.

SOME RECENT EXAMPLES OF POSTER ART WORK DONE BY FRANK BONAIT.
Poster artist at Shea's Theatre, Erie, Pa., sends several samples of decorative panels. Beery's face is dark flesh color, raw and burnt sienna used; the eyes were done in dark brown. A background of light yellow and yellow orange blended in several places; the panel being done in different tones of green starting with light yellow green and ending with emerald. Barrymore's face was colored the same as Beery's, but the background was light yellow ochre and light cream yellow blended. The panel was carried out in different tones of purples, starting with light violet and ending in a mauve.

BILL HUFFMAN
formerly of Philly, is at the Valley Stream Theatre, Long Island. With him is MAX BRONOW, former assistant manager of the Stanley, in Camden, N. J.

MAX HALPERIN
previously RKO city manager in Cincinnati, and later manager of the Fordham, in New York, has purchased an interest in the Becher, colored theatre, in Cincinnati.

DAVE R. RICHARDS
formerly of San Francisco, has been made manager of the U. C. Theatre, in the suburban city of Berkeley.

ROBERT A. HAZEL
who has had wide experience in managing theatres in Northern and Central California, has opened the Rex Theatre, at Oroville, Cal.

RALPH FORD
to be manager of the Central Theatre, Oakland, Cal., when this house reopens, following extensive alterations. The house was formerly the Century Theatre.

B. W. BICKERT
has taken over the Palace, at Ashland, Ohio, adding to his chain of theatres.

JOHN CALMAN
has reopened the Temple, at Birmingham, Ala. House was closed for a few weeks on account of lightning, which struck the chimney.

SAM REICHBLUM
who operates theatres in Ohio, has just taken a lease on the American, Leetonia, Ohio. House has been entirely redecorated.

JOE GORMAN
formerly an exhibitor in Kansas City, has leased the Majestic Theatre, at Cedar Rapids, la.
Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

### ALLIED PICTURES

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<thead>
<tr>
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<tr>
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<tr>
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<tr>
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### FOX FILMS

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### CHESTERFIELD

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### COLUMBIA

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### FIRST DIVISION

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### FIRST NATIONAL

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### THE RELEASE CHART

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**MOTION PICTURE HERALD**

**November 4, 1933**

**(THE RELEASE CHART—CONT'D)**

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<td>Paul Carra</td>
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<td>Jack Hance-Lane Chandler</td>
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| Coming Feature Attractions | | | | |
| Diverse Bed. | The | Jan 1 | 95 |
| Morning After, The | Joe Lynn-Billy Elters | Nov 15 | 86 |

| MAYFAIR FEATURES | Star | Running Time | Rel Date | Minutes Reviewed |
| Case of Blam | Hake Chandler-Jas Roden | July 1 | 73 |
| Her Forgotten Past | Monte Stue - Barbara Kent | Sept 1 | 65 |
| Guest Shooters | Eddie Borden-Pat O'Malley | Oct 20 | 79 |

| METRO-GOLDWYN-MAYER | Star | Running Time | Rel Date | Minutes Reviewed |
| Aegean | Henry Hopper-Montgomery | May 28 | 78 |
| Barbaree, The | Susan Norwine-Lynn Dyer | May 12 | 88 |
| Broadway Medley | Jane Halsey-Rowly | Oct 15 | 90 |
| Broadway in Hollywood | Alfred Lunt-Katharine Cornell | July 1 | 83 |
| Chief, The | Edward G. Robinson | Jan 9 | 105 |
| Day of Revenge | Richard Dix-Mead Evans | July 25 | 72 |
| Devil-Doll | Joan Blondell-Rowly | May 1 | 82 |
| Hold Your Man | Ronald Colman-Thelma Todd | June 9 | 105 |
| Media on Broadway | Kay Francis-Spiro | May 19 | 83 |
| Midnight Mary | Lash La Rue-Lilyan Hall | July 20 | 55 |
| Night Flight | Hayes B. Martin-Lynne L | May 2 | 91 |
| Nullance, The | Errol Flynn-Mead Evans | June 2 | 80 |
| Peg O'My Heart | Marion Davies-Howell | May 25 | 86 |
| Petticoat | Joel McCrea-Claudia Helman | May 20 | 86 |
| Russian Invasion | George Brent-Catherine | Sept 8 | 81 |
| Saved Man | Herbert Marshall | May 16 | 100 |
| Satin Man | Allan - Lila Kiell | June 16 | 105 |
| Steam by Daybreak | Robert Maitland-Joan Bennett | Sept 29 | 76 |
| Strayer's Return, The | Lilyan Hall-Meade Evans | July 21 | 49 |
| Toghetter | Anna Sten-John Halliday | Aug 14 | 49 |
| Tars of the Black Cat | Milton Craig | Aug 16 | 53 |
| When Ladies Meet | Ann Harding-Alla Brady-Robert Young | June 23 | 85 |

| Coming Feature Attractions | | | | |
| Cat and the Fiddle, The | Jeanette MacDonald-Ramn Nov | Dec 8 |
| Christopher Bean | Morie O'Connell-Berenice | Nov 17 |
| Comstock, The | Joel | June 9 |
| Cornelia | Marian Nixon-Morgan | July 13 |
| Dinner at Eight | Mike Gerson-Barbara Owl | July 16 |
| Queen Christina | Greta Garbo | June 10 |
| Terror and His Bride | Elizabeth Allan | Nov 20 |
| Model | Jean Parker-Ellis L 若要 | Nov 14 |
| Pringle and the Lady, The | Carmen Miranda-Hervey Leary | Dec 10 |
| Red, White and Blue | Virginia Cherrill | Dec 22 |
| Rio Rita | Alida Valli | Dec 23 |

| MONOGRAM PICTURES CORPORATION | Star | Running Time | Rel Date | Minutes Reviewed |
| Audience, The | Bela Lugosi-Anita Page | Oct 8 | 79 |
| Soffia | Virginia Valli | Oct 18 | 79 |
| Broken Dream | Janet Blair-Rowly | Oct 20 | 75 |
| Distilled | Richard Dix - Dorothy | Dec 15 |
| Devil's Mate | Preston Foster-Peggy Shannon | Aug 20 | 50 |
| Fascination | Bert Bell-Cecilia Parker | July 15 |
| seiner's Men | Robert Lowery-Charles Hall | July 29 |
| Rainbow Rhyme | Bill Bell | July 20 |
| Return of Cain Jones | Charles Starrett-Ruth Hall | May 23 |
| Sentimental Hunters | Artie Johnson-Preston Foster | Aug 5 |
| Streetfighter | Salli Hughes-Lane Chandler | Nov 16 |
| Sweetheart of Sigma Chi, The | Mary Carlisle-Buster Crabbe | Oct 14 |

| Coming Feature Attractions | | | | |
| Murder in the Family | Bill Williams | Sept 30 |

| PARAMOUNT | Star | Running Time | Rel Date | Minutes Reviewed |
| Big Executive | Bette Davis | Aug 18 | 67 |
| Disguised | Barbara Stanwyck | July 29 |
| Eagle and the Hawk, The | Marlene Dietrich-Donald O'Connor | Sept 16 |
| Golden Gloves | Richard Arlen-Chaker Morris | Sept 29 |
| Hall and High Water | Richard Arlen-Ludwig Albers | Nov 7 |
| High Hat | Gil Perkins-Dorothy Mackey | Sept 25 |
| I Love That Man | Nancy Carroll-Edward Lloyd | June 9 |
| I'll Give You a Dollar | Dickie Moore-Deanna Durbin | Sept 21 |
| Jealousy | La Verne-Tom Brown | Oct 24 |

| Features | Star | Running Time | Rel Date | Minutes Reviewed |
| Case of Blam | Hake Chandler-Jas Roden | July 1 | 73 |
| Her Forgotten Past | Monte Stue - Barbara Kent | Sept 1 | 65 |
| Guest Shooters | Eddie Borden-Pat O'Malley | Oct 20 | 79 |

| PRINCIPAL FEATURES | Star | Running Time | Rel Date | Minutes Reviewed |
| Kiss, The | Tasia, Anne Grey | Sept 25 |
| Marry Over Mexico, The | Tercey | May 20 |

| RKO RADIO PICTURES | Star | Running Time | Rel Date | Minutes Reviewed |
| Kisses | Richard Dix - Elizabeth Allan | Oct 16 |
| Vickers, Ann | Conrad Nagel | Sept 30 |
| Bird of Paradise, The | Curtis, J. B. | Aug 16 |
| Billed Adventure | Bert Aseltine-Walter Short | Aug 16 |
| Cross Fire | Patricia Ellis | July 27 |
| Deluge, The | Paul Cavanagh | Oct 14 |
| Dribbler | David Niven | Aug 16 |
| Double Harness | Audrey Totter | July 31 |
| Fleming Gold | Bill Boyd-Willis Clark-Pat | Sept 29 |
| Flying Devils | Artho Judson-Benno Rap | June 14 |

| Coming Feature Attractions | | | | |
| Bogeyman | Ray Walker-Virginia Cherrill | Oct 30 |
**WARNER BROS.**

**FEATURES**

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<td>Jr.-Paul Lukas</td>
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<td>Aug. 19</td>
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<tr>
<td>In My Heart</td>
<td>Barbara Stanwyck</td>
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<td>Oct. 4</td>
<td>58...</td>
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<td>Footlight Parade</td>
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<td>Gold Diggers</td>
<td>Warren William-Jess Blanqui-Dick Powell</td>
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**Coming Feature Attractions**

Big Shakedown, The...Betty Davis-Claire Farrell
Easy to Love, The...Adelaide Benini-Mary Astor
Finger Man...James Cagney
Fraulein...Shirley Ross
Heaven on 42nd Street, The...Jane Wyman-Ricardo Cortez

**WORLD WIDE**

[ Distributed through Fox Films]

**FEATURES**

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**OTHER PRODUCT (FOREIGN)**

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### SHORT FILMS

**[All dates are 1933 unless otherwise stated]**

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### WORLD OF SPORT

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<td>ADVENTURES OF THE PIONEER WOMAN</td>
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### JULY 18, 1933

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### MASTER ART PRODUCTS

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**THE RELEASE CHART**

**CONTD.**

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**MOTION PICTURE HERALD**

*November 4, 1933*
(THE RELEASE CHART--CONT'D)

Title

BEVERLY HILLS PICTURE COMPANY

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BEVERLY HILLS PICTURE COMPANY

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von der Gasse Films of the Pacific, 1933

Title

SCHUBERT FILMS

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FIRST DIVISION

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INDUSTRIAL

Title

MARY MARNER

Title

MAURICE

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GREAT ARTISTS

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USED EQUIPMENT

BIG SELECTION IN USED VENERRED AND upholstered theatre chairs at bargain prices. Replacement parts for all makes of chairs. WRITE ILLINOIS THEATRE EQUIPMENT CO., 1024 South Wabash Ave., Chicago, Ill.

UNUSUAL BARGAINS IN USED OPERA Chairs, Sound Equipment, Moving Picture Machines, Screens, Spotlights, Stereopticons, etc. Projection Machines Rebuilt. Send for catalogue H. MOVIE SUPPLY COMPANY, 444 So. Wabash Ave., Chicago.

HIGH GRADE LENSES ANY SIZE OVER 6" very cheap. BOX 326, MOTION PICTURE HERALD, 407 So. Dearborn St., Chicago, Ill.

SOUND SACRIFICE SPECIAL: TWO HOLMES portable projectors with New sound heads, Webster portable amplifier and speaker. Complete details. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

LABORATORIES—EXCHANGES—NOTICE! FOR immediate disposal metal stocks 19 inches, $1.45; metal chairs 19 inches, $2.95; double rewinding tables, wired, $9.90 F.O.B.; rewinders $4.60 per pair. CROWN MOTION PICTURE SUPPLIES, 311 West 44th St., New York.

ANOTHER SENSATIONAL SCOOP: TWO RE- built Simplex projectors with reflector lamps and rectifiers complete. Fully guaranteed. Like new. Investigate this tremendous bargain. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

PAIR PEERLESS LAMPS LIKEN!, $35.00 EACH; Both 30-30 single phase generators, $150.00. THEATRE SOUND SERVICE, Rochester, N. Y.

TWO POWERS PROJECTORS WITH SOUND heads and amplifier, W. H. HARDMAN, Frankfort, Kans.

WANTED TO BUY

THEATRE EQUIPMENT FOR FIVE THEATRES. Projectors, motor generators, rectifiers, low intensity lamps and other moving picture theatre equipment including seats. OHIO MUSIC COMPANY, Lima, Ohio.

GOLD STANDARD CASH PRICES FOR ANY theatre equipment. Trades, made. POSTOFFICE BOX 2042, DeSoto Station, Memphis, Tenn.

TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Approved home-study training. Free Catalog. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

NEW EQUIPMENT

DON'T PASS THESE UP—NRA BANNERS, $1.59; projector oil, 4c can; tickets, misprints, 4c roll; horn towers, $14.75; carbons 60c off; steel sound reels, 15c; Flex many others. S. O. S. CORP., 160 Broadway, New York.

AMPLIFIERS—OPTICAL SYSTEMS—SPEAKERS for Wide Range and High Fidelity recordings—sound heads correctly designed for perfect film travel—projector drives mechanically correct—individual design for Monograph, Simplex and Powers—and complete—no extras to buy. SCOTT-BALLANTYNE CO., Redick Tower Bldg., Omaha, Nebr.

RCA PHOTOPHONE DOWN TO A PRICE—brand new wide range soundheads complete, original factory serial numbers, originally $1,200.00, now $95.00. Trade your present soundheads while you can. S. O. S. CORP., 160 Broadway, New York.

PROGRAM PRINTERS

THE "RITE" THEATRICAL PRINTERS, A. J. LIPF COMPANY, 30 West 36th St., New York City. Phone: Bryant 9-8681.

POSTER EXCHANGES

LARGEST STOCK OF USED ADVERTISING AT best price. Cash for your used paper on current releases. Write for samples of programs and heralds. PREMIER ADVERTISING SERVICE, 117 Wyan- dotte, Kansas City, Mo.

SALESMEN WANTED

AN ATTRACTIVE PROPOSITION TO MEN who are acquainted with theatres and who can sell premiums that will stimulate business. Send full particulars and references to STREIMER AD-SERVICE, 352 W. 44th Street, New York City.

SALESMEN WANTED

STILL ON GOLD STANDARD—WE PAY "SPOT" for anything you got—trades taken, bargains galore. S. O. S. CORP., 160 Broadway, New York.

GENERAL EQUIPMENT

POWERS, SIMPLEX, OLD TYPE VERTICAL arc lamp houses with lamps, $25 per pair; Powers mechanism rebuilt, $40; Simplex mechanism, $135; 30 amperes rectifiers with bulbs, $150 per pair; photo cells for Western Electric, $6.75, for RCA, $7.50 guaranteed, reflectors reconditioned, $4.50, work guaranteed; mechanisms repaired at bargain prices. CROWN MOTION PICTURE SUPPLIES, 311 West 44th St., New York.

BUY SAFELY, BUY RIGHT FROM A REAL organization operating its own factories under N.R.A. Money-back guarantee with S. O. S. CORP., 160 Broadway, New York.

FOR FRAGRANT ATMOSPHERE IN YOUR theatre use De Jee. No foul odors can prevail where De Jee is used. Full three times first week for saturation and thereafter according to one's taste. Fragrance bottle and evaporator will last about six weeks. Thermostat filling once in two weeks will be sufficient. Introductory price $1, mailed prepaid. CROWN MOTION PICTURE SUPPLIES, 311 W. 44th St., New York.

HELPING OPEN SMALL THEATRES—SOLD ON trial. Famous Wide Fidelity sound complete $175.00 up; soundheads $45.50 up; portable sound film complete, $35.00; amplifiers, $150 up. S. O. S. CORP., 160 Broadway, New York.

POSITIONS WANTED

SOUND PROJECTIONIST—14 YEARS EXPERIENCE—can operate any equipment—non-union—will go anywhere. BOX 140-A, MOTION PICTURE HERALD.

MANAGER THOROUGHLY EXPERIENCED IN circuit or independent theatre operations, seeks connection where merit will be recognized. Experienced in booking, buying films, personnel, publicity. Now employed, highest endorsements. BOX 319, MOTION PICTURE HERALD.

SCREEN SERVICE

GUARANTEED SCREEN REFINISHING PROCESSES improves projection. Write for details. RAYTEX SCREEN COMPANY, 1417 Merchandise Mart, Chicago, Ill.

THEATRES

FOR RENT: MODERN BRICK BUILDING ON Main Street, not equipped. MCCLINTIC BROTHERS, Midland, Texas.
In Almost Any FEATURE PICTURE

...you are now likely to find sequences demonstrating that ingenious technical device, the composite shot. The foundation for those sequences is most likely to be Eastman Background Negative. Because of its amazingly fine grain, this special new film has been found ideally suited to the “shooting” of backgrounds that are to be projected and rephotographed. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN
Background Negative
“Maedchen in Uniform” definitely proved DOROTHEA WIECK’S great potentialities. PARAMOUNT, the only company that brought forth two great stars in the past year, MAE WEST and BING CROSBY... has taken great care to develop these by providing Miss Wieck with an exceptionally fine screen play written by Marc Connelly, author of “Green Pastures.”

Directed by Mitchell Leisen
FIFTY MILLIONS PROFIT
That's the five-year record of Loew's and subsidiaries, and the net is $4,034,000 for the past year, surplus $33,700,000

CHIEF PARAMOUNT CLAIMS
A listing of claims representing $66,000,000; Contracts for $565,000 already liquidated; All claims examined by trustees

THE NON-STOP THEATRE
Every minute of the twenty-four hours is show time at the Detroit Roxy and every day has its profit; Silent sleepers welcome
SHOUT ABOUT PRIZE FIGHTER AND THE LADY

THE BIG NOISE OF YOUR LIFE

M-G-M’s happy because you’ll be happy!
WARNER BROS. DELIVER
their 3rd hit of the week on Broadway in this story of
a she-woman on the hunt for a he-man—certain that
among 50 million males there must be one who'll
fight for his honor—determined to find him if she
has to test them all!...Take it from N. Y. Mirror, it's
"warm entertainment"...Take it from Variety, it's
"going strong" in first key date at the Michigan, Detroit
...Take it from us—any time after November 11th.

RUTH

CHATTERTON

in

"FEMALE"

With George Brent, Johnny Mack Brown, Ruth
Donnelly, Lois Wilson, Gavin Gordon in a typically
lavish First National cast, directed by Michael Curtiz.
WHAT TH HECK IS BILL UP SO EARLY FOR?
BEEN LAYIN AWAKE NIGHTS WORRYIN
ABOUT THE CODE? OR IS THAT DOUBLE-
FEATURE OPPOSITION GIVIN HIM TH
JITTERS AGAIN?

BOY! THERE'S AN IDEA! I SAW A COUPLE OF
TRAILERS WARNERS'VE GOT COMING ON "CON-
VENTION CITY" AND THAT BOOK-OF-THE-MONTH
THEY BOUGHT FOR ROBINSON, "DARK HAZARD;"
AND I'M TELLIN YOU THEY GOT MORE REAL
ENTERTAINMENT IN 'EM THAN A HELLUVA LOT
OF SHORTS I'VE PLAYED. . . PUT THOSE TRAILERS
UP IN LIGHTS, BILL. THE CUSTOMERS'LL PROBABLY
MAKE YOU HOLD'EM OVER A SECOND WEEK.

NAW! BILL'S JEST NATURALLY EXCITED. HE'S
BEEN DOWN TO NEW YORK SIGNIN A 100%
WARNER DEAL, AND SMITH AN SEARS HAVE
GOT HIM ALL HOPPED UP ABOUT THIS "WON-
DER BAR;" AN' THAT HEAP BIG INDIAN STORY
"MASSACRE," AND "ANTHONY ADVERSE," AN'
"BRITISH AGENT;" AN GAWD KNOWS WHAT ALL
... TO HEAR HIM TALK HE'LL PROBABLY BE BILLIN
THEIR TRAILERS AS "EXTRA ADDED ATTRACTIONS."
NERTS! YOU GUYS CAN'T RIB ME! I'VE SEEN THE SHOWS - AND I'VE SEEN 'EM PERFORM - "WORLD CHANGES" AND "KENNEL MURDER CASE" GOIN INTO 3RD AND 2ND WEEKS ON BROADWAY - AND CAGNEY'S "LADY KILLER," JOE BROWN'S "SON OF A SAILOR," AND CHATTERTON'S "FEMALE" COMING RIGHT UP! AND FOR THE REST OF THE LINE-UP, JUST REMEMBER THAT BY ACTUAL COUNT I'VE GOT MORE TALENT - STARS, DIRECTORS AND WRITERS - WORKIN FOR ME OUT AT THAT WARNER STUDIO THAN ANY OF MY OPPOSITION . . . LAUGH THAT OFF!
On a dare...

She started out to vamp a boy ... and ended by making him a man!
WORKING AGAIN

A

S one scans the financial pages and some of the current news from Washington, it would seem to be made clear before, if that were necessary, that the larger problems of the industry have not come from the screen. There was a day when executive leadership in the world of the motion picture was concerned chiefly, often exclusively, with the making and marketing of films. There was a day, too, when bankers ran banks almost exclusively for banking purposes.

Which brings us to the more cheerful observation that not in many a season past there have been so much evidence of earnest attention to production and its problems in the offices up and down Broadway as now. The treasurers and the lawyers are talking about bonds and debentures and financing aplenty, but the picture people are once again thinking and talking about pictures, and should be permitted to continue.

Through ordeal our industry has arrived at a point in the cycles of its evolution where it once again is healthily seeking to make money by making pictures. The disconcerting crying over split milk seems about over. And that, gentlemen, initiates recovery. The real wealth of the screen is in the endless, indestructible demand for entertainment.

△△△

"CRADLE SONG"

L

AST week in this column we referred to Paramount's production of "I'm No Angel." This week, with considerably more pleasure, we refer to another Paramount production—"The Cradle Song."

Our first information on this new production was a bulletin from a shrewd observer in Hollywood who characterized it as "the most exquisitely beautiful story" he has seen on the screen. Our interest thus quickened, we hastened to a first-hand inspection.

One's first reaction to a current viewing of such a picture as "The Cradle Song" is likely to be one of amazement at the extraordinary versatility of a studio which in one month may produce, for instance, "I'm No Angel" and in another may bring to the screen this genuine achievement which is "The Cradle Song."

The Paramount organization is eminently entitled to some signal form of recognition for its courage and skill in bringing this latest production into the distinguished list of really fine motion pictures. In "The Cradle Song" an extraordinary heart-interest drama has been given a keenly sensitive and understanding treatment. Its whole execution has been achieved with skill and effectiveness.

It is a production that reflects credit upon the Paramount organization—and the industry as well. Exhibitors will find the advertising and promotion of this picture presents both a problem and an opportunity. The problem is to avoid anything of questionable taste which would be alien to the character of the picture; the opportunity lies in effectively sketching the novel and unusual appeal of the story—M.Q.

△△△

FROM HUGH TO MAE

R

ESPESCUTELY, if you know what we mean, we direct the appreciative attention of NRA and General Wool-Wool Johnson to the very large service which the motion picture through the personality of Miss Mae West is rendering to national recovery.

On every hand are evidences that Miss West is setting a fashion in figures. She has pushed from the limelight the slender, slinking sirens and lolling lillies of the "Hollywood diet" era and gives us the return of the luscious lollipop type of robust appeal with the accent more on the bust than the ro.

And so goes upward and onward the demand for those beefsteaks on which Miss West diets, and away go the buns on the sweets and starches, the butterflies and the curve building dainties.

"Advertising Age" this week relates how a corset company is launching a campaign to "Make your figure a series of dangerous curves." Meanwhile Paris has taken cognizance of the style which is West and so we are off to a period of passionate consumption of the products and industries of the corn belt. And so do movies move the world. A blue eagle in sapphires from Hugh to Mae would be appropriate.

△△△

TEXAS GUINAN GOES

T

HE passing of the picturesque and picturesque Miss Texas Guinan has come rather precisely at the end of the era which she so capitalized and professionally typified. It was with gay, bitter Texas poignantly professional. She became mistress supreme of the carnival showmanship of nightlife playland not nearly so much because she liked it as because she saw, evaluated, and could sell back to it its own muckeries. She had somewhat that same friendly scorn of utter understanding which characterized so much of the writing of the late Ring Lardner. She was once upon the screen in the days of old Triangle, but the motion picture never presented the real Texas Guinan of mordant wit and tragic laughter.

△△△

WITH times as they are, a count on the fingers will reveal that the power and the glory of executives in some phases of the motion picture industry are becoming well near as transient as the ephelence of stars.

MARTIN QUIGLEY, Editor-in-Chief and Publisher

KULTUR—AND "MAD DOG"

As in Berlin last week arose still further evidence of the Hitler fist, in the formation of a National Kultur Chamber, headed by Nazi propaganda minister Joseph Goebbels, designed to embrace all German art, including the screen, with the customary Hitlerian obligatory membership, came word that, despite strenuous Hays office opposition, Al Rosen, Coast casting agent, would proceed with his projected "Mad Dog of Europe," based on the Hitler career, cinematizing the lives in Germany, from 1914 to 1933, of a Jewish, a Catholic, family. Film's nucleus: 7,000 feet taken in Germany in the past decade, smuggled from the country. Pending is Agent Rosen's suit naming the Hays organization, charging interference. Does Producer Rosen plead a cause, or grasp a box office opportunity? . . .

PLAGIARISM

Again and again arises the story bugabo, plagiarism. Last week came such action, brought by Joseph L. Plunkett's Foremco Pictures, seeking $100,000 from Para-Bowery, agent, Foremco's European release, "M." charging defendant's "This Day and Age" a plagiarism. To Paramount, plaintiff contends, went distribution rights to "M." Then came Hitlerism, release delay, and meantime production, release of "This Day and Age." "Diametrically opposite" in theme, is defense reply: "M" has "a fiendish murderer of children." the other has "degradations of schoolboy gangs." Saved trouble last week was Paramount when action to restrain production of "Death Takes a Holiday," based on alleged plagiarism of Myra Wyren's "Most," was summarily tossed out of court. Ideas cannot be copyrighted. . . .

COMPETITION

Into the motion picture distribution business on expansive scale has gone the University of Wisconsin, via its extension division. The town minus a motion picture, the theatre lacking adequate material, the school, club desiring "wholesome" cinema for community wellbeing, recreation, may receive a standard two-hour program. From the extension bureau of visual education may come programs singly or in "courses" of six weekly showings: five-reel feature, two-reel comedy, one-reel travelogue, educational film. Competition? . . .

ON THE BOWERY

One day at the age of 17 one George Anthony Connors, Jr., of New York City, learned that Chuck Connors, famously notorious "Mayor of Chinatown," King of the Bowery was his father. One day in 1933 Junior Connors, actor, brought a libel action against a New York theatre manager, the actual defendant to be United Artists and its Darryl Zanuck film, "The Bowery," rowdily, vigorously recounting the yarn of Chuck Connors, Steve Brody and the Bowery of the '90's. Admitted by the complainer was his signature on two letters of release, the receipt of $800 from two film companies, prior to production. Dismissed was the action when records indicated the plaintiff was nephew, not son, of Chuck Connors. "Deliberate," was the court's description of the libel charge. . . .

"SCHNOZZLE"

Terribly self-conscious, perpetually embarrased would be the average possessor of a proboscis of gigantic, awe-inspiring, deBergerac-like proportions. But not so James Durante, once vaudeville player, now MGM screener. More than proud of his nose, he has dubbed it "schnozzle," played upon its proportions, made it a valuable showmanship property. As such, he seeks protection. Already in the U. S. Patent Office at Washington is he protected from unauthorized "schnozzle" use on jigsaw puzzles, other games. Pending are copyright petitions on watch tobs, clothing, jewelry, foods. To Jimmy Durante's already tremendous nose is now appended a long list of numbers—patent variety. . . .

BLUE LAW BLOWN

Swiftly into the limbo last week passed another ancient anachronism of legality, as decisively the commonality of Georgia's Atlanta lifted the ban on Sunday performances, the council repealed the "blue law" ordinance of prohibition. Last Sunday for the first time Atlanta theatres opened, exhibited, but still not wholly unrestricted. There is yet a state law to be hurdled. Thus in Atlanta is it done: the ates, being permitted to operate on Sunday if fair charity is recipient of at least a portion of the proceeds, Atlanta houses contribute 10 per cent, have designated the Scottish Rite Crippled Children's Home fortunate object. The nation progresses.

CONTRIBUTION

To the memory of a man who perhaps more than any other made possible the motion picture, this week has begun the erection of a testimonial in imperishable stone. On the lawn of Kodak Park in the Rochester to which he brought fame, is work progressing on a sunken garden, winding away from a central monument in which one day will be deposited the ashes of George Eastman, who in 1932 terminated life as he did all things, with deliberate determination. Well may the motion picture industry bear in mind George Eastman's contribution. . . .

PARENTAL ATTITUDE

Faith in children, faith in the motion picture producer, or plain indifference marks the cinema attitude of many of the parents of Beaver Dam, Wis. From a recent study by the local women's club among students of the junior-senior high school emerge these film facts: average attendance at first feature, 300; once a week; in 428 cases no parental supervision exercised; in 121 cases supervision occasional; mystery films most admired; those with love interest rated second; sex films, total lack of appeal. With Beaver Dam parents exhibitors have but little difficulty, apparently. . . .

SKUNK, GIRAFFE

Not yet by many a long day are the code difficulties of the motion picture at an end. Serious, troublesome arises this week on the Pacific Coast a new problem: a codification for domestic, wild animals under California state advisement. Opposed are producers to trainers' contention of individual wage scale for separate animals; giraffes, $500 daily; rhinoceros, $350 daily; elephants, $100; skunks, $7.50: snakes, rated according to length, but large boa constrictors, $100 daily. Fortunately under control is the subjects' collective voice in the code negotiations. . . .
LOEW 1933 NET IS $4,034,000; $50,000,000 PROFIT IN 5 YEARS

LOEW INC., AND SUBSIDIARIES, INCLUDING MGM, IS $33,700,000 FOR YEAR ENDED SEPTEMBER 1

Surplus of Company and Its Subsidiaries, including MGM, was $33,700,000 for fiscal year ended September 1, 1933, representing a profit of $4,034,000, or 1933.

Loew, Inc., and subsidiary corporations, including Metro-Goldwyn-Mayer, which has a paid-in capital of $1,000,000 for reserve for depreciation.

After payment of preferred dividends, the net profit for the fiscal year was equivalent to $2.15 a share on 1,464,205 shares of common stock, which compares with a net profit of $7,961,314 for 1932, equivalent to $4.80 a share on the common.

In a footnote to the report, which was sent to stockholders last week by Miller, Donaldson and Company, C. P. A., it was said that costs of films released during the year had been amortized against rentals received on the basis of the company's experience during the fiscal year ended August 31, 1932, which they have determined to be substantially in accord with the rate at which rentals were received during the fiscal year ended Aug. 31, 1933.

Net current assets of foreign subsidiary corporations totaled $1,409,517, including $151,145 in cash which was subject to export restrictions.

Cash Position Better

There were slight changes in the worth of the corporation's real properties, valued at $90,682,000, which, after depreciation of $20,994,830, were listed at $69,688,591, as compared with $71,472,000 in 1933 and $71,472,000 in 1933.

Liquid assets, however, showed improvement. Cash on hand, totaling $4,135,000, compared with $2,904,000 on August 31, 1932, and $2,797,000 in 1933.

There were advances to affiliated companies for films in work, completed and released; books and rights, advertising accessories, theatre and studio supplies, and various, as follows:

- $1,171,287 in 1932, $1,422,985 in 1933, $1,893,137 in 1934.
- $2,936,947 in 1932, $3,461,639 in 1933, $3,513,073 in 1934.

LIABILITIES

<table>
<thead>
<tr>
<th>Year</th>
<th>1932</th>
<th>1933</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common stock</td>
<td>$35,702,780</td>
<td>$35,702,780</td>
</tr>
<tr>
<td>Preferred stock</td>
<td>$11,072,694</td>
<td>$11,072,694</td>
</tr>
<tr>
<td>Bonds, mortgages of subsidiaries</td>
<td>$11,300,208</td>
<td>$11,300,208</td>
</tr>
<tr>
<td>Debentures</td>
<td>$9,265,000</td>
<td>$9,265,000</td>
</tr>
<tr>
<td>Subordinated stock outstanding</td>
<td>$4,571,938</td>
<td>$4,571,938</td>
</tr>
<tr>
<td>Accounts payable</td>
<td>$3,412,135</td>
<td>$3,412,135</td>
</tr>
<tr>
<td>Notes payable</td>
<td>$99,972</td>
<td>$99,972</td>
</tr>
<tr>
<td>Sinking fund payment</td>
<td>$1,100,000</td>
<td>$1,100,000</td>
</tr>
<tr>
<td>Dividends payable</td>
<td>$42,294,000</td>
<td>$69,688,591</td>
</tr>
<tr>
<td>Federal tax</td>
<td>$47,255,000</td>
<td>$69,688,591</td>
</tr>
<tr>
<td>Accrued interest</td>
<td>$526,685,000</td>
<td>$69,688,591</td>
</tr>
<tr>
<td>Advances, affiliated companies</td>
<td>$87,275,000</td>
<td>$87,275,000</td>
</tr>
<tr>
<td>Interest on mortgage notes payable</td>
<td>$113,750,000</td>
<td>$113,750,000</td>
</tr>
<tr>
<td>Notes payable</td>
<td>$147,900,000</td>
<td>$147,900,000</td>
</tr>
<tr>
<td>Deferred credits</td>
<td>$828,839,000</td>
<td>$828,839,000</td>
</tr>
<tr>
<td>Earned surplus</td>
<td>$33,700,000</td>
<td>$33,700,000</td>
</tr>
</tbody>
</table>

Total | $123,697,591 | $124,784,946 | $129,433,144 | $128,633,361 | $124,223,624

CONSOLIDATED OPERATING STATEMENT

<table>
<thead>
<tr>
<th>Year</th>
<th>1933</th>
<th>1932</th>
<th>1931</th>
<th>1930</th>
<th>1929</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net income</td>
<td>$4,034,000</td>
<td>$3,248,827</td>
<td>$2,808,627</td>
<td>$2,417,124</td>
<td>$1,602,296</td>
</tr>
<tr>
<td>Additions to reserves</td>
<td>$326,358</td>
<td>$326,358</td>
<td>$326,358</td>
<td>$326,358</td>
<td>$326,358</td>
</tr>
<tr>
<td>Dividends declared and paid</td>
<td>$11,072,694</td>
<td>$11,072,694</td>
<td>$11,072,694</td>
<td>$11,072,694</td>
<td>$11,072,694</td>
</tr>
<tr>
<td>Total</td>
<td>$124,223,624</td>
<td>$124,223,624</td>
<td>$124,223,624</td>
<td>$124,223,624</td>
<td>$124,223,624</td>
</tr>
</tbody>
</table>

*After depreciation. †Represented by 1,464,205 no par shares. ‡Long term. §Represented by 140,497 no par shares. ‡Includes long-term notes payable, includes all loans.

*For Fiscal Years Ending August 31

ASSETS

<table>
<thead>
<tr>
<th>Year</th>
<th>1933</th>
<th>1932</th>
<th>1931</th>
<th>1930</th>
<th>1929</th>
</tr>
</thead>
<tbody>
<tr>
<td>Property, buildings, equipment, land</td>
<td>$69,688,591</td>
<td>$71,472,000</td>
<td>$71,472,000</td>
<td>$68,938,099</td>
<td>$65,336,097</td>
</tr>
<tr>
<td>Due from affiliated companies</td>
<td>$515,161,000</td>
<td>$644,765,000</td>
<td>$780,304,000</td>
<td>$1,462,121,000</td>
<td>$1,974,812</td>
</tr>
<tr>
<td>Cash</td>
<td>$4,153,061,000</td>
<td>$2,904,064,000</td>
<td>$6,766,635,000</td>
<td>$6,637,370,000</td>
<td>$8,356,436</td>
</tr>
<tr>
<td>Cash for construction</td>
<td>$444,831,000</td>
<td>$1,489,944,000</td>
<td>$1,171,938,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>U.S. Govt. securities</td>
<td>$7,057,143,000</td>
<td>$5,527,313,000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>$1,821,981,000</td>
<td>$2,089,768,000</td>
<td>$2,031,629,000</td>
<td>$2,808,444,000</td>
<td>$2,504,833</td>
</tr>
<tr>
<td>Silking fund requirements, anticipated</td>
<td>$891,253,000</td>
<td>$1,080,185,000</td>
<td>$1,569,462,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advances to producers, secured by mortgage and interest payments</td>
<td>$884,389,000</td>
<td>$1,162,103,000</td>
<td>$1,262,999,000</td>
<td>$1,021,539,000</td>
<td>$1,667,563</td>
</tr>
<tr>
<td>Inventories: films in work, completed and released; books and rights, advertising accessories, theatre and studio supplies</td>
<td>$22,171,287,000</td>
<td>$22,560,309,000</td>
<td>$27,966,536,000</td>
<td>$27,860,352,000</td>
<td>$23,566,230</td>
</tr>
<tr>
<td>Investments in stocks, mortgages, advances to affiliated corp., deposits on leases, contract, misc.</td>
<td>$13,760,272,000</td>
<td>$13,818,894,000</td>
<td>$14,525,985,000</td>
<td>$14,821,819,000</td>
<td>$14,922,491</td>
</tr>
<tr>
<td>Deferred charges</td>
<td>$2,936,947,000</td>
<td>$3,507,415,000</td>
<td>$3,461,639,000</td>
<td>$3,513,073,000</td>
<td>$4,177,224,000</td>
</tr>
<tr>
<td>Total</td>
<td>$123,697,591,000</td>
<td>$124,784,946,000</td>
<td>$129,433,144,000</td>
<td>$128,633,361,000</td>
<td>$124,223,624,000</td>
</tr>
</tbody>
</table>

FIVE-YEAR COMPARISON OF LOEW AND METRO FINANCIAL OPERATIONS

 efter September 1
Lea Holds Up Side
And Industry Waits

Independents Answer Johnson After Warm Session With Ad-

ministrator and Intimation No Big Changes Will Be Made

The motion picture code appears unable to get through the doors of the Presidential

sanctum at Washington. Rumbles of inter-

nal strife in the National Recovery Admin-

istration this week threatened to delay sub-

mission of the document to President Roose-

velt for several days, possibly until the re-

turn next week of Administrator H. S. John-

son from the Midwest.

Colonel W. R. Lea, administrative as-

sistant to General Johnson and, acting ad-

ministrator during his absence, is responsi-

ble for the present delay. General Johnson,

before leaving Washington, had ordered the
code taken to the White House early this
week by Industrial Association, R. takeover

and Colonel Lea, after conferences with re-

presentatives of complaining independent ex-

hibitors, principally Allied.

As given the virtual approval of Johnson,
the code was practically unchanged from the
third draft submitted by Mr. Rosenblatt.

Colonel Lea Not Satisfied

Colonel Lea later intimated he was not fully
satisfied with the code and declared he would
not sign it to any document about which he had any doubts.

The delay is proving irksome to all branches
of the industry. Reports have reached Wash-

ington from Ed Kuykendall, president of the
MPTOA, that exhibitors in small communi-
ties, who were released from obligations to the
President’s re-employment agreement by execu-
tive order issued last month, said NRA com-
pliance boards have been creating difficulties for
them which will nullify the benefits of the indus-
ty’s own code, whose provisions are con-

sidered less onerous than those of the general re-
employment agreement, has been signed.

Distributors Delay

Distributors complain that the delay is mak-
ing it impossible for them to consummate sales
contracts with exhibitors. And the producers
card changes due to uncertainties regard-
ing distribution phases.

Executives and workers on the western
front were awaiting outcome of Washington
deliberations on the salary clause penalizing the
offering of “excessive inducements,” un-
derstood to be the only provision of the docu-
ment in which any drastic amendment may be made.

A feature of the general code situation this
week was a proposal by Gerard Swope of
General Electric, a member of the industrial
advisory board of the NRA up to November 1,
that a national chamber of commerce and in-
dustry be created, to which would belong all
trade, and with which the NRA would re-

main in close cooperation for permanent administra-
tion the work now be-

ing performed by the NRA. Mr. Swope’s plan was
discussed at length by Mr. Johnson, but has not been
looked upon with any great degree of
favor by the White House.

Amendment of the film code was discussed at
conferences between General Johnson and re-

presentatives of the independent exhibitors on
October 31 and between Colonel Lea and the same

group on the following day. It was indi-
rated by General Johnson that no important
changes would result.

In turning the code over to Colonel Lea, the
administrator emphasized that it was solely
to avoid delay and was in no way a criticism of
Mr. Rosenblatt, explaining:

“I have perused the report and dis-
cussed it at length with him and I find that the
changes made against the deputy administrator are
those that he has contended that the complaints made with respect to the code are
based principally upon fear and suspicion that just decisions may not be made by the adminis-
tration boards set up in the code, and, further,
that others of the complaints could not be taken
in care of in the code without the invasion of legal
rights.”

The administrator’s statement and the inti-

mations of few changes drew from Allied the
retort that in view of these facts it was “nec-

essary that authentic information regarding the
negotiations be given the exhibitors.”

Allied Outlines Steps

Outlining the steps leading up to the confer-
cences, the statement said:

“At the meeting in General Johnson’s office
the exhibitor representatives were questioned
as to their possible objections, and in the course
of this discussion Mr. Rosenblatt became
highly incensed, stated that he was not pre-
pared to defend the code and that he understood
the purpose of the meeting was to consider
the charges made against him in the resolution.
When Mr. Rosenblatt had shown bias he relieved the committee of
the necessity of pursuing that subject by freely
admitting, in the presence of General
Johnson, that he was prejudiced against every exhibitor
in the room.

It is not believed that it will serve any
good purpose to air all features of the contro-

versy at this time. General Johnson has seen
fit to issue a statement exculpating Rosenblatt
of all ‘charges.’ The facts are a matter of
record in General Johnson’s office and form
the background for any steps which may be
taken under Rosenblatt’s code (assuming that
it is approved in the form last disclosed to the
exhibitors) to injure the independent theatre
owners in their business, particularly in the
matter of distributions.

Your committee believes that whatever other
changes may or may not be made, the code
when it becomes law will still stand as a
protection against the invasion of the legal rights of the exhib-
itors under existing laws and decrees,” it was
declared.

Hearings on the proposed music publishing
code, barring song “plugging” in lobbies, came
to a quick conclusion when Mr. Rosenblatt re-
fused to accept a schedule of discounts and
minimum prices proposed.

The Southeastern Theatre Owners Associa-
tion has signed the code and other state ex-
hibitor groups were planning to hold early
conventions. The MPPDA also signed late
last week, as an association, which supple-
ments the signatures of individual company
members delivered recently by Will H. Hays to
Mr. Rosenblatt. United Artists remained the
 lone company which has not signed.

Although there is no clause in the code
which specifically mentions the “right to buy,”
was believed by independent exhibitors, Charles
L. O’Reilly, head of the New York Theatre
Owners Chamber of Commerce, said last week
he believed the much discussed issue is met by
an interpretation which he places on Part 2,
Section 5, dealing with grievance boards.

Louis Krouse, assistant to William C. Elliot,
presented the independents’ plan in grand
preparation to set up offices for the Interna-
tional. Purpose is to be near the administration on
code matters pertaining to labor.

A defense of the often decrined “excessive”
cost of producing motion pictures is ex-
tended by Irving Thalberg in charge of
production for Metro-Goldwyn-Mayer, in an
article, “Why Motion Pictures Cost So Much,” appearing in the issue of November 4 of The Saturday Evening Post. The article was written in collaboration with Hugh
Weir.

Mr. Thalberg points out the unique prob-
lem which is the motion picture reason by reason of the fact that it is a combination of art
and industry, a creative business. The pro-
duction executive, in the article, criticizes the
attempts on the part of bankers and financial
experts to restrict expenditures where he feels they should not be pared, in the
production of pictures. Mr. Thalberg
agrees that the something which is wrong
with the film industry is waste, some of which
occurs in the production of other studio expense or star salaries. Mr. Thal-
berg contends, is an important factor in the
waste which raises the price of film rentals
to the exhibitor and therefore the price of
admission to the public.

The great preponderance of Hollywood
product is produced on a reasonable cost basis, the article indicates, and the conten-
tion is made that it would be unfair to seri-
ously decrease that cost under present con-
ditions. Not in Hollywood but between Hol-
lywood and the public lies the real answer
to why pictures cost so much, Mr. Thalberg
says. In the distribution system is the first
place to look, he contends, and points out
that the losses the industry—and theatres—have to absorb is the root of all extravagance
in the motion picture business.

The drain of the unsuccessful picture, if
permitted to continue, means the doom of
the picture business regardless of whether
prosperity returns or not, declares the execu-
tive. Motion pictures have spent more than
$100,000,000 a year to sell their pictures to the public, which he contends is
excessive. In the boom years between 1927
and 1929, according to the article, the industry spent about $150,000,000 a year for
production. That expenditure produced at
the box offices of the world about $2,000,-
000,000. The product cost only 7½ per cent of
the total gross. Even in the depression
period, says Mr. Thalberg, production still
was only 10 per cent of the total gross.

Griffith to Revive "Intolerance"

Absent from the screen for nearly a
decade, D. W. Griffith’s “Intolerance” will
return before the public in 1933. At the Fifty-
fifth Street Playhouse, New York, to in-
agurate a series of motion picture revivals in
aid of the New York American Christ-
mas and Relief Fund.

Cameramen With Byrd

John Herrmann and Carl Peterson, Para-
mount newsreel cameramen, joined Rear
Admiral Richard E. Byrd and his Antarctic
expedition last weekend at Cristobal, in
the Panama Canal Zone. They will make a film
record of the trip into Little America.
TALKING FILMS
COMING TO TOWN

To the inhabitants of several towns in northern Ohio, W. J. Wannemacher, industrialist, is something of a good Samaritan. He has leased a string of silent theatres in the district and is presenting one-night performances with portable RCA sound equipment. To date Mr. Wannemacher has leased the Strand, in Nefs; Gem, Holloway, and Capital, Harrisville.

Not one of these towns has ever had sound motion pictures, and many of the inhabitants, report their benefactor, have never seen—and heard—a talking motion picture.

24 HOURS A DAY ALWAYS PROFIT

Best Hours of Detroit Roxy Are From 10 to 4 a.m., But 1,500 Attend Between 4 and 9 a.m.

It's always show time at Detroit's Roxy theatre—every minute of the 24 hours. The non-stop house, owned and operated by Ben and Lou Cohen and managed by Phil McNamara, has returned a profit each day since its doors were opened almost a year ago.

Most all-night houses are open only 18 hours a day, instead of the implied 24; but not so with the Roxy. Its doors are swung wide all the time, and no matter what the hour, anybody wishing to go to the show can gain admittance. And there are plenty whose desire to see a show seizes them during the wee sma' hours of the morning. According to Mr. McNamara, who produces charts to bear out his story, the average attendance for each 24-hour (noon to noon) period is 4,000. Of this number, about 1,500 come into the house between the hours of 4 and 9 a.m. While during those hours the attendance is at its lowest ebb, usually 300 to 400 will be found in the house at any time during that period. Believe it or not, the best hours are from 10 p.m. to 4 a.m., after which the crowds begin to dwindle. Any time between those hours the house, which seats 1,400, is as likely to be full as not.

And who comprises the audience during those hours? They are the tradesmen whose work keeps him busy during the daylight and early evening hours, restaurant keepers, the factory worker on odd-hour shifts, the cab driver, cabaret and vaudeville entertainers, dance hall patrons, musicians, doctors, occasional insomnia sufferers and of course not a few recruits from the ranks of the unemployed.

Any one going into the Roxy for the first time at any hour between midnight and dawn will, like the writer, probably be surprised to find that the audience differs but little from that found in the average first-run or neighborhood houses. A few patrons will be dozing comfortably but on the whole there is a spirit of attention and enjoyment, and an atmosphere of general good order.

Solved by Campaign

This condition can be attributed largely to the fact that the management, when the house was opened, conducted a vigorous campaign to dispel the prevailing impression that an all-night theatre is patronized largely by rowdies and bums. It was made known from the start that no disorder of any kind would be tolerated, and this policy has been strictly followed. The result is that the husker, the flirt, the rowdy steered clear of the Roxy.

Realizing that in these days there are many with price of a movie ticket who haven't the money for a hotel or lodging house room, the Roxy management has a liberal policy in regard to "sleepers." Only those who have rented the place, and give vent to explosive snoring, are asked to leave—and their money is refunded.

Naturally, a house running 24 consecutive hours a day, day after day for months on end, presents not a few problems of maintenance.

At 6 a.m. a battery of cleaners descends upon the place and politely ask the customers to move over on the left side of the house. Then the floor, which is concrete beneath the seats but covered with a special type of rubber tile elsewhere, is washed down with a hose. Large drain holes located just below each end of the stage carry off the water in a jiffy. Mops are quickly and thoroughly applied and the floor is soon dry. The seats are dusted, the patrons are invited to move over to the cleaned section, and the process is repeated on the other side of the house. There's no noise, no confusion, and little to distract the attention of the customers—unless they happen to find the cleaning process more interesting than the picture.

Always a Reserve Projector

To guard against any mechanical interruptions, the Roxy management has equipped its projection room with three Strong Type HIR 'High-Low' projectors, each fully equipped for sound. Two are used to carry on, while daily a third is dismantled and repaired where necessary. Each machine, therefore, gets a thorough overhauling every third day. This careful maintenance program has kept breakdowns per machine to a minimum, and, except for breaks in the film, has permitted continuous showing since November 6 of 1932.

Sound is provided by the latest Western Electric apparatus, equipped with the new "wide range." Spare vacuum tubes for the amplifier are kept always heated, so that when one blows a new one can be inserted immediately. Two generators work in 12-hour shifts.

Smoking at the Roxy is permitted from 9 p.m. to 9 a.m., and no matter how many fags are burning in the place the air is always as clear as the proverbial crystal. That's because of the very efficient ventilating system. This is in reality a combined heating and ventilating system.

Fresh air, drawn in through vents in the roof, passes through a series of radiators which are cooled in summer and heated, by central heat, in the winter. Passage through these radiators brings the temperature of the air to 70 degrees, and it is then ready to be distributed throughout the theatre. This task is entrusted to an immense turbine-like fan which forces the air, via a series of ducts, into the theatre from strategic points which have been selected so as to prevent drafts. This fan at top speed can force 62,000 cubic feet of fresh air into the house every minute.

Foul air, and this of course includes smoke, is carried off through nine grills, three large ones in the center of the ceiling and three smaller ones on each side. A large, four-bladed, airplane type exhaust fan, turning at high speed, creates such a suction that cigarette smoke is carried almost straight up from the smoker's mouth, and so quickly that other patrons don't notice it, nor does it interfere with their vision.

Wynn Leaves Radio Company; MGM Rejects Use of Studio

Ed Wynn, radio and stage comedian, has retired as president and director of the Amalgamated Broadcasting System, organized last spring and beginning operations on September 25. The reason given was that the comedian had concluded he was a showman and not a "radio technical executive." He is continuing broadcasting.

Meanwhile the Amalgamated studio facilities were offered to Major Edward Bowes and Metro-Goldwyn-Mayer, but were rejected, Maj. Bowes said Tuesday.

Metro definitely interested in acquiring new broadcasting studios, Maj. Bowes said, but a station for the company's new broadcasting activities soon will open at Astoria, L.I., and eventually will supersede WRNY, WQAQ, WBN and WPAP, all of which are owned by M-G-M. The new studio will be operated in connection with the new transmitting station.

Rowson Heads New British Company

Simon Rowson, who for years was executive of Ideal Pictures, Ltd., absorbed by Gaumont-British, is heading a new company just organized in London under the name New Ideal Pictures, Ltd., chartered to produce and distribute.

NBC Restores Salary Cut

The National Broadcasting Company has restored a 10 per cent salary reduction to its employees, effective November 1. All employees on the payroll as of April 1, 1933, date of the last reduction, will receive the increase.
COURT ACTION KNOTS MUSIC COPYRIGHTS

Ohio Judge Throws Out Company Suit on Evidence Night Club Orchestra Played Music by Ear, and Not by Note

Musical compositions which are played by ear, and not by note, do not constitute a violation of the copyright law, according to an Ohio court.

Establishing what might become a precedent in copyright infringement cases as regards music performance rights in motion picture theatres and other places of amusement, Judge Andrew Hough of the Cuyahoga Co. district court, Columbus, threw out a suit in October filed by Famous Music Corporation against Raymond F. Crawford, Steubenville, Ohio, night club proprietor, for alleged featuring of an orchestral number without permission of the copyright owners.

The court said, according to the report from Columbus, that the evidence presented did not indicate a violation, on the grounds that the music had been played by "ear" and not by note.

The possibilities of such a decision—if it is sustained—in its relation to the playing of and payment for copyrighted music are immediately apparent, although the music copyright interests, the American Society of Composers, Authors and Publishers, denied this week that the "by ear" question was the gist of Judge Hough's decision.

Society Denies Decision

The Society denied that such a decision was made; said that the Judge had not declared that music played by ear was not a violation of copyright; that the Columbus newspaper reporting the case had "not their signals mixed," and that Judge Hough had stated, to their Columbus representative, that he had been "grossly misquoted" and that no question of "by ear" or "by note." had entered into his disposition of the case.

What the Society did say was that the decision was made on the grounds of insufficient evidence and that the night club proprietor apparently had been able to prove that the selection in question "had not been rendered." With a consensus, however, that no publisher would take such a matter to court where there was any doubt as to whether the number really had been played, it appeared that the court's action was taken on the basis that Mr. Crawford was able to prove the composition had been played by ear.

$860,000 for Performing Rights

Although the American Society's chief function, insofar as the exhibitor is concerned, is to collect the yearly tax of 10 cents per seat for the rights to reproduce, for profit, the music contained in motion pictures, it sometimes finds it necessary to institute similar suits against exhibitors for alleged violations of copyright through musical selections played in theatres or other places of amusement. Sometimes, the Society collects approximately $860,000 annually for these performing rights.

Since 1914 motion picture theatres have been paying royalties for performing rights to the Society and in that time they have rolled up a grand total of some $12,000,000. In 1925 there were 19,000 musicians employed in motion picture theatres; in 1932 there were only 3,000, a status attributed to the general business decline and the talking picture. Now, with business improving, the Ohio action is an added importance as employment increases.

The American Society said this week it was entirely satisfied with Judge Hough's disposition of the Crawford case and that Famous also was not contemplating any appeal.

Doubt General Application

However, if exhibitors, music, dance hall and night club proprietors are to be allowed to "get away" with such evidence as apparently was presented at Columbus, the Society might as well discontinue its present copyright coverage of music played by ear, in the court's view, that attorney, who however assumed that Judge Hough's disposition of the case must have been based on some purely technical point which was not made known to the public, said that "it sounds a bit far-fetched that a judge would make such a decision on these grounds," one attorney said. "It also does not sound reasonable that a music publisher would get away with such a thing if he were sure of his ground. Therefore, there must have been something we do not know about.

A transcript of the record of the case as presented to the court has not been obtainable.

Another attorney advanced the opinion that he did not believe such cases were common occurrence and that there was no likelihood that they might become so. He cautioned exhibitors against attempting to set this case as an example.

A third legal opinion was that there was a possibility the defendant had argued that he never had heard the piece of music in question, and that the "by ear" rendition was his own composition, or that of the person actually playing it. Under copyrighted law, it was explained, if two or more persons conceive identical pieces of music, unknown to one another, at the same time, theoretically they each own a copyright on the music. This, it is understood, holds true even in instances where the two or more compositions are identical, even to note and general arrangement. However, the composer who first copyrights his piece has prior rights.

It was revealed in Baltimore that the Music Users' Protective Association of America, newly formed in that city, was planning a request to Congress for a Federal investigation into the activities of the American Society. The Baltimore association also wants an amendment to the copyright laws. Former Legislative and Railroad attorney for the association, said last week that General Hugh S. Johnson, National Recovery Administrator, will be given allegations of wrong doing that have taken place in the Baltimore territory by the American Society through the "exorbitant" licensing demands they make.

Loew's 1933 Net
Set at $4,034,000

(Continued from page 9)

Loew's 1933 net earnings were $4,034,000, up $697,000, or 21.4 per cent, over the $3,337,000 for the year ended June 30, 1932, on significantly higher gross operating income. Rental income was $15,156,000, up $3,988,000, or 11.3 per cent. Rent charges were $3,337,000, up $697,000, or 21.4 per cent.

Loew's 1933 Net
Set at $4,034,000

Earnings Heavy in Summer

The 12 weeks from June 8 to August 31 were the most profitable of the year, although the summer months are usually the dullest period in motion picture earnings. For the 40 weeks ended on June 8, the net profit was equivalent to $1,12 a share on the common stock, indicating that for the 12 weeks thereafter it was approximately $1,60 a share, against eight cents a share in the 12 weeks ended on June 8, which brought to a close a period during which the industry suffered considerably in the reaction which followed the closing of banks nationally.

Gross Income is $80,000,000

Loew's and its subsidiaries, principally MGM, grossed $80,797,191 in the five-month period, in theatre receipts and rental and sales of films and accessories. Charged against these were theatre operating expenses, including film rentals, taxes on gross income, $29,679,964; collection costs, $9,165,330; amortization of films, $29,020,257; film advertising expenses, $159,298; and producers' share of film rentals, $4,371,693, or a total expense of $64,866,578. The picture and theatre companies, therefore, earned a gross profit in operations of $15,858,000.

Rental of stores and offices brought $2,508,609, but expenses in this connection totaled $5,753,806, of which $3,505,270 was spent for rent on leased properties, and $2,223,537 for real estate and other taxes.

There was $5,568,484 paid out for interest on debentures; $1,114,743, for interest on bonds and mortgages, and $516,780 in federal taxes.

Metro Declares Dividend

Metro-Goldwyn Pictures Corporation has declared the regular quarterly dividend of 4 1/2 per cent on the preferred stock, payable December 15, 1933, to stock of record November 24.

Allied Meeting Delayed

The annual meeting of Allied of Michigan, scheduled for this week, has been postponed to some time in December. Postponement was decided to await completion of the code, so that it might be presented to the legislature. The meeting will be held in Grand Rapids, rather than Flint, as originally intended.

Winchell on Another Vacation

Walter Winchell, columnist on the New York Daily Mirror, has been given a leave of absence due to illness. Mr. Winchell is substituting in the conduct of the column. Broadway rumors had Mr. Winchell resigned, but they were unconfirmed.

Trans-Lux Opening Another

Trans-Lux Theatres late this week will open a new theatre of that name in New York, at Madison avenue and 60th street. Major L. E. Thompson is president of the company.
You can't go wrong!

Take a Chance
“Oh, Mahatma!” James Dunn, with Cliff Edwards’ assistance, reads Lona Andre’s mind.

“TAKE A CHANCE” was the one big smash hit on Broadway last year. Week after week it packed ‘em in at $4.40 top at the Apollo Theatre for thirty-three consecutive weeks.

Laurence Schwab who produced this success, now brings it with all its laughs and music to the screen. William Rowland and Monte Brice, the “Moonlight and Pretzels” boys, are associated with Mr. Schwab in this project. Bobby Connolly, ace Broadway dance director, staged the dances. Buddy DeSylva, Vincent Youmans, Lew Brown and Richard Whiting helped Mr. Schwab with the book and the music. New numbers have been added, and “Eadie Was A Lady” remains as ever, “a lady”.

Buddy Rogers and June Knight furnishing the Love Interest

Cliff Edwards ... does it with his ukelele!

“Should I be Sweet June Knight or Hot?” Lilian Bond
"...She has Klass with a Capital K!"
Lillian Roth singing "Eadie Was a Lady!"

"TAKE A CHANCE"

with JAMES DUNN
JUNE KNIGHT  LILLIAN ROTH
CLIFF EDWARDS  LILIAN BOND
DOROTHY LEE  LONA ANDRE
CHARLES "Buddy" ROGERS

A Paramount Release. Produced by Laurence Schwab
in association with William Rowland and Monte Brice.

IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOW IN TOWN!
MEET THE CHAMP!

Mae
PARAMOUNT takes great pride in announcing that

WEST

"i'm no angel"

with Cary Grant, directed by Wesley Ruggles

has broken all existing records for attendance at those theatres in which it has played in NEW YORK, BOSTON, CHICAGO, DETROIT, BROOKLYN, NEWARK, ROCHESTER, SYRACUSE, BUFFALO, WASHINGTON D. C., INDIANAPOLIS, and it has topped attendance records of the past two or three years in CINCINNATI, KANSAS CITY, NEW ORLEANS, ATLANTA, SAN FRANCISCO and other cities too numerous to mention . . . In many cases, the business done by this picture has been three and four times as great as that of the other pictures playing against it.
DOROTHEA WIECK

in

“CRADLE SONG”

.... if it's a PARAMOUNT PICTURE it's the best show in town
Mr. Louis K. Sidney, Loew executive, said the other day that, in all the years he has been connected with the company's Capitol theatre on Broadway, he has never given an opinion prior to the opening of a picture at the theatre. "However," he added, "after seeing 'The Prizefighter and the Lady' in preview, I cannot refrain from saying that it is by far the finest entertaining picture I have ever seen—and wait until you see Max Baer!!—Max will be the male Mae West of the talkies."

Just at that moment, John L. Sullivan turned over in his grave.

One of our leading motion picture executives went word the other day to the White House that he was agreeable to snapping autographs with the President.

The motor car in which Archduke Ferdinand of Austria was assassinated, on June 28th, 1914, and from which incident the World War started, has finally gone Hollywood, making its motion picture debut in Radio's "After Tonight," current release about a woman spy who works along the Austrian-Russian frontier. Its historic bullet holes still show on the old imperial Austrian gray.

We call the attention of the stern censors of Pennsylvania, Ohio, New York, Kansas, Virginia, et al, and to other critics of motion picture morals, the highly commendable fact that, in order to keep films clean, the smokestacks of Kodak Park in Rochester are built as high as any in the world.

Johnny Chapman relates the one about a customer who asked up to Paul Dauer, on duty at the New Amsterdam theatre box office, near Times Square, and asked for two tickets for the mezzatrade. Later in the evening, Paul informed a patron that there was "Standing room only." "What!" said the customer. "No sitting!

Just when the industry has about completely patched up the differences between adversaries in the fight over a double bill clause for the NRA code, along comes a theatreowner showing 42 reels on the same program.

The Philkina theatre in Philadelphia, started out the other midnight with an assorted lot of features and shorts, some 42 reels in all, in English, American, Hollywood and whatnot.

The patrons couldn't take it, though. One hundred dwindled down to about 16 just before closing and when a single reel was flashed on the screen, 15 got up and departed in a body. Only one person appeared to be watching the show, but, upon investigation, he was seen to be sleeping. This disqualified him, as the management closed the place, although it was prepared to run until ten a.m., if necessary.

Time flies, especially in the film business, as witnessed by the following:

Item on page two, Motion Picture Daily, November 1:

William Anthony McGuire has sold "Disillusion" to Fox for early production.

Item on page four, same paper, same issue:

Fox has taken "Disillusion" from the shelves and handed it to William Conselman to work up into screen material.

Mr. Baby Le Roy stands up for the first time. But Paramount's costume evidently does not know his joke. The baby's part in "Alice in Wonderland" is that of the Dusen of Shades.

And this, we hope, is the last story ever to appear on this page about those Three Little Pigs:

It seems that the owners of the Flatbush theatre, on Church Street, in Brooklyn, decided to follow the trend (adv.) and so booked Mr. Disney's cartoon. Not stopping there, they imported from a Jersey Farm, three live, squealing piggies for display purposes. A good idea. But then the big bad wolf appeared on the scene, in the person of Irish Roy Mulligan, who flashed a badge, or something, and said that, as a representative of the Society for the Prevention of Cruelty to Animals, he protested that the pigs were overcrowded in the cage and did not have sufficient room to exercise. (Paging Bernarr Macfadden.)

Martin Block, assistant manager of the theatre, appeared in court in answer to a summons, and told Judge Walsh that not only did he follow specific instructions on how to care for the pigs, but he had even provided them with little sweaters to ward off the chilly Flatbush breezes which swept up the street.

We refuse to take any blame for the following story, which was sent from Cincinnati by our Ohio operative, Edwin Mayer:

An itinerant beggar, accustomed to sleeping in so-called "lop rooms" of police stations the country over, was looking for a place to snooze shortly after arriving in Cincinnati.

Meeting a theatre manager near the Film Building on Cincinnati's Film Row, the itinerant asked, "Say, Buddy, can you direct me to the nearest flop house?"

"What do you mean, flop house?" the manager asked, very indignant, and a bit self-conscious.

Twenty-five years ago last Sunday, Charles Evans Hughes was re-elected governor of New York; William Howard Taft was swept into the presidency by a tremendous vote, and Will H. Hays, an up' comin' Sullivan, Indiana, lawyer, was celebrating his 29th birthday.

A Chinese who recently died at a great age had married 63 times. It is competition like this that makes our motion picture industry feel its infancy.

News Item—

The hope that out of the years of depression may come a better understanding by those at the top of business for those at the bottom was voiced today by Mrs. Roosevelt.

But nothing has resulted along this line, so far except a better understanding of those at the top by those at the bottom.

Dr. Erna Gunther, director of the University of Pennsylvania, was recently disturbed because motion picture "Indians" are using in westerns a Hollywood conception of the costumes and customs of the northwest Indians, which is causing the northwest Indians to change to the costumes and customs of the Hollywood Indians, which is ruining the costumes and customs of the northwest Indians. Or something like that.

Governor Names Mae West Kentucky Colonel—Headline.

LaToon has made Mae West a colonel.

How kind! And yet by the Etoolon—

"We suspect that his game is to get his own name on the front page of each daily jolene.

—Tom Daly, Phila.

In acknowledging the commission to the governor by telegraph, Mae said: "Thank you for your courtesy. You interest me and I promise to reverse the process and come up and see YOU some time anytime."

According to a statement issued by the Descendants of Rashi Association, and published by Philadelphia's Mike Landow, Universal exchange manager in the Quaker Town, is a member of that aristocracy. The Landaus (Landows) are descended from David, King of the Israelites, of royal blood, and privileged to marry into the families of Prince Edward, King Alfonso or any others who still have their crown.

Rabbi Solomon Rashi, a Bible commentator of 1035 A.D., started it all.

O. O. McIntyre tells about the handicaps John Barrymore, now a distinguished actor, overcame in reaching his place in the sun. Those days were marked by what seemed insurmountable. He had a way of gawking on, pigeon-toed, with feet far apart, and some of his pronunciations, according to Mcintyre, smacked of South Brooklynn's "loist" and "woist." During the year preceding his amazing success in "The Jest," Mr. Barrymore put himself in the hands of a coach who ironed out difficulties by eight hours a day of rigid discipline. He'd awaken Barrymore out of a sleep and go to see if he would still pronounce Cuba "Cubor."

Rory's Music Hall at Radio City uses 14 projectors. They have to throw it a long way.
FROM RADIO TO FILMS. Eleven-year-old George Breakston, NBC performer, has been signed by Columbia for the lead in "No Cannons Roar" (tentative title). Shown: Director Frank Borzage, Jo Swerling, adaptor; George, and his mother.

RECORDING EXPEDITION. The two cameramen who will bring back the story of the second Byrd expedition of Little America. They are John Herrmann and Carl Peterson, who are shown with their equipment prior to joining the expedition.

MAKES DEBUT. A new personality of whom Universal expects great things—Margaret Sullivan, in "Only Yesterday."

RETURNS. Lloyd Hamilton, Educational star of other years, who is back with that company, in the Mermaid series.

NOT A MOTION PICTURE. But the real thing—for so, we are told, Joan Blondell, Warner star, and her husband, George Barnes, surveyed havoc wrought by flames in their new home. [The still photographer must have answered the alarm!]

WHAT'S IN A NAME? If anything, this Colgate University football star will be a comedy team all by himself, his name being Woolsey Wheeler. Naturally, Robert Woolsey and Bert Wheeler, RKO Radio comedians, are cheering for Colgate.
KID TYPE. (Below.) And an appealing one, is Buster Phelps, who becomes an addition to the roster of screen youngsters in Monogram’s “Broken Dreams.”

VISITS AMSTERDAM OFFICE. Sam Morris, vice-president, at Warner headquarters in Holland the other day. Shown are Mr. Morris, Phil Kaufman, Warner general manager for Central Europe; and J. Wetsel, manager for Holland.

IN MOTHER’S FILM. Maria Dietrich, eight-year-old daughter of Marlene Dietrich, as she makes her debut in Paramount’s “Scarlet Pageant,” starring her mother.

BEGINNS CAREER. Alma Lloyd, who becomes a screen player in Fox’s “Jimmy and Sally.” Miss Lloyd is 19 and the daughter of Frank Lloyd, noted director.

THE HORSE LAUGH. Which many have given and others have taken but which few have actually seen—until now, when Heather Angel, Fox star, presents “My Girl” of the Du Brock stables in Hollywood, in an effective demonstration of the real thing.

EXHIBITORS WOULD PICK STORIES FOR NEW BRITISH 'CO-OP' COMPANY

Bryson Proposes 1,000 Independents Finance Producing Organization; Would Buy Studio for 12 Films a Year

by BERNARD CHARMAN
of London Correspondence Staff

A champion has come forward to fight for the cause of the British independent exhibitor. His name is James Van Bibber Bryson, his occupation was formerly that of managing director of the British distributing end of Universal Pictures, before which he was an executive for some years of the company in America.

His shining sword is a plan to establish a concern with the gallant title of the "Empire Co-operative Friendly Film Society," whose function will be to produce films for distribution by the independent exhibitors.

Independents To Finance

The independents will be called upon to finance the venture, and Mr. Bryson is calling for a total capital investment of £2,500 sterling (approximately $550,000). He thinks he should be able to raise it with a little more independence, so that the contribution of each will not be heavy.

And the profits! It's all down in figures, listed and documented, showing how, on a capital of £2,500, a yearly net profit of £40,000 can be realized—a dividend of nearly 27 per cent!

According to a special document, Mr. Bryson stipulates that he is not committed to go forward with the move until all the required capital has been obtained.

Would Equip Studio

But when it does materialize he will acquire and equip a studio at Elstree (presumably the old Blattner layout), so as to go into production in ninety days. He plans to make 12 pictures a year, for distribution among the exhibitors in the Society, and expects to be able to rent floor space outside producers for 22 weeks a year, at a nominal rental of £500 per.

The "Co-op" Society will be run by "territorial representatives," and the pictures to be made will be chosen from a list of subjects submitted by the exhibitors themselves through their elected representatives. Members of the Society will have first right to the pictures, but will not be bound to accept them.

To reassure the Cinematograph Renters' Society, which is opposed to cooperative booking, Mr. Bryson's document declares the concern will not distribute pictures other than those it makes itself.

There is also a hint of cooperative purchase of theatre equipment. Approval of the Cinematograph Exhibitors' Association is being sought for the project, which is compared by its sponsors with the original First National organization whose history you all know.

Following are the budget figures presented by Mr. Bryson for APPROPRIATION and APPROXIMATE COST of putting studios into operation:

APPROPRIATION and APPROXIMATE COST of Putting Studios Into Operation

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost of studios, freehold building</td>
<td>£25,000</td>
</tr>
<tr>
<td>and existing equipment</td>
<td></td>
</tr>
<tr>
<td>Fees, stamp duties, etc.</td>
<td>£1,000</td>
</tr>
<tr>
<td>Cost of complete lighting equipment</td>
<td>£4,000</td>
</tr>
<tr>
<td>Soundproof mobile unit of both studios</td>
<td>£4,000</td>
</tr>
<tr>
<td>Two, three or more of the latest cameras</td>
<td>2,500</td>
</tr>
<tr>
<td>Sound equipment and complete sound van</td>
<td>£5,000</td>
</tr>
<tr>
<td>Furniture and fixtures to equip offices, dressing rooms, etc.</td>
<td>£1,000</td>
</tr>
<tr>
<td>Stock (lumber, scenery, etc.) and cash in hand</td>
<td>£10,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>£52,500</strong></td>
</tr>
</tbody>
</table>

PROFIT on Contract for Rental of Studio for the Making of Twelve Productions Each Year—One Production Every Four Weeks

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio rental each year, based on a price of £900 a week</td>
<td>£24,000</td>
</tr>
<tr>
<td>Rental for hire of studio for 22 weeks, or other than those of the Co-op Friendly Societies</td>
<td>£20,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>£44,000</strong></td>
</tr>
</tbody>
</table>

ESTIMATED YEARLY NET PROFIT...........£40,000

British & Dominions, producing company and one of the units linked up with United Artists, has just made a very encouraging financial statement. It is an annual—yearly basis, owing to a financial adjustment.

More Than Full Year 1931

Over the last six months the company reports a profit of £19,463. In the full year of 1931 the total profit was only £17,004, while last year the company made £30,740. It is clear, therefore, that on the ratio of a full year the latest figure is a progressive sign.

Concurrent with its report, B. & D. announces a drastic cut in its running capital, which is to be written down from £291,120 to £74,780. The concern over the last three years has been pulled back from footing a position of virtual bankruptcy.

Once the situation has been cleared up, it is reported that plans are to be advanced for a further capital reconstruction by means of an issue of stock.

Hubert J. Marsh, chairman and managing director of B. & D., whose efforts the reorganization is largely due, is recuperating from a breakdown directly attributable to his unspiring efforts.

CEA Loan to Institute

A loan of £500 has been made by the CEA to the National Film Institute, which is going to pump us all full of uplift, in order to help it along until the necessary Government appropriation comes along. KRS is making a similar offer, it seems.

Some exhibitors are moaning at this idea of gratuitously backing an organization which they contend, will interfere with their own free trading. Institute, they say, already is guaranteed a share of receipts from Sunday opening, and they should not be called on to assist it further.

The situation, however, has been put succinctly by C. P. Metcalfe, prominent Leeds ex-

British & Dominions Shows Healthful Profit for Six-Months Period; Exhibitors Make Loan to Film Institute

The chairman of the exhibitors' group, Mr. Bryson, said: "You can't stop this thing going forward. It is established by Act of Parliament, and it will go on whether we want it or not. If our trade is not represented on it, then it is quite likely it will be left to what you call 'bustycodies,' if we work in with them, we can probably have some influence on what they do and how they do it.”

There is no question of the trade not being represented in the Institute, as three of its nine governors are declared associated with the industry. So it's possible for the trade to play alongside them.

Only the question is what they're going to play at?

Marie Dressler's Birthday Honored

Marie Dressler's birthday celebration Thursday is being signalized in the mailbag, on the radio and in many other forms of special "happy returns of the day." One is a scroll signed by President Roosevelt and by governors and mayors as well as many thousands of others.

Wally Caldwell, the Toledo Valentine theatre obtained permission from Postmaster General Farley to place a temporary government mailbox in the lobby. In Syracuse, Postal Telegraph messengers delivered dodgery heralds. The Nashville Banner front-page a poetry contest for an MGM prize, and in Cobourg, Canada, the mayor is heading an observance in the little framehouse where Miss Dressler was born 62 years ago.

On the radio, tributes are coming from "Uncle Don" from the Capitol theatre broadcast in New York, from Phillips Carlin, Edwin C. Hill, Perry Charles and other news commentators. A gala dinner on the Coast is being broadcast.

Elmer Pearson Joins DeVry As General Manager

Elmer Pearson, for many years vice-president and general manager of the Old Pathe company, has become general manager of the Herman A. DeVry Company, of Chicago.

At the same time it was announced that DeVry would market a new camera for double, single, as well as bi-pack recording, along with a new straight feedable.

Group Leaves Ohio MPTO

Independent Theatres at Akron, O., have left the MPTO of Ohio, and affiliated with the Cleveland Motion Picture Exhibitors' Association.

To Meet on Picture Club

Action to decide the future activity of the Motion Picture Club in New York has been deferred for two weeks. The directors are scheduled to meet again on November 10.
Love made them forget...for a few mad hours...that they were enemies!

Entrancing as an angel... dangerous as the devil!

She knew that her days were numbered... but to a spy what matters "After Tonight"?

You've never seen the Glamorous Bennett more alluring... or love scenes more tantalizing... than in this story of a love that had a day to live!

Constance Bennett in "After Tonight" with Gilbert Roland

Directed by George Archainbaud

Merian C. Cooper, Executive Prod.
H. N. Swanson, Associate Producer
Flashes from the
THE BEGINNING
APPLAUSE
BERED

Katharine
HEPBURN
in
LITTLE
WOMEN

With
JOAN BENNETT
PAUL LUKAS
FRANCES DEE
JEAN PARKER
Edna May Oliver
Douglass Montgomery
Henry Stephenson

Directed by GEORGE CUKOR, MERIAN C. COOPER, executive producer, Kenneth Macgowan, associate producer.
Hollywood Preview...

OF A NATION'S THUNDEROUS
FOR "A PICTURE THAT WILL BE REMEM-
TALKED ABOUT AND RELEASED LONG
AFTER THIS GENERATION HAS PASSED"

"Honestly, reverently and beautifully
made, with Katharine Hepburn and
her supporting players happily fitted
to the film version, "Little Women" is
superbly done and impressive."

Daily Variety — Oct. 31, 1933

HOT
From
HOLLYWOOD!

(Special to the Daily Mirror by Telegraph.)

HOLLYWOOD, Nov. 1 — The preview in Hollywood last
night of "Little Women" almost caused a minor flood around
the theatre where it was shown. As the film unwound, men,
women and children wept copiously and unashamed into the
aisles, nearly drowning a couple of ushers. But what a pic-
ture! It is an orgy of tears, but beautifully balanced with
smiles, and the simplicity and beauty of George Cukor's di-
rection put him second to none in the megaphone ranks.
Katharine Hepburn outshines even her former performances,
and Joan Bennett, Paul Lukas, Jean Parker, Frances Dee—in
fact every member of the cast is someone to rave about. You
won't be sorry that this classic of your childhood days has
been screened—and we had to give you an advance notice—
because we're that enthused about it

Hollywood Reporter, Oct. 31, 1933
WHAT'S RIGHT WITH FILM CODE


by R. H. COCHRANE
Executive Vice-President of Universal

Mr. R. H. Cochrane of Universal Pictures Corporation finds himself pleased to the point of spontaneous expression with the performance of Mr. Sol A. Rosenblatt, deputy administrator of the National Recovery Administration, and with the code for the motion picture industry which has been evolved largely under Mr. Rosenblatt's supervision.

Mr. Cochrane holds that the code is such that "... no one who is on the level can possibly be hurt by it," and that "... it is poison for the selfish operator in any branch of the business."

This is the first voluntary expression of unqualified approval of the code to come from a first rank motion picture executive, or from among those who participated importantly in the code conferences. It is fitting that Mr. Cochrane's outgiving should be presented in the columns of Motion Picture Herald, where the code making and makers have been these several weeks the subject of a vast deal of careful reporting and considerable comment.—The Editor.

R. H. COCHRANE  SOL ROSENBLATT

business, in studios, in exchanges and in theatres.

These things are but a fraction of the deep and intensive studies he made before a single public hearing was ever held.

The amazing thing to me, was that all these investigations left him with an open mind. It was open but it was aware. It knew what was what in the picture business and I must confess that although I have been in the business for more than a quarter of a century, the Rosenblatt mind, through an intensive study, had marshaled more facts about the industry than my own mind ever had.

So it was with this sort of preparation that Mr. Rosenblatt opened the public and then the private hearings in Washington. I doubt whether any code hearings, in any industry, have been so thoroughly prepared in advance as ours. Whether it was oil, steel, coal, cotton or anything else, I seriously doubt that any deputy administrator knew so many facts in advance as this Mr. Rosenblatt knew about the insides of the movie business.

I was among those who spent a solid month down in Washington trying to work out a decent code. I was among those who were somewhat stunned to discover that no matter what subject we talked upon, Mr. Rosenblatt was ready for us with an array of facts which challenged the imagination. What threatened to become a nightmare, proved to be a delight, for there is nothing more gratifying than to discover that the judge before whom you are presenting a case has a well grounded knowledge of all the salient facts.

Still an Open Mind

Picture what a joy it was to realize that the judge (in this case, Mr. Rosenblatt) knew as much as we did about the merits of every problem; he knew who the crooks were; he knew what selfish interest motivated every man who spoke on every or any subject; he had all the background and all the atmosphere of every important matter.

When Mr. Rosenblatt decided a point against my own best judgment, believe it or not, I was in a mood to believe that he was right and I was wrong. I have always thought I was rather opinionated, but I confess I yielded my judgment to his in more cases than he yielded his to mine—and he made me like it.

And what was the outcome?

Well, I think it was the safest code which could be drawn in a highly competitive and highly individualized industry. I cannot see how anyone who is on the level can possibly be hurt by any provision of it.

I think it is poison for the selfish operator in any branch of the business. I think it will raise the very devil with the snipers who have been the fringe of the business for years and have made a dishonest livelihood out of their sniping. I think it will help to convert the unethical into the ethical; the indecent into the decent.

That's a hell of a lot for any code to accomplish!

Veteran Projectionist Dead

Albert M. Irwin, 64, operator at the Rialto theatre, Hamilton, Ohio, died suddenly at his home there last week. He was the oldest projectionist in point of service in the locality, with 30 years in the business.
This department deals with new product from the point of view of the exhibitor who is purvey to it his own public

My Lips Betray

Comedy With Music

Very definitely a comedy with a touch of music, this latest starring vehicle for the attractive and completely invincible Lilian Harvey, late of Europe, can not be sold as a musical show with any real accuracy. Immediately Miss Harvey becomes the focal point of the exhibitor’s merchandising of the picture, with mention of her previous effort, “My Weakness,” The fact that the film is the adaptation of a stage play will be of no consequence to the audience, the playwright in this instance being completely unknown.

It is true that in this picture there is less marquee material ready to the exhibitor than in the previous effort. Playing opposite Miss Harvey is John Boles. Whether his name presents marquee strength is something for the individual showman to decide for himself, judging best his patronage. El Brendel can be counted upon for a considerable following. The other cast names mean very little, though Mande Foreman contributes a measure of comedy as well.

The Cinderella-like story is one of those fanciful yarns of the fanciful Kingdom of Ruthenia, situated somewhere in the one-time much-knighted Europe. Miss Harvey attempts a job as singing entertainer in a beer garden, and is a dismal failure at the moment Brendel, the king’s chauffeur, parties of beer en route with the king’s new car, a veritable hotel suite on wheels. In trying to get acquainted with Miss Harvey, Brendel drives her home in the king’s car, and immediately springs upon the widespread story that Lil is the king’s favorite. As the beer garden proprietors are anxious to see the king, El Brendel nicely brings word that the game is up, and she is summoned to the palace. Meanwhile, the hit of the beer garden, Entertaining Comedy enters, when, in the course of her conversations with her lover, she mentions the manner in which the king is so attentive to her. Brendel finally brings word that the game is up, and she is summoned to the palace. There she meets her lover, learns he is the king, but it all comes out when oil is discovered in the kingdom, which takes care of the budget-balancing problem in a fashion almost too simple to be convincing.

The show is light and entertaining, with an attractive song number or two, and an intriguing title with which the exhibitor should be able to do something. Broadcasting the song through loudspeakers in the lobby should prove effective in catching pedestrian attention, and much should be made of the new role of Miss Harvey. The comedy angles should be emphasized, while too much perhaps should not be made of the mythical kingdom idea, since that is in a measure trademark as a motion picture theme. Promise light, amusing entertainment.—AARONSON, New York.


CAST
Lili Lilian Harvey
King Rupert John Boles
Miss Harvey Miss Harvey
Queen Mother Irene Browne
Bernard Harold Elgar
De Coq Henry Stephenson
Weininger Herman Bing

Duck Soup

(Paramount)

Comedy

Here’s another truckload of hilarious nonsense from the irrepressible comedy four, the Marx Brothers. It is a case of old, many new, all of them vigorous laugh generators. Clocking the laughs is almost impossible—there are so fast, furious and foolproof. But there are enough for half a dozen regular comedy riots.

Of the course brothers, Groucho particularly, are the whole works. Louis Calhern, Margaret Dumont, Edgar Kennedy and occasionally Raquel Torres, figure importantly in the amusements creation. The rest of the cast are atmospheric stooges, the butts of all the tomfoolery. In many ways this picture departs radically from the Cocoanuts-Animal Crackers-Monkey Business-Horsefeathers type of marquee making. Harpo doesn’t drag in his harp, only once tiring on piano, and Chico stays away from the piano. Specialties eliminated, concentration is on straight fun-making, and girl glamour is absent.

Continuity means little in stories of this type. The locale is a mythical state of which Rufus in prime minister, a position he attained by whelpling enough dough out of Mrs. Teasdale to keep the country going. The plot apparently is forgotten as the gag parade begins. A peanut vendor and hat smashing-stunts are the vanguards in which Brownie, Chicolini and the Venduor participate. Plenty of related fun interfacing, all of which is noticably clean, next comes a revival of the two person mirror gag, expertly and hilariously done. Brentino’s plotting puts the gimmick on affairs of state, and Mrs. Teasdale is taken for an audience delighting spin as Brownie and Chicolini impersonate Rufus. Assuming the role of dictator, Rufus goes to war with Brentino’s country, the high spot of which is his ridiculous burlesquing of Paul Revere’s ride. Nobody knows or cares whether the whole thing is together. It’s all fun and anything resembling logical screen technique would be out of place.

You’ll probably figure that when this show comes along, it will be on the agenda to stick up a title and cast name shingle and then leave on a vacation while the dough rolls in regardless. But don’t be too quick to cash in on the final value of this show, you’ll go to work on it. There’s a world of ballyhoo and exploitation possibilities to supplement your straight advertising and publicity. The funnier and more

Little Women

(Radio)

Romance, Drama, Comedy

Replete with story and production values, “Little Women” also provides the exhibitor with a wealth of showmanship material in actors and acting, direction, photography, literary and technical treatment. The screen entertainment is in the drama, romance, comedy, character, thrill, pathos and tragedy, all emotions which instrumentally parallel radio. There are other values, too, readily evident. From an American classic, read by millions, is a radio that really is “in the-act” as well as in the-act, and to the-act, and to the-act. There is no modernism in “Little Women.” There are no motor-cycle or airplane stunts to knock the audience out of their seats. Rather there is a simple, real and powerful story of life that should be driven home strongly in the campaign.

Always in action and dialogue there is an intelligent, finely handled effort to induce the reactions of tears, smiles and an occasional belly-laugh.

Where “Little Women” is a prestige picture, it is also class and mass entertainment of the radio. A show that has the “Little Women” brothers will understand it as an epic of life as they have lived and dreamed life. At the same time, while the story has always been one that

November 11, 1933

MOTION PICTURE HERALD
A Great Star's Greatest Picture!

Another Big One from UNIVERSAL
BARRYMORE VSSELLOR AT LAW

With BEBE

DANIELS
DORIS KENYON


Elmer Rice's sensationally successful stage play pictured with all its mighty punch, plus the added power that only the screen can impart!
The Vineyard Tree

(MGM)

Comedy-Drama

Mixing high comedy with light drama, playing love interest for all it's worth, and tugging the whole strings together with excitement that explodes in almost every situation, "The Vineyard Tree" has sophistication for the intelligent, humor for the light-hearted, and seriousness in its treatment and atmosphere for both city and countryside audiences. Counterbalancing elements for the more mature and younger folk, it comes without anything that has criticism.

The showman will take advantage of many available interest-creating possibilities.

Here's the plot: Geoffrey is madly in love with Laurette, but during his absence from the world, Max, who is loved in turn and dominated by the catty Winifred. Laurette is Gus's wife, and the showman is a starved dreamer who makes Max for an old flame and thinks he wants her. Augustus is the crabbed, vitriolic father, interested only in his daughter's happiness and absolutely convinced that all the rest are idiots. The Butler is a dragon-coated mortal whose stockings continually slip, certain that the entire gang is batty. The whole melange is set down in Gus's countryside home to work out its destiny. It does, in ways that are howlingly funny, sometimes tightly pack, occasionally tinged with emotion-stirring punches.

In addition to audience interesting values, "The Vineyard Tree" suggests many ways in which the show can be interpreted. The social satire of the Mel- bombings the show idea should be the most important consideration. Many dialogue lines can be adapted readily to tricky ad copy. Quick situation descriptions, stressing the future of the show and accentuating comedy, can be easily prepared. Ballhoo and exploitation possibilities, but cas names catcher that Barronmeyer is typical. Alice Brady's comedy role is worth plenty of attention. Mary Carlisle and Janey should take care of their own. The veterans: Tearee and Hobbs, have lots of friends who like to see 'em. In Katherine Alexander you have a newcomer of whom to talk.

Unlike the stage show from which it was adapted, the picture skips the broad sexy atmosphere. While a bit intimate here and there in both action and dialogue, it is cleverly clean. Bring it to the attention of your patrons as worthwhile entertainment.—McCarthy, Hollywood.

CAST

Leila Hyams .... Jeffrey Barronmeyer
Kitty Carlisle .... Mary Carlisle
Pauline Lord .... Frances
Sybil Seely .... Max
Shelley Winters .... Emma
Mary Margaret McBride .... Mrs. Carlisle
 kitten
Edward Arnold .... Mr. Barronmeyer
Joseph Crehan .... Mr. Reck
Virginia Gilmore .... Miss Barronmeyer
Kenneth Grahame .... Young Junior
Pauline Lord .... Young Carlisle
Richard Loo .... Young Carlisle
Carlton Hanly .... Isham
Edward Arnold .... Max
Mary Carlisle .... Janey
Edward Arnold .... Mr. Barronmeyer
Shelley Winters .... Emma
Kitty Carlisle .... Mary Carlisle
Rudolph Schildkraut .... Mr. Carlisle
George Zucco .... Mr. Carlisle
Richard Loo .... Young Carlisle

Day of Reckoning

(MGM)

Drama

This weighty screen drama presents a bit of a problem to the exhibitor, for the conscientious work of the usually vigorous Richard Dix. At the same time, in the role of a housemaid, Fredric March offers such an expressive and heavily southern speech, virtually takes the picture away from those who are ostensibly its stars.

A title the "Day of Reckoning" line presents innumerable selling possibilities for the exhibitor in catch lines and advertising copy. The first line is a long one, so the "day of reckoning." That title, properly emphasized, and combined strongly with the popular box office name of DIX, should bring con-
Sisson. The color cartoon of unquestioned quality, cleverly animated in pastel tones, depicts the construction of a snowman by the animals of the forest. The wihtly figure suddenly comes to life and pursues the animals, who are only saved by the timely intervention of the Eskimo boy, who rushes to the central power house to turn on the Aurora Borealis and melt the snowman. The youngsters are certain to enjoy it.—Running time, 10 minutes.

Dell (First Division) entertaining. One of the subjects of the Port of Calle series, this number has much of travel interest in its picturing of the noted city of Delhi, in India, which is a strange combination of the ancient and the modern. Horse and ox-drawn carts share the streets with modern, double-decked trams, while the dress of the inhabitants present a like contrast. With its indication of the mode of existence in another, and far distant land, this subject has an element of interest. The accompanying monologue is intelligent, and the story is rated as a good travel number.—Running time, 10 minutes.

I Like Mountain Music (Vitaphone) entertaining. One of the Vitaphone Merry Melodies numbers, this subject has a quartet, dressed appropriately, handling the popular title song in attractive fashion. The accompanying animated cartoon is amusing in its recounting of the story of Rip Van Winkle and his dog, who, hunting, falls asleep and wakes to the hystorical rush of today, cartoon which is done amusingly. A good subject of its kind.—Running time, 7 minutes.

Three Little Swigs (Paramount) Good Comedy. By virtue of the comedic ability of Leon Erroll, famed stage and screen comedian of the undercard variety, this film emerges as a charming animated cartoon, amusing in its recounting of the story of Rip Van Winkle and his dog, who, hunting, falls asleep and wakes to the hystorical rush of today, cartoon which is done amusingly. A good subject of its kind.—Running time, 20 minutes.

Stung Again (Universal) A Few Bright Spots. Louise Fazenda’s comedy experience stands this picture in good stead; without it the word comedy would not have much justification. It’s a camping trip, and true enough there are no coarse squall the lunch and the pattern in general is different, but the fun is limpid for the most part. The picture ends on a skunk’s involvement with the girls’ sleeping test.—Running time, 18 minutes.
DOUGH • RE • ME
IN THE BOX-OFFICE

WALTER WINCHELL'S
BROADWAY THR
IN MUSICAL ENTERTAINMENT
DARRYL F. ZANUCK PRODUCTION
PRES
WITH THIS GREAT CAST

"Color, excitement — bright — racy — witty. Winchellian — grand entertainment."
— Daily Mirror

"Grand eye and ear entertainment."
— Evening Journal

Blossom SEELEY • Gregory RATOFF • Texas GUINAN
"Thrilling — Lavish — Tuneful — Exciting."
— Morning Telegraph

"Marvelously well acted — and positively electric with suspense."
— Chicago Daily Tribune

"Tremendous entertainment. Will be the forerunner of musical pictures."
— Boston Globe

A KEYHOLE STRIKES A NEW HIGH NOTE
IT'S THE SECOND BIG

TED BY JOSEPH M. SCHENCK

e CUMMINGS • Russ H.

rances WILLIAMS • ABE LYMAN AND HIS BAND

RELEASED THRU

UNITED ARTISTS

20th CENTURY PICTURES, INC.
TEN-MINUTE ALIBI

Crosby Gaige and Lee Shubert got Herman Shumlin to direct Anthony Armstrong's big London hit, "Ten-Minute Alibi." He did a masterly job in a play that drew the breaths out of the blood vessels of a house packed to the walls.

On the night I was present at this fine murder melodrama I was as entirely sur- rounded by picture execs, as an Untouch- able is with fleas.

"Ten-Minute Alibi" clicks for a picture buy like a taxi running away down the slippery slopes of Griffith Park. And I suggest that Bramwell Fletcher be shanghaied to Hollywood, for his Colin Dervent, the mur- derer, is about as fine a study in post-murder emotional stress as I have seen in many years. This fellow is an artist.

Philip Sevilla, dolester and international white-slaver, is about to skip from London to Paris with Betty Findon, a nice, believing young girl.

Colin Dervent, a young barrister, is in love with her. He knows Philip's cawly business and reputation. On a visit to threaten Philip he smokes one of the latter's doped cigarettes. During his sleep a perfect alibi murder is unfolded in his brain.

The dream is played out in the first act. In the second act, the reality begins. With slight variations on the dream, Philip is murdered by Colin. He makes it look like suicide, turns the clock back for an alibi, goes to a restaurant and then returns.

The alibi is perfect. Scotland Yard is bamboozled in a dramatic third act, and Colin is freed of suspicion. He has saved the girl and put a beast out of the way.

The clock is the big factor in this play as it will be in the picture. And every sec- ond to the play ticks with menace.

"Ten-Minute Alibi" is an air-tight, seam- less thriller.

Picture value, 100 per cent.

THE GREEN BAY TREE

"The Green Bay Tree," the big London run, by Mordaunt Shairp, is a 100 per cent adult play. No emotional monkeyshines. No claptap. No trick-stuff. No hemstitching and half-soling. Solid. The goods. In a word, a great play—a profound play—has come to New York.

It sounds like Noel Coward. It sounds like Oscar Wilde. It sounds like Bourdet of "The Captive." But it isn't any of these. It stands alone, brilliant, sophisticated, hu- man, grim, tragic. Jed Harris mediated two years ago about producing it. And he handed us a perfect job. So did the actors.

It is a ticklish picture subject. Homosexuality is implied, as it is in "The Design for Living," and as lesbianism was frankly the theme in "The Captive." But "The Green Bay Tree" can be so manipulated on the screen that the wise will guess, and what the weak and lovely of mind don't know won't harm them.

The fable, in brief, is this: Mr. Dulcimer ("Dulcy") is rich, luxurious, a collector of flowers, rare pictures and sensations. He lives alone with Trump, his butler (of the same hedonistic breed), and Julian Dulcimer, an adopted son, for whom he paid a large sum of money to a drunken father, now turned a Heaven- scouring evangelist and reformed souce. Dulcy "bought" Julian after hearing his "high-treble" voice in a choir.

Enters the girl, Leonora Yale, matter-of- fact, middle-class, studying to be a veterin- arian. Julian loves her. The play turns on the conflict between "Dulcy," Julian's real father, and the girl. The latter two are trying to rescue Julian from "Dulcy's" in- sidious "corrupting influence," for he, too, "loves" the boy.

These five characters are real. It is tin- gling drama. Hearts and motives are laid bare with a surgeon's knife in a lancing dialogue. It's a "sensation."

Picture value, 70 per cent.

THE WORLD WAITS

This play of the Antarctic, by George F. Hummel, was made to go into camera pro- duction. I think it would make rather a tremendous thriller for the he-man (and therefore True Woman) trade.

With fifteen men marooned down near the Pole for three years, their ship beyond reach, no relief boat in sight, and starvation staring them in the face—well, it fairly yelps for any old scenarist.

Mutiny, airplane disasters, suicide, the emotion of fear, the exposure to ice, ice, ice. There you are.

It's a kind of frapped "Journey's End." I could write a column about it, but it can be condensed into the phrase: a great buy.

Picture value, 100 per cent.

LET 'EM EAT CAKE

This sequel to "Of Thee I Sing," with the impregnable Caxton-Vic Moore-Lois Moran stage outfit, and Kaufman, Ryskind and the Gershwins doing the musical cook- ing and the lyrical crocketing, does not nearly size up to their first famous opus.

For picture purposes, it looks like something that the Four Marxes could jazz to a face-you-well.

Dialogue is piercing and snappy, but the tale is rather forced and tends to straight melodrama when it should be all satric farce. It can't get serious when you are spoiling!

The tale: Wintergreen and Throttlebot- tom have been licked for re-election as President and Vice-President by one Twee- de-dee.

They go into the blue-shirt business in Union Square. They concoct a revolution, with a soap-box-wet-bomb-gasbag radical, and throw Tweedle-dee out of the White House.

There is a funny guillotine scene. And they have never good screen stuff—if the pic- tures are dake monkey with the White House.

But with Groucho and Harpo—and Schnozzle!—grand stuff!

Picture value (with the Marxes) 90 per cent.

COME EASY

This is a rather bunky attempt to follow up that rip-roaring "Three-Cornered Moon." But the Ward family in this piece of tosh is like a sequel to a great play, but with a couple of tabasco, the crazy and delightful Rim- plegar family.

"Come Easy" (good picture title) is a small-town, family play. Treppe are cam- era possibilities in it for the trade that is riding under the rumble-seat of the NRA upturn and for those curious persons who like to see their own domestic troubles on the screen.

We have the Ward family—Uncle Bill, who has lost his shoes in stocks; Mrs. Ward and her three bum-around children, two girls and a boy.

At a critical moment Marcia Ward returns from a Philadelphia party with a Count Ricardo di Luca, one of those Strictly Dishonorable looking furriners. He is putting up at the Ward house—no less.

This fires up the scrofulous blood of the main town-pump spitter who is in love with Marcia. He believes, naturally that the furriner is an Eyetalian imposter and that a check he has passed is rubber. And Uncle Bill returns to tell them that this time he has lost even his pants buttons in another market pool.

As it turns out, the Count is OK. Money comes in through the pipe (this isn't very clear, but Aw, whatthehell!), and all ends hankily-dory in a fairly pedesious show that would take a lot of intellectual marrowfat to hammer into a picture.

Picture value, 20 per cent.

SHAN-KAR

Maybe yes and maybe no. The great Hindu dancer, with his company, is about to invade Hollywood and all points around. If he isn't the greatest sensation that ever hit Southern Cal., I'll swap my new camel's- hair coat for Bill Powell's mustache.

The "maybe yes and maybe no" was in regard to pictures. Whether this consum- mate clown and great interpreter of the soul of India in music and dance, has any intention of going into pictures, I do not know. But I would like to see him and his companymen bubble over with some kind of Anglo-Indian "Cavalcade."

Shan-Kar himself is youthful and has the beauty of an amorous god.

If sex-appeal, beauty, grace and erotic charm are picture assets, Shan-Kar is a Find with a capital F.
THE SWING TO FOX is based on Dependability.

Box-office pictures... delivered on time... the secret of the exhibitors' swing toward FOX. Now... when you want big pictures to cash in on the rising attendance tide...FOX manpower delivers these great releases:

THE MAD GAME with Spencer Tracy, Claire Trevor, Ralph Morgan. Directed by Irving Cummings. Smash drama of the kidnapping racket. Released October 27th.


LILIAN HARVEY in MY LIPS BETRAY with John Boles, El Brendel. Directed by John Blystone. Lilian Harvey... singing, dancing... at her captivating best. Released November 10th.


CLARA BOW in HOOPLA with Preston Foster, Richard Cromwell, Herbert Mundin, James Gleason, Minna Gombell. Al Rockett production, directed by Frank Lloyd. Hot stuff! Released November 30th.

JOIN THE UPSWING WITH FOX
### Theatre Receipts

The total of theatre receipts for the calendar week ended November 4, 1933, from 114 houses in 18 major cities of the country reached $1,359,534, an increase of $124,512 over the previous calendar week, ended October 28, when 111 theatres in 18 cities reported an aggregate gross of $1,235,022.

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Names Are Box-office Keynote of Showmen's Recovery Program of Short Features; Lillian Roth and Ernest Truex Score with "Million Dollar Melody" and "Mr. Adam."

Educational Pictures have taken another giant stride ahead of the field. The big name stars of radio, stage and screen signed up to reinforce Educational's established favorites, have begun to deliver... with a k. o. wallop in every reel. Their comedy hits are scaling new peaks of short subject box-office valuation.

East and West... Educational's production units are giving 'er the gun in an unprecedented flight of short subject showmanship... stepping up on a program of entertainment that runs the gamut of public taste, and gives the showman bigger opportunities for profit.

First of New Stars in Parade of Hits

Lillian ROTH
in
"MILLION DOLLAR MELODY"

Ernest TRUEX
in
"MR. ADAM"

The parade of hits from the eastern forces is under way, with Lillian Roth and Ernest Truex leading the procession. Miss Roth, with Eddie Craven, gives Educational's Musical Comedies a great send-off in "Million Dollar Melody." This Jack White production, with original songs by James Hanley and Benny Davis, is a picture of big feature calibre in story, music, dialogue and action. And Mr. Truex, with all his big feature successes, has never done a funnier role than that of the nudist colony recruit in the Al Christie production "Mr. Adam."

DISTRIBUTED IN U.S.A. BY
FOX FILM CORPORATION
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**November 11, 1933**

**T Tabulation covers period from January, 1933.**
LAUGH-A-SECOND COMEDY... SHOULD HIT BOTH ADULTS AND YOUNGSTERS RIGHT ON THE FUNNYBONE!''

—Motion Picture Herald

Millions are laughing at MICKEY McGUIRE COMEDIES, one of the funniest, liveliest and most popular short subjects now being produced. A real money-maker. Date them right away!

Mickey McGuire
Comedies

From Fontaine Fox's Famous Cartoon with MICKEY ROONEY and his gang

A LARRY DARMOUR Production
Released by
COLUMBIA PICTURES CORP.
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blue Mouse</td>
<td>95c-25c</td>
<td>&quot;The Bowery&quot; (U. A.)</td>
<td>3,500</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Fifth Avenue</td>
<td>25c-50c</td>
<td>&quot;I'm No Angel&quot; (Para.)</td>
<td>15,000</td>
<td></td>
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<tr>
<td>Liberty</td>
<td>20c-45c</td>
<td>&quot;Terror Trail&quot; (U.)</td>
<td>3,750</td>
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<tr>
<td>Metropolitan</td>
<td>180c-20c</td>
<td>&quot;Reform Girl&quot; (Tower)</td>
<td>2,000</td>
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<td></td>
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<tr>
<td>Music Box</td>
<td>95c-255c</td>
<td>&quot;I'm No Angel&quot; (Para.)</td>
<td>15,000</td>
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</tr>
<tr>
<td>Orpheum</td>
<td>250c-350c</td>
<td>&quot;Golden Harvest&quot; (Para.)</td>
<td>6,000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roxy</td>
<td>305c-550c</td>
<td>&quot;Pilgrimage&quot; (Fox)</td>
<td>4,000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roxie</td>
<td>250c-500c</td>
<td>&quot;Ladies Must Love&quot; (U.)</td>
<td>14,000</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
400 CLAIMS AGAINST PARAMOUNT TOTALING $66,000,000 ARE LISTED

Total amount of claims filed by creditors of the bankrupt Paramount Publix Corporation is about $319,000,000. The time for filing claims expired on September 14, 1933, six months after the voluntary adjudication in bankruptcy. On September 15, 1933, counsel for trustees Charles D. Hilles, Eugene W. Leake and Charles E. Richardson, obtained court orders barring the filing of claims for taxes subsequent to November 15, 1933.

Of the total claims filed, the trustees pointed out in their latest report that about $36,000,000 of duplicates have thus far been discovered, and that "a large part of the balance of the claims appear to be excessive in amount and to be of doubtful provability." In this connection, it was learned unofficially that about $35,000,000 of the claims will be contested by the trustees. Meanwhile, in the fourth, and all subsequent reports of the trustees to the court, statements will be given as to the results of further examination of the remaining claims by counsel for the trustees.

With approximately $36,000,000 in duplicated claims deducted from the total of $319,000,000 which had been filed originally, and a reputed total of some $213,000,000 which are said to be the claims of the various Paramount corporations, and for property leases, etc., it would appear that the list will be reduced from the general claims which is recorded below, representing some $66,000,000, would constitute the remainder.

In this compilation of 400 claims—which was not a part of the trustees' official third report to the court, are the claims of several thousand bondholders, all listed as two general claims, and filed on their behalf by the Chase National Bank, as trustee, for amounts totaling approximately $26,000,000. Also listed are the so-called "bank claims," totaling some $13,675,000, and approximately $559,000 in 225 minor claims, which have been liquidated. The principal claims in this group were:

- American Bank Note, $12,000; Richard E. Byrd, $2,100; John D. Clark, $16,000; Consolidated Film Industries, $705; Eastman Kodak, $4,740; Employers' Liability Assurance, $13,000; First National Bank of Dallas, $22,000; George Benz, $6,000; Heywood-Wakefield, $35,000; Jules Brulatour, $81,700; Sidney R. Kent, $58,000; Morgan Lithograph, $16,000; New York Telephone, $8,000; John G. Paine, as agent and trustee for music publishers, $30,000; RCA Victor, $24,000; Smith and Aller, $1,100; Sam Spira, $56,000; Samuel Steiner, $55,000.

The most important under the classification of "miscellaneous past rent due" claims was that of the Prudence Company, for about $200,000. There are claims of $130,000 for legal services, of which Nutter, McClennen and Fish, of Boston, seek $53,000 and Cravath de Gersdorff Swaine and Wood, of New York, filed a claim for $25,000.

Over $570,000 are listed in tax claims, principal claim being that of the United States Collector of Internal Revenue, for $471,000.

Twenty-seven claims of Electrical Research Products are for $1,184,411.

Unliquidated contract claims total about $2,500,000. Outstanding in this group were claims filed by Joseph Cooper, $80,000; Cecil B. De Mille and Educations, Inc., $79,000; another De Mille claim, for $125,000; Indemnity Insurance Co., $306,000; Sam Katz, $265,000; Jessie L. Lasky, $282,000; Louis Marcus, $89,000; Price, Waterhouse, $12,000; E. V. Richards, $20,000; Herbert L. Rothschild, $321,000; Technicolor, $10,000; RCA Victor, $23,000; Warners, $75,000.

De Forest Phonofilm and its parent company, General Talking Pictures, each filed a claim for $2,000,000; while some $6,130,000 is listed as possible claims under anti-trust actions.

The 400 claims which follow represent a total of about $66,000,000, and it is ascertained, in the process of continuous liquidation, or invalidation by counsel for the trustees:

<table>
<thead>
<tr>
<th>Claimant and Claim Number</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>MANUFACTURERS TRUST CO. (Bond)</td>
<td>$1,495,000</td>
</tr>
<tr>
<td>New York City</td>
<td></td>
</tr>
<tr>
<td>NATIONAL CITY BANK</td>
<td>$1,495,000</td>
</tr>
<tr>
<td>New York City</td>
<td></td>
</tr>
<tr>
<td>TRADESMEN'S NAT. BANK (290)</td>
<td>$506,160.57</td>
</tr>
<tr>
<td>Philadelphia</td>
<td></td>
</tr>
<tr>
<td>CONTINENTAL ILL. NAT. BANK (201)</td>
<td>$1,056,813.55</td>
</tr>
<tr>
<td>Chicago</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>$13,675,589.00</td>
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<table>
<thead>
<tr>
<th>CONTRACTS LIQUIDATED</th>
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</thead>
<tbody>
<tr>
<td>A. B. DICK CO. (111)</td>
</tr>
<tr>
<td>729 West Jackson Blvd., Chicago</td>
</tr>
<tr>
<td>AONE PAPER TUBE &amp; REEL CO (24)</td>
</tr>
<tr>
<td>468,486.71</td>
</tr>
<tr>
<td>Los Angeles</td>
</tr>
<tr>
<td>BANKERS TRUST CO. (329)</td>
</tr>
<tr>
<td>New York City</td>
</tr>
<tr>
<td>CENTRAL HANOVER BANK &amp; TRUST CO. (359)</td>
</tr>
<tr>
<td>New York City</td>
</tr>
<tr>
<td>CHASE NATIONAL BANK &amp; TRUST CO. (291)</td>
</tr>
<tr>
<td>New York City</td>
</tr>
<tr>
<td>COMMERCIAL NAT. BANK &amp; TRUST</td>
</tr>
<tr>
<td>New York City</td>
</tr>
<tr>
<td>EASTERN TRUST CO. (334)</td>
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<tr>
<td>New York City</td>
</tr>
<tr>
<td>FIRST NAT. BANK OF CHICAGO (291)</td>
</tr>
<tr>
<td>Chicago</td>
</tr>
<tr>
<td>LAWYERS COUNTY TRUST CO. (330)</td>
</tr>
<tr>
<td>New York City</td>
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<tr>
<td>AMERICAN BANK NOTE CO. (193)</td>
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</table>

<table>
<thead>
<tr>
<th>Claimant and Claim Number</th>
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<tbody>
<tr>
<td>AMERICAN EMPLOYERS' INSURANCE CO. (220)</td>
</tr>
<tr>
<td>Boston</td>
</tr>
<tr>
<td>AMERICAN LOOSE LEAF CORP. (120)</td>
</tr>
<tr>
<td>41 Varick St., New York City</td>
</tr>
<tr>
<td>AMERICAN NEWS CORP. (240)</td>
</tr>
<tr>
<td>121 Varick Street, New York City</td>
</tr>
<tr>
<td>ARCHER BLOW PIPE &amp; ENGINER-</td>
</tr>
<tr>
<td>TOE CO. (39)</td>
</tr>
<tr>
<td>740 Compton Ave., Los Angeles</td>
</tr>
<tr>
<td>ATLANTIC &amp; SOUTHWESTERN</td>
</tr>
<tr>
<td>BROOM CO. (52)</td>
</tr>
<tr>
<td>Baylis &amp; Toomey Sts., Baltimore</td>
</tr>
<tr>
<td>ATLAX WAX ENGRAVING CO., INC (35)</td>
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<tr>
<td>229 W. 38th St., New York City</td>
</tr>
<tr>
<td>AULT &amp; WHIBOY CO. (149)</td>
</tr>
<tr>
<td>73 Varick St., New York City</td>
</tr>
<tr>
<td>BALDWIN PAPER CO., INC (221)</td>
</tr>
<tr>
<td>Rochester, N. Y.</td>
</tr>
<tr>
<td>BEL &amp; BLACK (146)</td>
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<tr>
<td>198 E. 26th St., New York City</td>
</tr>
<tr>
<td>BAUSCH &amp; LOMB OPTICAL CO. (70)</td>
</tr>
<tr>
<td>Baltimore, Md.</td>
</tr>
<tr>
<td>BELL &amp; HOWELL CO. (206)</td>
</tr>
<tr>
<td>160 W. 44th St., New York City</td>
</tr>
<tr>
<td>MRS. MINERVIA BENCE (361)</td>
</tr>
<tr>
<td>653 Chestnut St., Indiana, Pa.</td>
</tr>
<tr>
<td>BONFIELD GREEN (396)</td>
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<tr>
<td>45 John St., New York City</td>
</tr>
<tr>
<td>BRUNO NEW YORK, INC (65)</td>
</tr>
<tr>
<td>400 W. 34th St., New York City</td>
</tr>
<tr>
<td>BRYANT PARK ELECTRIC CO., INC (73)</td>
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<tr>
<td>200 W. 44th St., New York City</td>
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### Claimant and Claim Number

<table>
<thead>
<tr>
<th>Claimant and Claim Number</th>
<th>Amount</th>
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<tbody>
<tr>
<td>R. E. BYRD (273)</td>
<td>2,130.34</td>
</tr>
<tr>
<td>C. J. HOLT &amp; CO., INC. (197)</td>
<td>749.78</td>
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<tr>
<td>CARBONA PRODUCTS CO. (111)</td>
<td>15.00</td>
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<tr>
<td>CARRIER ENGINEERING CORP. (105)</td>
<td>643.65</td>
</tr>
<tr>
<td>CARRIERS INC. (134)</td>
<td>6.07</td>
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<tr>
<td>CENTRAL PAINT &amp; VARNISH WORKS (269)</td>
<td>26.60</td>
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<tr>
<td>D. W. CHAMBERLAIN (365)</td>
<td>.35</td>
</tr>
<tr>
<td>DITTO (43)</td>
<td>73.01</td>
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<tr>
<td>DRAPER &amp; REYNOLDS (29)</td>
<td>46.69</td>
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<tr>
<td>EASTERN ENGINEERING CORPORATION (263)</td>
<td>325.00</td>
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<tr>
<td>EDELMAN &amp; CO., INC. (89)</td>
<td>4.01</td>
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<tr>
<td>ELKAY PRODUCTS CORP. (34)</td>
<td>2.64</td>
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<tr>
<td>ELLIOTT ADDRESSING MACHINE CO. (115)</td>
<td>26.65</td>
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<tr>
<td>EMPLOYERS LIABILITY ASSURANCE CORP. LTD. (160)</td>
<td>12,991.65</td>
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<tr>
<td>EMPIRE TRUST CO. (156)</td>
<td>1,616.64</td>
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<tr>
<td>F. W. ANDERSON &amp; CO., INC. (89)</td>
<td>46.42</td>
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### Claimant and Claim Number

<table>
<thead>
<tr>
<th>Claimant and Claim Number</th>
<th>Amount</th>
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<tbody>
<tr>
<td>F. WEIDNER PRINTING &amp; PUB. CO., INC. (213)</td>
<td>159,750.01</td>
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<tr>
<td>FALLAW BOOK CO. (32)</td>
<td>1,181.75</td>
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<tr>
<td>FELLEPFELL-GENERAL FLOWER &amp; DECO. CO. (178)</td>
<td>181.76</td>
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<tr>
<td>FELT &amp; TARRANT MFG. CO. (144)</td>
<td>.25</td>
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<tr>
<td>FIRST NATIONAL BANK IN DALLAS (139)</td>
<td>22,500.00</td>
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<tr>
<td>FOSTER &amp; KLEISER (100)</td>
<td>12.41</td>
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<tr>
<td>FOX FILM CORP. (228)</td>
<td>195.75</td>
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<tr>
<td>FRENCH TELEGRAPH CABLE CO. (45)</td>
<td>2.00</td>
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<tr>
<td>G. &amp; H. HARDWARE CO. (16)</td>
<td>222.17</td>
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<tr>
<td>G. W. GIANNIS, INC. (60)</td>
<td>3.75</td>
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<tr>
<td>G. W. MILLAR, INC. (30)</td>
<td>1,246.66</td>
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<tr>
<td>GENERAL CARRIERS SUPPLY CORP.</td>
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<tr>
<td>GENERAL EXPLORING &amp; MANUFACTURING CO. (60)</td>
<td>22.82</td>
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<tr>
<td>GEORGIA STEAMING CO. (56)</td>
<td>382.30</td>
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<tr>
<td>GEO, BENZ &amp; SONS (165)</td>
<td>6,308.32</td>
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<tr>
<td>GEOMETRICAL STAMPING CO. (56)</td>
<td>24.38</td>
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<tr>
<td>GEO. P. IDE &amp; CO. (11)</td>
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<td>GEO, W. MILLAR, INC. (30)</td>
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<tr>
<td>GEORGE G. SCOTT &amp; CO. (199)</td>
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<tr>
<td>GRAMERCY PICTURES, INC. (86)</td>
<td>1.21</td>
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### 400 PARAMOUNT CLAIMS DIVIDED INTO 19 GROUPS

Some $66,000,000 are listed in 400 claims against the bankrupt Paramount Pictures Corporation. These claims have been divided by attorneys for the trustees into 19 groups, as follows:

#### AUMENT OF CLAIM

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<thead>
<tr>
<th>Division of Claim</th>
<th>Amount</th>
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<tr>
<td>Debenture Bonds</td>
<td>$25,851,716.76</td>
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<tr>
<td>Banks</td>
<td>$13,675,589.00</td>
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<tr>
<td>Contracts Liquidated</td>
<td>$558,875.50</td>
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<tr>
<td>Misc. Past Due</td>
<td>$426,071.14</td>
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<tr>
<td>Legal Service</td>
<td>$130,083.15</td>
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<tr>
<td>Wage Claims</td>
<td>$909.20</td>
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<tr>
<td>Tax Claims</td>
<td>$573,735.00</td>
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<tr>
<td>Electrical Research Products</td>
<td>$1,884,411.18</td>
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<tr>
<td>Guaranty of Mortgage Bonds</td>
<td>$152,417.01</td>
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<tr>
<td>Unliquidated Contract Claims</td>
<td>$2,467,841.10</td>
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<tr>
<td>Bonds on Leases</td>
<td>$225,000.00</td>
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<tr>
<td>Guaranty of Leases</td>
<td>$3,544,581.49</td>
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<tr>
<td>Other Future Rent</td>
<td>$4,727,503.94</td>
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<tr>
<td>Mixed--Future Rent</td>
<td>$155,413.99</td>
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<tr>
<td>Patents</td>
<td>$2,000.00</td>
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<tr>
<td>Copyright</td>
<td>$152,000.00</td>
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<tr>
<td>Tort Claim</td>
<td>$4,650.00</td>
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<tr>
<td>Anti-Trust</td>
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**Grand Total:** $665,914,249.99
### Claimant and Claim Number

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<tbody>
<tr>
<td>SPRINGFIELD THEATRE INVESTMENT CO. (L R 36)</td>
<td>5,400.00</td>
</tr>
<tr>
<td>D, E. WAGNER &amp; GEO. A. WAGNER, Surviving Trustees (L R 15)</td>
<td>709.94</td>
</tr>
<tr>
<td>GEORGE F. WILSON, JR. ( L R 17)</td>
<td>1,125.66</td>
</tr>
<tr>
<td>Total</td>
<td><strong>$436,077.14</strong></td>
</tr>
</tbody>
</table>

### LEGAL SERVICES

| JAMES T. BARKELEY (230) | $1,948.00 |
| CRAYTH DE GEERSDORF SWAIN & WOOD (309) | New York City |
| FRIEDMAN ATHERTON KING & TURNER (275) | Boston |
| JOSEPH HABER JR. (280) | 2,300.00 |
| KIRKIDE MARSDEN & HORNDIGE (157) | New York City |
| HERMAN A. MINTZ (289) | 15,400.00 |
| NUTTER MCLENNEN & FISHER (135) | Boston |
| SOHN RICHEIN, BERKSON, LAITMAN & LEVINSON & MORSE (260) | Chicago |
| Total | **$130,535.15** |

### WAGE CLAIMS

| GEORGE DARANSOLO (Manager of Fleece Theatre) (W 2) | $77.20 |
| MOTION PICTURE RELIEF FUND OF S. A. INC. (Subscription to Actors Fund) (W 4) | Hollywood |
| HARRISON R. STEVES (Services as Literary Expert) (W 1) | 500.00 |
| Total | **$999.20** |

### TAX CLAIMS

| CITY OF NORTH ADAMS (Tax 1) | $207.60 |
| CITY OF PLATTSBURG, N. Y. (Tax 9) | 154.63 |
| LAKE COUNTY INDIANA (Tax 16) | 399.41 |
| NEW YORK STATE (Tax 6) No. ant. given | 11,004.40 |
| OREGON STATE TAX COMMISSION (Tax 25) | 26.40 |
| STATE OF CONNECTICUT-AMUSEMENT TAX (Tax 14) | 1,468.00 |
| STATE OF NEW YORK (Tax 8) | Unstated |
| STATE OF NEW YORK (Dept. of Tax & Finance) (Tax 9) | 12,772.00 |
| STATE OF NEW YORK (Dept. of Tax & Finance, Bureau) (Tax 5) | 18,815.53 |
| STATE OF NEW YORK (Finance Bureau) (Tax 5) | 45,565.07 |
| STATE OF N. Y. (Income Tax Bureau) (Tax 7) | 5,976.60 |
| STATE TAX COLLECTOR—Parish of Onondaga (represented by a judgment for tax and interest) (Tax 13) | 5,407.84 |
| UNITED STATES (Collector of Int.) (Tax 1) | 471,452.85 |
| U. S. GOVERNMENT, William Duggan (Tax 2) | 2.48 |
| VERMILION COUNTY—(Tax 15) | 296.09 |
| Total | **$573,915.00** |

### ELECTRICAL RESEARCH PRODUCTS, INC. (ERPI)

| ELECTRICAL RESEARCH PRODUCTS | $1,894,411.18 |
| New York City |

### UNLIMITED CONTRACT CLAIMS

| PHILLIP BAIONA (Breach of Contract) (L R 40) | $23,000.00 |
| PHILLIP BATONA, Salary Contract | 10/27/31 to 2/7/32 (Wage 4) | 750.00 |
| BANK OF AMERICA NATIONAL TRUST & SAVINGS ASSOC. IL. of purchase price of 6% bonds | Contract 2/8/31 (250) | 429.15 |
| STATE OF NEW YORK (Balance of "Out of the Inkwells" profits) | Assignment of Wells Films, Inc. (211) | 3,000.00 |
| JOSEPH P. BICKERTON & Arbler, et al. K.K. | 1957 (Balance of Undetermined) | 1,775.50 |
| HELEN BROWN, Ticket of admission to theatre (350) | 24.50 |
| ROPT P. BURKALERT, Royalties, contract of 12/25/30 (same picture as Claim 317) | 314.25 |
| CLARENCE H. CALHOUN, HAROLD E. DILLON, & W. F. Dickson, services securing leases | 26 Park Lane, N. E., Atlanta |
| BARRON G. COLLIER, INC. (Balance due under September R. R. street contract) | 26/11/30 (Adv. contract 9/25/30 (233) | 28,000.00 |
| JOSEPH H. COOPER, Balance selling price of 1/2 interest in theatres in St. Li, Mo. & Ga. | 79,899.95 |
| MERIAN C. COOPER, Balance 10/18/30 for production "Chang" under contract 5/25/30 (267) | 195.95 |
| JOHN COLTON, Writer's Contract (Wage 8) | 5,000.00 |
| CECIL B. DE MILE MUGLIO, INC. (Distribution Contracts, etc.) | 58,635.25 |
| CECIL B. DE MILE MUGLIO, INC. (Distribution Contracts, etc.) | 250.00 |
| BURNS ELLISON & CREME, E. A. ELLISON (Balance of purchase price of $500 sh. Mt. State Theatre Corp. Common) | 5,000.00 |
| FIRST NATIONAL BANK OF BOSTON, David H. Brand—attachment of money (225) | 58,749.97 |
| FRONTIER THEATRES, Payment under agreement 12/31/25 (L R 20) | 65,579.49 |
| GUARANTY TRUST CO., as executor of the Estate of Weinhedr, Trustee of purchase of 129 sh. of stock (295) | 72,187.77 |
| INTERNATIONAL 16 THEATERS OF NORTH AMERICA, Liability under certain surety contracts, premiums | 306,542.70 |
| IRVING TRUST CO., as Trustee in Bankruptcy of McCory Storrs Corp. Balance purchase price of lease of 12/16—Excelsior Bldg, Co. & Federal Holding Co. (245) | 65,500.00 |
| IRVING TRUST CO., as Trustees in Bankruptcy Pictures Realization Corp. | 233 Broadway, New York Co. |
| IRVING TRUST CO., as Trustees in Bankruptcy Pictures Realization Corp. | 17,635.00 |
| JESSE L. LASKY, Salary and stock under personal service contract of 12/15/32 (566) | 282,000.00 |
| VINCENT LAWRENCE, c/o. Harold Lloyd Corp. Salary of $1,250 per week (381) | 113,750.00 |
| LIBERTY PRODUCTS CO. LTD, Balance due under distribution contract 
"Mad Parade" (294) | 50,000.00 |
| CHAS. E. MACK, Services & Royalties, Contract 12/31/35 (Involves same picture as Claim 418) (L R 14) | 8,238.31 |
| MADAN THEATRE (609) | 32,760.68 |
| LOUIS MARCUS (Balance of purchase price of claim), interest in Publicity Marcus, Inc. contract (229) | 88,750.00 |
| A. JOHN MICHEL, Services, property value (Wage 7) | 6,755.00 |
| New York City |
### Claimant and Claim Number

<table>
<thead>
<tr>
<th>Claimant</th>
<th>Claim Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOYETONE NEWS, INC.</td>
<td>Damage to Horizontal Film projector</td>
</tr>
<tr>
<td>PALLARDO-WATSON/ORG. INC.</td>
<td>Damages for breach of insurance contract—Tampa Theatre (266)</td>
</tr>
<tr>
<td>JAMES C. PARKER</td>
<td>(Securing options bonds)</td>
</tr>
<tr>
<td>PRICE WATERHOUSE &amp; CO.</td>
<td>Services as accountants, survey of Bankrupt &amp; Affiliates (230)</td>
</tr>
<tr>
<td>C. W. &amp; GEO. L. RAPP</td>
<td>Prof. serv. as architects in designing theatres (270)</td>
</tr>
<tr>
<td>E. V. RICHARDS</td>
<td>Salary and damages under contract (71/29 and 71/30) (68) New Orleans, La.</td>
</tr>
<tr>
<td>HERBERT L. ROTHSCHILD</td>
<td>Contract for stock purchase (368)</td>
</tr>
<tr>
<td>JANE McMAHON ROTHSCHILD</td>
<td>Contract for stock purchase (368)</td>
</tr>
<tr>
<td>HENRY RUFF &amp; T. R. WEAVER</td>
<td>Contract to pay post of Birming-</td>
</tr>
</tbody>
</table>
lhain Theatre (L R 30) |
| ERNEST B. SCHOEDRICK | Royalties, etc. | Amount $1,260.24 |
| HARRY K. STONE | 3/5 commission on $150,000, purchase price of City Theatre, | Amount $16,231.25 |
| ROBERT M. STONE | New York, N. B. (288) | |
| SYNDICATE EXCHANGE, Inc. | 7 un- | Amount $45,892.75 |
| -played shares | |
| SYNDICATE EXCHANGE, Inc. | 1 un- | Amount $15.00 |
| -played picture at $31 (241) | |
| SYNDICATE EXCHANGE, Inc. | 5 un- | Amount $20.00 |
| -played New York City | |
| A. B. SULLIVAN, INC. | Royalties | Amount $1,231,416.04 |
| TOHS /TOKYO/SYDRAK, ATR | Royalties (as calculated) | Amount $115,339.47 |
| T & D PRODUCTIONS | Royalties of $227,525.57 | Amount $114,755.00 |
| R. C. A. | Royalties of “Hollywood Land” profits (280) | Amount $1,444.78 |
| R. C. A. VICTOR INC. | Part equalized goods sold 7 del. & claim for re- | Amount $1,775,654.45 |
| dated goods sold 14 del. & claim for re- | Amount $22,886.52 |
| dated goods sold 6 del. & claim for re- | Amount $32,769.40 |
| dated goods sold 6 del. & claim for re- | Amount $52,467,841.10 |

### B. THEATER BONDS

<table>
<thead>
<tr>
<th>Claimant</th>
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<tbody>
<tr>
<td>G. B. THEATRES CORP.</td>
<td>Duplication Gen. 253 (GEN 264)</td>
</tr>
<tr>
<td>G. B. THEATRES CORP.</td>
<td>&quot;GEN 262...&quot;</td>
</tr>
<tr>
<td>G. B. THEATRES CORP.</td>
<td>Duplication Gen. 263 (GEN 264)</td>
</tr>
<tr>
<td>NATHAN GOLDSTEIN</td>
<td>As lessee of National Theater (180)</td>
</tr>
<tr>
<td>SAMUEL GOLDSTEIN</td>
<td>As lessee of National Theater (180)</td>
</tr>
<tr>
<td>MEERON E. GRIBSH, as Trustee, Duplication</td>
<td>Amount $125,500.00</td>
</tr>
<tr>
<td>Gen. 263 (&quot;SG 7&quot;)</td>
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<td>Winchester, Mass.</td>
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### OTHER FUTURE RENT

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<th>Claim Number</th>
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<tbody>
<tr>
<td>A. E. REUBEN &amp; V. J. KOUNTZ, (receivers of Toledo-Paramount Corp.) (GEN 366)</td>
<td>Amount $4,907,956.00</td>
</tr>
<tr>
<td>Toledo</td>
<td></td>
</tr>
<tr>
<td>NATIONAL BANK OF TOLEDO</td>
<td>(as Trustee of Toledo-Paramount Corp. bonds, Duplicate of Gen. 366, Appar-</td>
</tr>
</tbody>
</table>
lently includes past rent due) |
| 142 BROADWAY CORPORATION | (L R 43) | Amount $321,927.14 |
| CITIZENS NATIONAL TRUST & SAVINGS BANK OF LOS ANGELES | Amount $321,927.14 |
| Spring & Fifth Sts., Los Angeles | |
| BROADWAY & TWENTIETH PROPERTIES, INC. ("L R 21") | Amount $2,151,142.12 |
| Oakland, Cal. | |
| SPRINGFIELD THEATRE & INVEST - | Amount $54,432.00 |
| MENT CO. ("**L R 36") | |
| Springfield, Mo. | |
| ELECTRIC REALTY INVESTMENT CO. | Amount $136,790.00 |
| ("**L R 38") Joplin, Mo. | |
| ELECTRIC THEATRE CO. | Amount $67,220.00 |
| ("**L R 38") Kansas City, Kansas | |
| AMERICAN NATIONAL BANK, (as Trustee of Bonds of Tennessee Enterprises, Inc.) | Amount $435,000.00 |
| Nashville | |
| Total | Amount $4,727,310.94 |

### PATENTS

<table>
<thead>
<tr>
<th>Claimant</th>
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<tbody>
<tr>
<td>DEFOREST Phonofilm Co. (363)</td>
<td>Amount $1,000,000.00</td>
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<tr>
<td>GENERAL TALKING PICTURES CORP. (364)</td>
<td>Amount $1,000,000.00</td>
</tr>
<tr>
<td>AMERICAN TRI BEGON CORP. (364)</td>
<td>Amount $1,000,000.00</td>
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<tr>
<td>New York City</td>
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<td>Total</td>
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### COPYRIGHT

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<th>Claim Number</th>
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<tbody>
<tr>
<td>ESTATE OF JEAN A. LEROY, by Sbe LeRoy, Admin. (78a)</td>
<td>Amount $2,500.00</td>
</tr>
<tr>
<td>ISADORE A. SIMON &amp; JENNIE M. MacMAHON as Exec., of Estate of Will MacMahon (321)</td>
<td>Amount $150,000.00</td>
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<tr>
<td>UNDETERMINED</td>
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<tr>
<td>HARRY CORT &amp; MARGARETA CORT</td>
<td>Amount $150,000.00</td>
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<tr>
<td>(334)</td>
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<td>Total</td>
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### TORT CLAIMS

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<tr>
<td>CAROLINA CASIO (250)</td>
<td>Amount $10,000.00</td>
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<tr>
<td>497 West Ave., Buffalo, N. Y.</td>
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<tr>
<td>SAM CAMPO (256)</td>
<td>Amount $5,000.00</td>
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<tr>
<td>258 West 42nd St., New York City</td>
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<tr>
<td>LILLIAN &amp; MURRAY STAMPER (343)</td>
<td>Amount $1,000.00</td>
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<tr>
<td>1501 Elder Ave., Bronx, N. Y.</td>
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<tr>
<td>MARY QUINN (244)</td>
<td>Amount $5,000.00</td>
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<td>Bayonne, N. J.</td>
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<td>AGNES SWODZYMOWSKI (350)</td>
<td>Amount $25,000.00</td>
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<tr>
<td>LAWSIMON (256)</td>
<td>Amount $150.00</td>
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<tr>
<td>ANNASIMON (227)</td>
<td>Amount $50.00</td>
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<tr>
<td></td>
<td></td>
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<tr>
<td>Total</td>
<td>Amount $46,650.00</td>
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### ANTI TRUST

<table>
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<tr>
<th>Claimant</th>
<th>Claim Number</th>
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<tr>
<td>EDWARD GUPTON (256)</td>
<td>Amount $2,680,000.00</td>
</tr>
<tr>
<td>MIDDLETOWN COMBINED BUILD. &amp; LUMBER CORP.</td>
<td>Amount $2,250,000.00</td>
</tr>
<tr>
<td>STRAND AMUSEMENT CO. (393)</td>
<td>Amount $1,000,000.00</td>
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<tr>
<td>Portland, Me.</td>
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<tr>
<td>Total</td>
<td>Amount $5,930,000.00</td>
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<tr>
<td>GRAND TOTAL</td>
<td>Amount $6,054,249.99</td>
</tr>
</tbody>
</table>
MOTION PICTURE HERALD
November 11, 1933

NEWS PICTURES

HEARST METROTONE NEWS—No. 213—China flood—take grins toll. Governors ask President to fix farm prices. Oil fire threatens town at Oklahoma City—Booms arrive in Spain from exile.

HEARST METROTONE NEWS—No. 212—Demon auto drivers in safety class at Los Angeles—Metrotone snapshot—United States backs crusade to save children—World’s Fair honor, Mrs. Roosevelt. Show new bonnets for 1934—Oil explosion snatches death at Tiverton, R. I.

FOX MOVIE NEWS—No. 11—Warship crash kills through San Francisco—Lloyd George sees peace in peril—Picture paragraphs in the day’s news—Big gridiron games provide thrill—New York couple dies and 20 years old, get married.

FOX MOVIE NEWS—No. 14—Auto speed demons race with death—Sir Oswald Mosley agitates fascism in Great Britain—Jockey J. Westrop rides 200th winner—Picture paragraphs in the day’s news—

Secretary Dern explains NRA—Oil tank explosion kills three at Tiverton, R. I.


PARAMOUNT NEWS—No. 27—Mussolini reviews his pointed victory parade at Denver, Colo—Headlines in Europe—Minister, priest and rabbi to preach fellowship throughout United States—Macon leaves California for Pacific maneuvers.


UNIVERSAL NEWSPAPER NEWSREEL—No. 194—Three die in oil tank explosion at Tiverton, R. I.—Help needed—First Lady in Chicago.

UNIVERSAL NEWSPAPER NEWSREEL—No. 195—Seven die in airplane crash at Shreveport, N. J. Fascists mark party’s birth in Italy—Children in thrilling rodeo in Kansas City.

THE PARADE OF THE WINNERS

• Walk into any of the thousands of small-town, 300-seat movies and you will find “American Chairs” predominating. Seat yourself in any of America’s greatest show houses and again you probably will be enjoying the comfort of an “American Chair”.

ASK US, “How can I reseat my theatre economically?”

The WINNERS...
all equipped with “American Chairs”

Radio City—RKO New York City
Civic Memorial Opera House San Francisco
Earl Carroll Theatre New York City
RKO Theatres
Albany, Schenectady, Denver, Davenport
Marcus Loew’s Theatres
720 7th Street, New York
175th Street, New York
Chicago, Johnstown, South Africa
United Artists Berkeley, Cal.
Rome Circuit, Baltimore
Broadway, Apollo, Hamden Theatres
T. & D. R. Enterprises Alameda, Cal.

American Seating Company
Makers of dependable seating for theatres, schools and churches
General Offices: GRAND RAPIDS, MICHIGAN
BRANCHES IN ALL PRINCIPAL CITIES

ON BROADWAY

Week of November 4

CAPITOL
Plane Nuts .............. MGM

HOLLYWOOD
Operator’s Opera .......... Vitaphone
I Got to Sing a Torch Song. Vitaphone
Exploring the Pacific ....... Vitaphone

MAYFAIR
Frozen Hell .......... Capitol
Big Benefit .... Universal

PARAMOUNT
Screen Souvenirs—No. 3. Paramount
March of the Champions—Paramount
Sailor Beware .... Paramount

RIALTO
Paramount Pictorial—No. 4. Paramount
Three Little Swigs. Paramount
I Like Mountain Music .... Paramount

RIVOLI
The Pet Shop .... United Artists

RKO MUSIC HALL
Air Tonic ............. RKO Radio
Scouring the Seven Seas—Fox
Beanstalk Jack .......... Fox

ROXY
Snowman .............. Invincible

STRAND
Paul Revere, Jr, Vitaphone
In the Dough ............. Vitaphone
Rubinoff and Band ....... Vitaphone

New York Services For Texas Guinan

A sad troupe of showgirls is riding the rails from Vancouver to Broadway with the remains of Texas Guinan, early film player and night club entertainer, who died on November 4 of an intestinal illness. She was 49 years old.

Relatives honored her wish in arranging for her burial in New York, “where I would rather have one square inch than all the rest of the world.” Services will be held early next week from St. Malachey’s Catholic church, near Times Square in 49th street.

Texas Guinan was born Mary Louise Cecilia Guinan in Waco, Texas. A rare swash-buckling type, she made one fairly successful talker “Queen of the Night Clubs” (Warner’s, 1929), and she also had a small part in United Artists’ current Winchell story, “Broadway Through a Keyhole.”

John Alicoate Loses Election Race

Mr. John Wilde Alicoate was an unsuccessful candidate on Tuesday for the post of councilman at Harrison, New York, losing by a margin of only six votes. Mr. Alicoate publishes Film Daily.

Smith Doing New MGM Shorts

A new Pete Smith short subject series for MGM, called “Goofy Movies,” will throw new light in cartoon, short and feature into one red, with explanatory dialogue by Mr. Smith. Jules White will direct.
Loew and Poli Agreement Near

This weekend is expected to see the consummation of a deal for operation of 18 theatres in the Poli-New England circuit by Loew's under a three-year agreement with S. Z. Poli, who recently reacquired the circuit. The plan is reported to provide that no agreements or contracts be made for more than one year by the managing company.

Capitalization of Poli-New England calls for issuance of $7,074,200 first mortgage 5 per cent bonds, due 1958; $7,074,200 general mortgage 5 per cent income bonds, due 1983; $600,000 5 per cent unsecured income notes, due 1958; 5,000 shares no par common stock.

The capital stock and the 5 per cent unsecured income notes are to be issued to provide necessary funds to pay real estate taxes due on the properties, together with expenses and charges of reorganization and working capital of Poli-New England. Poli owned $13,852,500 of the first mortgage bonds of Poli-New England and under the new plan will receive for each $1,000 bond one $500 first mortgage bond and one $500 general mortgage bonds on Poli-New England.

Reports from New Haven this week had it that operation of the 18 Poli-New England theatres will pass to Loew on November 15, with Loew paying a weekly rental reputed to be $10,000 for the entire group, for three years.

The United States district court at New Haven has finally approved plans for the reorganization of the capital structure of the circuit. The new securities for Poli-New England and for Eastern Theatres Corporation are expected to be issued within a fortnight, with Loew's reported buying a block of the securities.

Three Paramount Trustees Defended

Support of the Paramount trustees' defense of a removal action brought by Samuel Zirn, attorney for certain bondholders, was forthcoming on Monday, when two of the largest creditors' protective committees asked for and were authorized by the court to file briefs in support of the trustees on December 4. On that date, the United States circuit court of appeals will hear the action.

The protective committees supporting Trustees Charles D. Hilles, Eugene W. Leake and Charles E. Richardson are the bondholders' group represented by Davis, Polk, Wardwell, Gardner and Reed, and the general creditors' committee represented by Nathan Burkan.

Referee Henry K. Davis in New York held preliminary details of a claim for $155,000 filed against Publix by Sunrise Realty Corporation, based on future rents. Mr. Davis deferred a ruling until November.

The trustees decided this week to reject a proposal made by F. and M. Circuit for the purchase of eight Publix-Richard-Nace houses in Arizona. They decided to continue operation of the group, following a survey made for the trustees by Herschel Stuart.

Clean Films Recommended By Catholic Bishops

Motion pictures of questionable moral tone will be discussed at one of the sessions of Catholic clergymen who will convene at Washington November 15 and 16. Representing the 102 American dioceses will be 126 bishops, who are understood to be preparing to take steps to elevate the moral tone of the screen.

Bishop Cantwell, of the Los Angeles diocese, said this week that 32,000,000 Catholics would heed the church's recommendation for purified pictures. He added that about 50 immoral films out of a total yearly output of 500 would be sufficient to corrupt a community, and that the bishops want to prevent this, warning that producers determined to fight against a higher moral standard in films would suffer diminished business from Catholics.

Waxman Out, Turner In

Terry Turner returned this week to his old post as RKO circuit press representative, succeeding Abe Waxman.

Lester Cowan Quits Academy

Lester Cowan suddenly resigned Tuesday night as secretary and manager of the Academy of Arts and Sciences. He asked to be released as quickly as is convenient for the executive board to act, and gave as his reason what he called the "impossibility" of effectively carrying on the basic principle for which the Academy originally was designed.

The Academy was placed under a fire a few weeks ago by rebelling actor members who joined the Actors' Guild, claiming insufficient representation at the code hearings.

Major Levinson, executive chairman of the Technicians' branch, also resigned.

B. I. P. To Handle "Tarzan"

British International Pictures will distribute Principal's "Tarzan, the Fearless," in Great Britain.

"I enjoyed directing 'A MAN'S CASTLE' more than any picture I have ever made. I owe sincere thanks to Spencer Tracy, Loretta Young, Glenda Farrell, Walter Connolly, Arthur Hohl and Marjorie Rambeau for magnificent performances."

Frank Borzage

THE MOST GLORIOUS LOVE STORY SINCE "7th Heaven"!

"A MAN'S CASTLE"

A FRANK BORZAGE Production

with SPENCER TRACY • LORETTA YOUNG

Screen play by Jo Swerling

From the play by Lawrence Hazard

A COLUMBIA PICTURE

A Screen Guild Picture
AN OPEN LETTER TO PAT O'BRIEN

Dear Pat:

As soon as we learned last night that you were playing in “Bureau of Missing Persons” at the Moon theatre we called up the Doc and were glad to learn that he was out of town. Then we called a taxi to take us down to the show, for we couldn’t see how we could lie in bed when you were on the screen.

We were under a pretty bad handicap because one of our eyes had gone democratic a few weeks ago and only recently has it begun to see a little light, therefore we had to trust one eye on you, but from what we could see with one eye we are giving it as our opinion that nobody in Hollywood could have played the part as well as you did.

Perhaps you being teamed up with our nephew, Allen Jenkins, might have helped some, for Allen isn’t so slow either except that occasionally he can be as dumb as Zasu Pitts, but that’s a trait that runs in the Jenkins family.

Cow-itch and the Goats

While we were watching you play we wondered if you were in any way related to Grandma O’Brien, who used to live neighbor to us back in Newton county, Indiana. Grandma was a dear old soul and she always gave us fried cakes and popcorn and would pin a green bow on us every St. Patrick’s day in the morning. We liked grandma very much, but she had six or seven goats that we didn’t fall for very hard, for every time our mother would hang out her clothes on washday those damgoats would jump over our back yard fence and proceed to help themselves to the lingerie, etc., etc. They chewed one sleeve out of our Sunday skirt and made our underwear look like it had been run through a corn-sheller.

One day while they were getting their accustomed meal of sheets, step-ins, etc., we sprinkled some cow-itch on their backs and you should have seen those goats go for home. The old buck goat dove through the window of grandma’s kitchen and up the chimney and a jar of home brew that was about ready to bottle and the balance of the herd jumped up on top of the kitchen roof. Grandma never could understand what the matter with her goats. We could have told her, but we didn’t consider it safe. How are you fixed on goats, Pat?

On Maximum Salaries

In the October 21 issue of the Herald appears two of the best articles we have read in many a day. One is an editorial by T. G. Ramsaye under the heading “Eagle Feathers,” in which he concludes that the motion picture code under the N. R. A. as applied to the motion picture industry is a flat tire. We’d like to go Mr. Ramsaye one better on that point, as we see it, it is a complete blowout.

Mr. Rosenblatt, who is supposed to be the Skipper and First Mate of the theatre code, lays considerable stress on fixing a “minimum wage” for the industry, but what the exhibitors and the public want is for him to fix a maximum wage, one within reason, but on this particular point the code seems to be about as noisy as an oyster.

After you have read Mr. Ramsaye’s editorial, if you haven’t already done so, you should turn to page 32 of the same issue and read “Speaking of Stars’ Pay” by H. I. Phillips, in which he takes Eddie Cantor down the road barefooted and proves that and the drudges of the world the Gettysburg speech instead of Lincoln.

When he came to the question of cutting star salaries Eddie became somewhat hysterical and declared, “Any attempt in that direction will find me in the front rank with those willing to fight for the principles of Abraham Lincoln.” Eddie seems to be strong on that Lincoln stuff. He doesn’t propose to drift back to the days of slavery and have his $250,000 salary tampered with. We don’t blame him; if they go to monkeying with ours we’ll make a kick about it, too.

Blood Pressure

After you have read Eddie’s declarations as set forth by H. I. Phillips then read the motion picture code and see if you can find anything therein that should cause Eddie’s blood pressure to rise as high as ours has.

The maximum payment of cutting star salaries causes a greater commotion in Hollywood than did the recent earthquake. Those stars are bound and determined that this country shall not drift back to “Slavery Days.” Some day there will be a Lincoln rise up in this picture industry and his name won’t be Cantor or Rosenblatt, and the industry won’t drift back to “Slavery Days” either, and when that time comes the exhibitors and the public will get some measure of justice.

Five thousand dollars a week for a star who couldn’t command over $100 in any other line of endeavor would hardly warrant the assumption that we are drifting back to slavery days, and if there is any indication of “slavery” in this business it will be found at the box offices of five thousand theatremen whom we know personally, and if it is there that time comes the exhibitors and the public will get some measure of justice.

Five thousand dollars a week for a star who couldn’t command over $100 in any other line of endeavor would hardly warrant the assumption that we are drifting back to slavery days, and if there is any indication of “slavery” in this business it will be found at the box offices of five thousand theatremen whom we know personally, and if it is there that time comes the exhibitors and the public will get some measure of justice.

When the summer days are gone And the leaves are falling fast, When the mallard ducks are flying everywhere Then we like to take our gun And go out and have some fun As we have done so often in the past.

Anthony Jim a Bankrupt

Anthony Jim, theatre owner, with headquaters at Latrobe, Pa., has filed a voluntary petition for bankruptcy in Pittsburgh, with assets at $50 and liabilities at $2,904-984. Unpaid rents and film bills make up the larger part of the liabilities, he indicated.

Century Circuit Moves

Century Circuit, Inc., operators of the theatre in Brooklyn and Long Island, has moved from 152 West 42nd street, New York, to the RCA Building in Rockefeller Center.

Skouras Takes Two in Bronx

George Skouras has added the Blenheim and Belmont, two theatres in the Bronx, N. Y., to his local circuit.
In this, the exhibitor's own department, the theatremen of the nation were given information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

WHITE EAGLE: Buck Jones—Here is a dandy Indian picture. You should do well with it.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

First National

ELMER THE GREAT: Joe E. Brown—One of the best comedies of the year. Many comments and the kind we like to get. Joe is a class all by himself. Business was a little over the average.—L. V. Bergfeld, Opera House, Kasson, Minn. General patronage.

ELMER THE GREAT: Joe E. Brown—One of the best drawing pictures of the summer season. This is a typical Joe E. Brown production and please 100%. Great box office pictures and it is no mystery that went over big. Joe E. Brown is the best comedian on the drawing ticket today. By all means play this picture. Running five minutes. Played August 27—Phil Billett, Coliseum Theatre, Annawan, Ill. General patronage.

FRISCO JENNY: Ruth Chatterton—Undoubtedly a hit show but not enough comedy relief. The ending is the kind that brings the fans out. Threw their votes, we would rather see them come in grinning.—L. V. Bergfeld, Opera House, Kasson, Minn. General patronage.

GOODBYE AGAIN: Joan Blondell, Warren Williams—This is a good picture of the comedy type, full of laughs, and should please everybody. We had a few criticisms. Nevertheless, the picture and the work is the majority. It is just what you expect of a comedy, funny and good. Do not play it too long and there to make the picture complete. If you have not played it, then get it and advertise it as comedy entertainment. Running time, 65 minutes. Played October 19—J. J. Medoff, Orpheum Theatre, Oxford, N. C. General patronage.

WILD BOYS OF THE ROAD: Prankie Darro, Dorothy Coonan—Immensely pleasing to the box office and the patrons. Stem on this one and enjoy it. This is just what you expect when you make your deposit slip for your bank. Running time, 65 minutes. Played Sept. 21—J. F. Lobl, Chimes Theatre, Cedar Rapids, Wis. Rural and small town patronage.

Fox

ADORABLE: Janet Gaynor, Henry Grant—Light and airy. Nice music and songs. Gorgeous sets. Clean as a hound's teeth. Would please ladies, particularly, if they like romance and background. Would have been a good color film. Played Oct. 21—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.


ARIZONA TO BROADWAY: James Dunn, Joan Bennett—A real piece of entertainment and the laughs are always present, which makes it doubly so. It had more pictures than the others, but I suspect the audience enjoyed it. Pictures at the last few weeks seem to try to get along, but they should not try to keep up something that pictures need very badly. It seems that most pictures nowadays tell the story like a poor story teller in a pastoral full of old ladies. Dull and druggy, no life, no color.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

BEST OF ENEMIES: Marion Nixon, Buddy Rogers—While Nixon and Rogers were the stars in this one, we think the honors here were due to the German players. Making the German and the landlord. They were swell, fancy, and amusing. This picture is the most exciting of this are made for the small town. The big cities eat them up. We think and we say—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

CAVALCADE: Clive Brook, Diana Wynyard—Terrific. We had more enthusiasm in this picture we have ever previously played. All by means cancelled. This good photography work by Fox but the English dialect is hard to understand. Why do the distributors insist that we theatre managers must play these foreign films? Running time, 130 minutes. Played September 10—Phil Billett, Coliseum Theatre, Annawan, Ill. General patronage.

DEVIL'S IN LOVE: Victor Jory, Constance Bennett—Fair picture. Can show everywhere. They had the last reel and then they had to kill the hero. Ugh. Took all the fun out of everything depending. Poor stuff, this killing the hero at the finish. If he has to die, why don't they knock him off before they make the hero save, and then perhaps they could not make it, which would be something.—Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

FACE IN THE SKY: Spencer Tracy, Marian Nixon—A very entertaining little show that brought almost nothing at our box office due to test show competition. Good for all classes and ages.—L. V. Bergfeld, Opera House, Kasson, Minn. General patronage.

HOLD ME TIGHT: James Dunn, Sally Elmer—This is a short western. One of the best comic western pictures we have played. Another like this and they are not far off. Running time, 65 minutes. Played Sept. 22—J. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

HOLD ME TIGHT: James Dunn, Sally Elmer—Here is a picture that suited everyone. It has romance, comedy, and a lot of action. Running time, 71 minutes. Played Oct. 7—Nelson Cressel, Rex, Chicago, Cedarville, Ohio. Small town and rural patronage.

HOLD ME TIGHT: James Dunn, Sally Elmer—Only a fair program picture to below average business. A town like this, and Elmers may as well fold up.—Warren L. Weber, Eldinwood Theatre, Eldinwood, Kansas. General patronage.

LIFE IN THE RAW: George O'Brien—A great western tale from the pen of Zane Grey, and we of the box office take it to be a success. As good as any I've seen to date. Clean and plenty of good shots either as a picture or a good shot, as it is a double bill. Only fair business. Running time, 59 minutes. Played Sept. 29—L. V. Bergfeld, Opera House, Victoria Theatre, Victoria, Vancouver, B. C. Neighborhood patronage.

LIFE IN THE RAW: George O'Brien—For a western picture better than average, but the same old story. We have seen it before. We found he really crooks just in time, so he can marry the girl. Played October 29—H. R. Edge, Neptune Theatre, Star Theatre, Hay Springs, Neb. General patronage.

MY WEAKNESS: Lilian Harvey, Lew Ayres—Now here is a picture that's different and pleased all 100%. Many favorable comments. Lilian Harvey very clever. Picture has a little lot of everything, good comedy, beautiful clothes to please the women, good story, sends the customers away happy. Running time 75 minutes. Played, Green, Reial Theatre, Elmira, Mo. Small town patronage.

MY WEAKNESS: Lilian Harvey, Lew Ayres—Nice picture but did less than average business. Music with this was very nice. Running time, 74 minutes. Played September 6—Philip Eilers, Rex Theatre, Berlin, Wis. Rural and city patronage.


POWER AND THE GLORY: Spencer Tracy—A very good picture but a boxoffice flop. Marvelous acting by Spencer Tracy. The action was well handled, and the masses, Running time, 76 minutes.—W. A. Collins, Redstone, Pa. Neighborhood patronage.

SAILOR'S LUCK: James Dunn, Sally Elmer—Good comedy that pleased the midweek crowd. Did not please the week end. Played October 20—H. R. Edge, Neptune Theatre, Opera House, Kasson, Minn. General patronage.

SIX HOURS TO LIVE: Warner Baxter, John Bolm. Miriam Jordan—This is a well acted picture.
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STATE FAIR: Janet Gaynor, Will Rogers—Drew well. Sorry we did not see and eliminate the one objection. Story was that of two partners. Surprised that Will Rogers permitted it. Just such as we expected. Silver Family, Greenville, Mich. Small town and county patronage.

TOMBSTONE CANYON: Ken Maynard—a regular horsewhip story.eldom has a picture star made so many that were better. The suspense story. Silver Family, Denver, Colo. Small town and county patronage.


Mascot

PRIDE OF THE LEGION: Barbara Kent, Sally Blane, Victor Jory—This is a good picture full of action. Story is played straight. Give it a chance to make a good Saturday picture. Rin-Tin-Tin plays in it, and give the kids and old folks too. The picture is a little old fashioned. Silver Family, Greenville, Mich. Small town patronage.

BROADWAY TO HOLLYWOOD: Frank Morgan, Alice Brady, Madge Evans, Eddie Quillan—Here is another of the good pictures that came out of class. Russell Harde, Mickey Rooney and Eddie Quillan are no ordinary children. October 17-18—D. E. Fitt, Lyric Theatre, Harrison, Small town patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—One of the best pictures in months. A little long but no dull spots in it. Step on this one. Silver Family, Greenville, Mich. Small town and county patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—Picture went over all right and they liked it. The National service, however, runs out a trailer on this that they have no right to make. They should see how knuckled out of the theatre's reputation behind the studio. They should have an eye on this in the future in this according to my idea of how it should be used in pictures. Be this as it will, it will satisfy. Played October 19-20—D. E. Fitt, Lyric Theatre, Harrison, Small town and county patronage.

REUNION IN VIENNA: John Barrymore, Diana Wynyard—This is a big picture. Great of the kind, but not too much to see in pictures. October 21—Edward M. Stanley, Rex Theatre, Berlin, Wis. Rural and city patronage.

PROSPERITY: Marie Dressler, Polly Moran—This is one of the better pictures we have played. It is a natural small town picture that has Nelson, Crowell, Opera House, Cedarville, Ohio. Small town and rural patronage.

REUNION IN VIENNA: John Barrymore, Dion Wynyard—This is a big picture. Great of the kind, but not too much to see in pictures. October 19-20—D. E. Fitt, Lyric Theatre, Harrison, Small town and county patronage.

REUNION IN VIENNA: John Barrymore, Dion Wynyard—The picture is well made, talk to help, with the show-going public. No good in small towns. December 5—Herman Kaker, Masonic Theatre, Nampa, Idaho. General patronage.


STRANGER'S RETURN: Lionel Barrymore, Miriam Hopkins—One of the finest pictures we ever have seen. People cleaned house, and pleased everybody. October 26-27—Masonic Theatre, New Bern, N. C. General patronage.


TUGBOAT ANNIE: Marie Dressler, Wallace Beery—It's a very good picture in any man's town, although the picture came to us on one week's notice, and if it doesn't work out it must be a chance for us to try. It should have had a longer run with us. Played October 19-20—Masonic Theatre, New Bern, N. C. General patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—It's a very good picture in any man's town; although the picture came to us on one week's notice, and if it doesn't work out it must be a chance for us to try. It should have had a longer run with us. Played October 19-20—Masonic Theatre, New Bern, N. C. General patronage.

TUGBOAT ANNIE: Marie Dressler, Wallace Beery—It's a very good picture in any man's town; although the picture came to us on one week's notice, and if it doesn't work out it must be a chance for us to try. It should have had a longer run with us. Played October 19-20—Masonic Theatre, New Bern, N. C. General patronage.

TURN BACK THE CLOCK: Lee Tracy—Fair picture. Plays, days, very poor business. Anyone that comes in after the first few weeks won't know what picture it was all about. Try and get your people in at the first, Running time, 79 minutes. Played October 9-10—Edward M. Stanley, Rex Theatre, Berlin, Wis. Rural and city patronage.

WHEN LADIES MEET: Robert Montgomery, Ann Harding—This is one of the best pictures of the year. Performances all the way. Every part played to a degree of almost perfection. Beautiful settings, and, well, give it a try. October 22-23—Horn & Morgan, Inc., Star Theatre, Shipping, Mich. Small town and county patronage.


MONOGRAM

BLACK BEAUTY: Esther Ralston, Alexander Kirkland—A very good picture. Directing good, record- ing good, and our picture men will sure like it. Alexander Kirkland stole the stellar role with his Southern accent in this one. We find it particularly appeals to children and boys. Played October 19-20—Columbia, Inman, S. C. General patronage.


PARAMOUNT

BEDTIME STORY: A: Maurice Chevalier—An extraordinary production, very good, and, if you are one of the many admirers of Chevalier you, like music, this is just the picture for you. Maurice Chevalier has an opportunity to sing, and, if you have not heard him sing before, he has an opportunity to sing this. I have to say about Baby LeRoy, he is just about the most absolutely wonderful he has ever been. In this picture he gets a great advantage in this picture, but if any producer had like to have picked any baby into a picture, last year and signs Baby LeRoy for more gurges, they have a picture in this. It's a smash hit. There is no doubt in my mind that this is the kind of film that suits this picture across, Entertainment fine. Ten or fifteen minutes. Played October 10-11—Western, Cape City, Richmond, Va. General patronage.


GOLDEN HARVEST: Chester Morris—Words of praise on this. To sell it in the West emphasizes the fact that Chester Morris has a fine future before him. Soft did all right here. Herman J. Brown, Majestic
and Adelaide Theatres, Nampa, Idaho. General patronage.

HORSE FEATHERS: Four Marx Brothers.—A few, just a few, of the most enduringly funny jokes of all time. I walked up with these boys, especially Groucho, on October 18.—Frank Sailo, Majestic Theatre, Kossuth, Iowa. General patronage.

KING OF THE JUNGLE: Buster Crabbe.—This turned out to be a surprise party for me, without turning me over in my seat. The first six weeks, the crowd cried (fifth highest gross for 1933) and drew about the same. In fact, I show I have for many months. Paramount has certainly come through with a smash hit in the small urges during the past year.—L. V. Bergold, Opera House, Kasson, Minn. General patronage.

MADISON SQUARE GARDEN: Earl Aubrey.—A man's picture that will please the ladies as well. Runs over until October 22.—Charles Jordan, Opera House, Cowgell, N. D. Small town patronage.

MAMA LOVES PAPA: Charles Ruggles, Mary Boland.—Not so hot as other Paramount pictures and Paramount should give us more of this good stuff this year.—O. A. Keifer, Masonic Theatre, New Bern, N. C. General patronage.

MIDNIGHT CLUB: Clive Brook, George Raft.—Good entertainment that pleased but did not draw for some reason. One of the best pieces of work Raft has done. Should go everywhere. Don't know what will happen to this story, but it's better here, some good shows, 7 reels. Played October 18.—Henry Reeve, Masonic Theatre, Menard, Texas. Small town patronage.

ONE HOUR WITH YOU: Maurice Chevalier, Jeanette MacDonald.—One of the best Chevalier has made this year. They certainly made me laugh and those released later, Running time, 80 minutes. Played October 18.—Henry Reeve, Opera House, Cowgell, N. D. Small town patronage.

ONE SUNDAY AFTERNOON: Gary Cooper, Fay Wray.—Another excellent picture from Paramount. Cleanly produced and directed; this kind of weather brings in a big audience for such interesting pictures. A real character picture and the story holds interest, and the old-time atmosphere enhances the interest. Played October 22.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

PICTURE PLAY: George C. Marion, M. Cohm.—Drew well and got a big hand. It's real entertainment. Played September 29.—Frank Sahn, Majestic Theatre, Everett Monroe. Small town patronage.

70,000 WITNESSES: Charlie Ruggles, Phillips Holmes.—This is one of our highest class, it is old, but it is fine entertainment. Running time, 77 minutes. Played October 2.—Nelson Creswell, Opera House, Cedarville, Ohio. Small town patronage.

SONG OF SONGS: Marie Osmond.—Just the kind of picture to look at before you go to bed, will give you good dreams. Plays well business, poor picture.—Warren L. Weber, Ellwood Theatre, Ellwood, Kansas. General patronage.

SONG OF THE EAGLE: Charles Bickford, Richard Arlen, Mary Brian.—Quite a time picture. My compartment took it very much. Thrills galore with a laughter comedy moments. It was either an awful good picture or we don't know anything about pictures.—C. A. Pierce, DeLancey Theatre, Gerber, Okla. General patronage.

STRICTLY PERSONAL: Marjorie Rambeau, Donald Crisp, Wally McNamee.—A picture that will please the average theatregoer. It is a melodrama but the suspense and comedy interest the operations of a Lonely Hearts Club and what these people do to their sick husband.—Nelson Creswell, DeLancey Theatre, Gerber, Okla. General patronage.

SUNSET PASS: Randolph Scott, Tom Keene.—Still another good Zane Grey—Paramount. Pleased 100% of our patrons.—W. A. Collins, Regal Theatre, Elms, Mo. Small town patronage.

UNDER THE TONTO RIM: Stuart Erwin.—This is more comedy in this than any western we ever ran. Action plus comedy is a great combination for a good western. Played October 18.—R. A. Foster, La Marque, Tex. General patronage.

WELCOME TO THE LAND: Randolph Scott, Esther Roland.—Good outdoor picture. All players portray characteristics of the characters they take, may seem crude to the younger generation, but they take the film as a serious story.—Frank Sahn, Majestic Theatre, Everett Monroe, N. C. General patronage.

rudereAD THEIR FIRST REPORTS THIS WEEK

AND to the steadily growing company of reporters to "What the Picture Did For Me" come this week's following, from Ohio, North Carolina and Wisconsin:

Nelson Creswell, Opera House, Cedarville, Ohio.
Edward M. Starkey, Rex Opera House, Berlin, Wis.
D. A. Keifer, Masonic Theatre, New Bern, N. C.

REMEMBER: Read what they have to say about pictures.


Torpedo: Phil Harris, Charlie Ruggles, Phil Harris.—A wonderful story told in an exciting way. Did not draw for us. Running time, 73 minutes. Played September 29.—Frank Sahn, Majestic Theatre, Everett Monroe, Ark. Family patronage.


Rage of the Jungle: Henry Morgan.—This picture was a hit in a town that is difficult to reach. Played September 29.—Phil Billet, Coliseum Theatre, Antwerp, Ill. General patronage.


Double Harness: Ann Harding.—Did not draw. Good picture according to the critics, and those who did see it liked it. Played in our theatre.—Jack Greene, Greenehouse Theatre, Geneseo, Ill. Small town patronage.

United Artists

Cynara: Ronald Colman, Kay Francis.—This is a thriller to get sympathy from the more intelligent, who are the only ones that ran it. Played September 29.—Phil Billet, Coliseum Theatre, Greenville, Mich. Small town and country patrons.

Babe: Ted Healy, Fred Stone.—We are going to try this one on our patrons. Played September 29.—W. A. Collins, Regal Theatre, Elms, Mo. Small town patronage.

RKO

Big Brain Thee: George E. Stone, Fay Wray, Phillips Holmes.—A very good picture indeed. It is worth a better title.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

Cheyenne Kid: Tom Keene.—These Keene pictures are liked. Exhibitors should watch New Mexico and the Westerns. We are going to try them.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Big Cage: Thee: Anita Page, Claude Beatty.—A thriller to get sympathy from the more intelligent, who are the only ones that ran it. We saw it three times and the pictures and we did not try it three times.—T. J. Cooney, Carey, Strand Theatre, Greenville, Mich. Small town and country patrons.

Babe: Ted Healy, Fred Stone.—We are going to try this one on our patrons. Played September 29.—W. A. Collins, Regal Theatre, Elms, Mo. Small town patronage.
BISHOP MCGONNELL
SCORES CENSORSHIP

"The trouble I have with the idea of censorship," said Francis J. McConnell, resident bishop of the New York area of the Methodist Episcopal Church, "is that formal censorship puts the seal of official approval on what is left after the censor has done his job. The rest of the film, the excisions made by the censors feels that the cutting is wholly of superficiales. The fundamental conception of the theme may be wrong. To say of a bad play that it is passed by the Board of Censors after deletions puts sanction on what remains. The good done by the excision does not outweigh the evil done by what at least appears to be found approved."

DONT BET ON LOVE: Lew Ayres, Ginger Rogers. The picture that was 44 per cent of the language of the past, a bumbling. Well acted, well directed, but it needed more. Scored housewiwise, $500  and dryades, one hundred per cent. Grab it and play it for a run. It's a good one.

MOTION PICTURE HERALD
November 11, 1933

BETWEEN THE DANCE LINES: Clarke Gable, Ann Dvorak. It's a fine picture, a well acted one of personal traits,  wards severe  extra dollars into the ticket office. L. V. Bergtold, Opera House, Kasson, Minn. General patronage.


MOTION PICTURE NEWS
November 11, 1933

KING OF JAZZ: Paul Whiteman—This picture did not do well. It did not do well; it has been shown for three years. Nothing. Can't understand why, though.  still one of the finest pictures ever pro-

KISS BEFORE THE MIRROR: Nancy Carroll, Paul Lukas—A picture that entertains very nicely, nothing is quite as fine as this. —Jack Greene, Geneseo Theatre, Geneseo, Ill. Small town patronage.

LADIES MUST LOVE: June Knight, Neil Hamilton—It is a very good picture. —Bill Minter, Manhattan, N. C. General patronage.

MOONLIGHT AND PRETZELS: Mary Brian, Leo Carrillo—A very nice picture, but for some reason didn't do well. —Charles Nichols, Niles Theatre, Amoosa, Iowa. General patronage.


SECRET OF THE BLUE ROOM: Lionel Atwill, Gloria Stuart, Paul Lukas—One of the best mystery pictures we ever played. A good story and well acted. A mystery play without the horror most of them have. This kind of picture has been done to death but this one all said was different and better. —Bert Silver, Silver Family Theatre, Greenville, Mich. Country and small town patronage.

SECRET OF THE BLUE ROOM, THE: Paul Lukas, Mary Brian, Anthony Karven—By  and good actors. They were released. Played to better than average business. Very well acted. —Bill Minter, Manhattan, N. C. General patronage.


BABY FACE: Barbara Stanwyck—A good program picture. It is a story of a woman, and she didn't have a man. —Bill Minter, Manhattan, N. C. General patronage.

CABIN IN THE COTTON: Richard Barthelmess—Played at the Beverly Hills Billies on the stage. The Hill Billies have been over there many times and were the advertised attraction but "Cabin in the Cotton" has been laughed out of the theater more from the stage than from the screen. It's a fine small town picture. —Haywood, Elkinsville, Kan. General patronage.

MAYOR OF HELL: James Cagney—A mighty fine picture that drew above average business. Cagney is a star of the future and the picture has a great appeal to all the family. Playing at the Ellinwood, Ellinwood, Kan. General patronage.

MAYOR OF HELL: James Cagney—Exceptionally good and different picture, a complete new aspect of crime and corruption. Running time, 80 minutes. Playing at the Columbia, Cedarville, Ohio. General patronage.

MAYOR OF HELL: James Cagney, Frankie Darro—Remarks by patrons: "A picture every man, woman, and child of every age must see. It is the story of many families who have seen for years. 'Boy, can those kids act!'" —Bill Minter, Manhattan, N. C. General patronage.


MGM


LAUREL AND HARDY: The old skit comedy. People laugh once in a while to keep from becoming bored. It may not be very interesting, but Laurel and Hardy don't dish it out so hot. —Haywood, Elkinsville. General patronage.

ME AND MY PAL: Laurel and Hardy—Everything that Laurel and Hardy do is always a hit. This show is no exception. Running time, 18 minutes. —Nelson Cresswell, Opera House, Cedarville, Ohio. Small town and rural patronage.

SEX SILENCE: Sex is a subject that is very much of family interest. Shows circus in preparation and of interest to all. —Charles Nichols, Niles Theatre, Amoosa, Iowa. General patronage.

WOODLAND PALS: Brainy's Naturaphotographs—Espe-
cially interesting for children as well as grownups. Shows circus in preparation and of interest to all. —Charles Nichols, Niles Theatre, Amoosa, Iowa. General patronage.
**Columbia**


**Educational**


**Fox**

Norman Foster's contract renewed. . . Russell Patterson signed to design sets and costumes for "Fox Movietone Follies." . . . Samuel Hoffenstein engaged to do screen play of "All Men Are Enemies." . . from Richard Aylington's book. . . Spencer Tracy and John Boles in "Bottoms Up" (Buddy DeSylva). David Butler will direct. . . Alice Leon Moats, editor and author, to serve as technical adviser on "Coming Out Party" (Jesse L. Lasky). .

**MGM**


**Paramount**


**RKO Radio**


**United Artists**

Ray Fay will be presented with vehicles calculated to raise her to stardom by 20th Century Fox. William Carney engaged for "Johanna Palanka." . . . 20th Century to make super musical titled "The Love School," Sam Mintz and Henry Lehrman to do screen play. .

**Universal**


**Warner-First National**

The BLUEBOOK School
By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 198.—(A) What is the first element of the projector optical train and just what are its functions? (B) What is the second element of the projector optical train and what are its functions? (C) What is meant, in optics, by the term "perpendicular," as when we say: the optical axis is perpendicular to the screen surface? (D) Explain why (a) a light ray passing through both surfaces of a lens perpendicular thereto will not be bent or "refracted" and (b) what if any light losses will be sustained by such a ray.

Answer to Question No. 191

Bluebook School Question No. 191 asks: (A) How would you test grounds when using battery? (B) How would you test for grounds with a magneto? (C) Suppose you had a grounded coil or grid in one of your rheostats. How would you locate it? (D) Should your projector lamphouse and mechanism be permanently grounded? On what do you base your answer? (E) Would you or would you not ground the metal work of your projection room?

The following made satisfactory answers, though some slipped a bit on one or two points: G. E. Doe; S. Evans and C. Rau; J. Wentworth; D. Danielson; H. H. Menifee; T. Van Vaukenburg; B. Doe; L. Van Buskirk and E. Kroll; W. Ostrum; H. Edwards; K. Dowling; J. C. Richardson; G. R. Kelley; A. Talakson; L. F. Evans; D. Emmerson; R. Rulon and L. Hendershot; M. Simmons and G. L. Davis; B. Digilah and P. Jackson; M. Spencer; D. T. Arlen and G. L. Donaldson; C. A. and D. L. Prince; L. Hutch and D. Goldberg; D. Smith; B. Blainbordier; B. L. Tanner and E. Rymer; R. M. Thomas; S. B. Schneider; D. Haber and A. Bresdan; G. Farmann; M. R. Davis; H. R. Baldwin and W. T. Sear; L. L. Jones; H. C. Lake; O. V. Saxton and T. Lovejoy; A. T. Jackson and F. Conforti; A. Ilks and P. A. Jensen; O. Albright; G. Harrison and E. Harlor; U. H. Hanover; J. Clark and A. M. Ginsberg; D. R. Peters and D. Holler; B. M. Granby; S. N. Connors and G. Tomasont; P. L. Darby; D. U. Grainger; L. Jones and B. L. Banning; G. Tinlin; R. Suler and R. Wheeler; E. Hart and R. B. Hammill; T. N. Williams and R. C. McDonald; A. Bailey; F. Butler and D. L. Catlin; O. L. Evans; C. Cummings and T. Kelley; D. C. and H. C. Coates; R. H. Patterson and L. H. Daville; W. Oakland; H. True; S. Maybe and R. D. Konley; T. McGruder; M. G. Greig; D. L. Banks and L. Summers; H. Miles; G. Johnson and N. T. Kane; F. R. Daniels and F. F. Franles; D. V. Peterson; D. R. Lyon and D. G. Lamb; L. M. Oglesby and Son; D. Little and J. H. Rathschen; R. Singleton and M. George; L. Graf and F. S. Perkins; W. and S. F. Love; T. H. and J. N. Wilson; B. L. Donaldson.

We shall let G. E. Doe answer this one. He says: "Unless it be necessary I would not test my equipment with a battery because of its low voltage. However, if no other testing equipment is available I would have the room in at least semi-darkness, since unless there is a ground of sufficiently low enough resistance to operate a bell or buzzer, or to light a low voltage lamp, a spark must be depended upon for evidence of leakage and the spark would naturally be a faint one, probably not visible in a lighted room. As a matter of fact it is far better to test the spark wholly upon a spark test, merely connecting a wire to each battery terminal and touching the wire ends to opposite polarities across the point to be tested.

"The foregoing of course applies to a single battery cell. If two or more cells are connected in series and the voltage thus increased sufficiently, then a lamp of suitable voltage may be used successfully, though I believe a sufficient number of cells to raise the voltage to about ten and a spark in a semi-dark room is best, provided always the spark be used intelligently—one wire being held in contact with one polarity and the other touched and pulled away with a quick, wiping motion.

"Of course a battery test of an entire circuit may be made by connecting one battery lead to ground and testing with the other, but because of the low voltage I would not regard a single-cell test made thus as at all reliable. I would prefer myself to test across each suspected place."

(D) J. Wentworth says: "Using a magnetoscope for testing is very effective and simple, because of the extremely high voltage generated by the instrument. One may test a circuit as a whole by opening its feeding switch, connecting one magnetoscope lead to earth and the other to one wire of the circuit. When the switch is opened, the fact that it may be a part of a 3-wire system makes no difference, since then it is entirely disconnected and therefore completely isolated from the system as a whole.

"If it be a 3-wire Edison system and the circuit switch be closed, then the test must be made from ground to outside wire. The magnetoscope will detect grounds of such high resistance that an ordinary line voltage test or a battery test would not indicate them. They therefore are not really grounds in the true sense, so far as concerns ordinary commercial voltage."

(C) O. V. Saxton and T. Lovejoy answer thus: "It would depend upon what testing apparatus we had. A magnetoscope we would test from one of the bonding tests (first having disconnected the rheostat from the circuit) to frame. No ring means everything O.K. However, the bell rings, there is a ground. We then would test across each grid or coil connection to find the source of leakage.

"If we had only a test lamp and line voltage, we would disconnect the rheostat from the circuit and test across from a binding post to frame. If there was a spark or if the lamp filament showed current action then we would, starting at one end, disconnect each grid or coil, testing after each disconnection, until the lamp stopped lighting and (or) there was no spark. The lamp should be in the last grid or coil disconnected."

(D) L. Hutch and D. Goldberg answer this one very well indeed. They say: "The projector lamphouse and mechanism should be grounded to the metal frame work (if any) of the projection room. If not, then directly to ground. This is necessary for the reasons that (a) should the projector become charged, as may occur at any time through the lamp, it would always be possible, if the projector be not so grounded, for a reel to touch some portion of the projector, a magazine for example, the projection room frame metal or the grounded conduit, thus causing a spark of greater or less intensity, and sparks are rather undesirable around inflammable motion picture film.

"(b) It would always be possible for the projectionist to get an unpleasant 'jolt' by touching grounded metal and an ungrounded projector. (c) An ungrounded projector and grounded conduit, etc., is in any event a highly undesirable condition."

(E) Out of the many hundreds of answers received, only one said the projection room metal should not be grounded. His reason was rather unique: "If the metal be grounded and the projector be grounded to it, then in case of ground there would be constant current leakage which would have to be paid for." Correct, brother, but—???

A GORGEOUS AFFAIR

By invitation friend daughter and her Dad were guests of the American Projection Society at a dinner and dance that gorgeously decorated restaurant, the Paradise, on the Great White Way, New York City, last week.

There were approximately 700 members, projectionists and others present. There is real need for such an organization, but it is my opinion that success requires a thorough reorganization. We need an organization restricted in membership wholly to men who have proved themselves justly entitled to the title projectionist, men who have real interest and pride in the profession. It does not seem either practical or desirable to maintain a room open to members at all times

It might be well to issue a yearly membership card suitable for framing, requiring it be hung in the projection room.

I congratulate the, or perhaps I should say our, Society upon the splendid affair.—F. H.
General Theatres Settlement With Fox Theatres Is Likely

Creditors of General Theatres Equipment, Inc., have been ordered by the chancery court at Wilmington, Del., to show cause November 17 why Daniel O. Hastings of Wilmington, receiver for the corporation, should not be authorized to agree to a proposed settlement of controversies between himself, as receiver, and William E. Atkinson and John S. Sherman, receivers of Fox Theatres Corporation and others.

Senator Hastings' petition declared that settlement of the controversies would be highly advantageous to the corporation for which he is receiver both on its own merits and because prompt settlement of the controversies involved is necessary before reorganization of General Theatres can be attained. The proposed settlement provides in part that General Theatres deliver to Fox Film Corporation stock in Fox Movietone Pictures, Inc., which General Theatres received from Fox Theatres in 1931. Another is that Fox Theatres receivers give a general release to General Theatres and various others against whom they have planned claims.

55th Street Playhouse Reopens in New York

The 55th Street Playhouse, New York, opened its season last week with a policy designed to present "photoplays of distinction," both of American and foreign production. The first film will be the Sergei M. Eisenstein-Upton Sinclair film, "Thunder Over Mexico," with an additional 5,000 feet of representative selections from all material photographed by Mr. Eisenstein in Mexico.

Ohio Exhibitors In Lobbying Quiz

Statement of an exhibitor that "the Cleveland exhibitors body spent $10,000 to defeat the amusement tax recently enacted in Ohio" brought Donald J. Hoskins, county prosecutor, and his staff to Cleveland this week as part of a general investigation of lobby activities in the Ohio legislature.

With the Franklin county grand jury recessing for a few days pending completion of the inquiry, Mr. Hoskins was conducting the prosecutor's probe of lobbying before the inquiry body, which last week indicted Senator William H. Harnett of Monroeville on a charge of soliciting a $1,500 bribe.

Of the motion picture phase, Mr. Hoskins said that unless a satisfactory explanation were forthcoming from the Cleveland exhibitors he proposed to subpoena Henry Greenberger of the Community Circuit theatres, Cleveland, who was alleged to have made the statement, also George W. Erdman, general manager of Cleveland Motion Picture Exhibitors' Association, its president, Ernest S. Schwartz, P. J. Wood, business manager of the Motion Picture Theatre Owners of Ohio, news and trade paper representatives, and other leading exhibitors.

McCurdy to Australia

Jack McCurdy is at the Columbia studios in Hollywood preparatory to sailing November 15 for Australia, where he is to be Columbia representative. On the same boat, the Mariposa, will be Mr. and Mrs. Arthur Loew and Mr. and Mrs. David Loew and Sir Benjamin Fuller of the Fuller circuit in Australia.

A MAN'S CASTLE
is closer to 'Seventh Heaven' than anything the director has done since."

The Hollywood Reporter

THE MOST GLORIOUS LOVE STORY SINCE "7th Heaven"

Mans Castle

A FRANK BORZAGE Production

with SPENCER TRACY • LORETTA YOUNG

Screen play by Jo Swerling

From the play by Lawrence Hazard

A COLUMBIA PICTURE

A Screen Guild Picture

Missouri Houses Face Drastic Bills

Prohibition of the sale of standing room in St. Louis theatres, passage of special taxes on theatres throughout the state of Missouri are the four prospects facing exhibitors.

In St. Louis the Safety Council, the Fire Prevention Bureau and the police and fire departments have swung in behind the anti-standing room bill now before the board of aldermen. And it all came about when a politician found no seat available when he entered the Ambassador theatre to see Mae West's "I'm No Angel!"

Here are the rates of special taxes provided for in the Buford State Senate bill:
For each admission of 25 cents or less, 1½ cents; for tickets costing 25 to 50 cents, 3 cents; from 50 to 75 cents, 4 cents; from 75 cents to $1, 5 cents; from $1 to $1.25, 7 cents; from $1.25 to $1.50, 10 cents; $1.50 to $2.25, 15 cents, and for each ticket costing $2.25 or more, 20 cents.

Exhibitors say this bill, if enacted into law, would force many neighborhood and suburban houses in St. Louis and Kansas City and small town theatres to close their doors.

Another bill directed at the industry is a house measure to impose a special film rental tax on a footing basis. However, it is believed this particular bill hasn't much chance of passage.

Authors' Guild Elects Officers

Will Irwin was elected president of the Authors' Guild of the Authors' League of America at its annual luncheon meeting last week in New York. Other officers elected were Booth Tarkington, Dorothy Canfield Fisher and Julian Street, vice presidents; Louise Silcox, secretary and treasurer.

The following council members were chosen: Frederick Irving Anderson, Chester T. Crowell, Fairfax Downey, Elisabeth Sanxay Holding, Fanny Halsey Lee, Margaret McBride, Mary C. McCall, Jr., Edmund Pearson, Frederic F. Van de Water and Margaret Widdemer.

Gell Named Managing Head of Pathe in London

W. J. Gell, formerly managing director of Gaumont Company, Ltd., and Gaumont Ideal, London, has been named managing director of Pathe Pictures, Ltd., in London, effective November 1.

Mr. Gell's new appointment follows the consolidation of the Gaumont-British distributing units, with which he was associated, and is understood to be in line with plans for increasing Pathe production in England, which was resumed recently.

Columbia Declares Dividend

Columbia Pictures has declared the quarterly dividend of 75 cents per share on its convertible preference stock, payable December 1, 1933, to stockholders of record November 16.
RKO NET LOSS FOR YEAR IS HALVED: 58 OF 162 OWNED HOUSES DROPPED

Highlights of the second report on the RKO receivership situation, filed in district court in New York last week, by Irving Trust Company, as receiver in equity, follow:

Fifty-eight of 162 wholly-owned theatres have been abandoned.

Basic theatre rents per annum have been reduced $250,000.

$1,611,563 has been saved in reduced taxes on theatres.

Reduction of $8,000 per annum was obtained on mortgage interest rates.

A number of extensions and deficiencies of principal were obtained, largely a readjustment of $3,489,300 in outstanding RKO Midwest bonds.

Probable reduction of $5,000,000 in RKO's net loss for 1933 was indicated, based on a net loss of $3,618,552 for eight months ending August 31. With operations continuing at a comparable level for the remainder of the year, net loss will approximate $5,745,000 as compared with a 12-months loss of $10,695,503 for 1932. Assets are $67,799,000, compared with $79,170,000 Dec. 31, 1932, and $75,768,000 at the time of receivership, Jan. 27, 1933.

Eight-months losses are broken down as follows: picture subsidiaries (exclusive of Radio City), $977,484; Radio City, $134,410.

Consolidated cash position at the end of eight months: $2,241,329, compared with $3,121,000 for all of 1932.

Capital surplus of $2,953,882 Jan. 1, 1933, has been written down on balance sheet of August 31 to capital deficit of $12,500,000 by eliminating accounts of subsidiaries in bankruptcy or receivership and by writing down value of RKO investments in such subsidiaries.

The receiver is engaged in preparing data to determine the amounts which may be paid by subsidiaries of RKO to Chemical Bank and Trust Company, as trustee, for the purpose of recovering a reserve credit fund, as provided by an agreement dated Jan. 26, 1933, and from which fund, when created, it will be requested that fresh loans to subsidiaries be made, all as provided by such agreement and as authorized by the order of Sept. 7, 1933.

In connection with the carrying out of its duties as receiver and for the purpose of making more effective the protection of the equities in the properties represented by stocks of subsidiary corporations of RKO, the receiver reached an understanding with RCA, Chemical Bank, CIT and the trustee, in regard to the exercise of the voting power, pursuant to the provisions of the January 26th agreement, in respect of any stocks subject to the lien of the collateral note indenture, which understanding is set forth in two letters dated April 4, 1933.

In the first of these letters RCA agrees "that so long as it shall have the right under the January 26th agreement to direct the trustee as to the exercise of voting power on stocks of subsidiaries of RKO for the election of directors, it will confer with the receiver's representative designated for that purpose a reasonable time prior to any meeting of stockholders of any such corporation at which directors are to be elected, and before ascertaining whether any person proposed for election is willing to serve as such director, and will not direct the voting of any stock for any person as director of any such corporation without first obtaining the courts approval or giving the court a period of at least five days to express its approval or disapproval."

Assets and Liabilities at Inception

"As to voting such stocks in respect of matters other than the election of directors, RCA agrees that (a) it will consult with the receiver's representative in advance as to any proposed exercise of such voting power; (b) it will direct its representative on the committee appointed to the receiver, in agreement to instruct the trustee to vote any such stock in accordance with any request which may be made as to such voting, in so far as compliance with such request is not in the opinion of RCA adversely affect the interests of RCA as a holder of debentures and stock of RKO; and (c) it will consult its representative by other members of said committee in accordance with the provisions of said letters from the trustee and the noteholders, unless in the opinion of RCA such action may adversely affect the interests of RCA as a holder of debentures and stock of RKO."

The second letter, from Chemical Bank, CIT and the Trustee, points out that "so far as the election of directors is concerned, the trustee can, during the life of the extension provided for in the January 26th agreement, only exercise such voting power for the election of directors as RCA may, in writing, direct."

After careful consideration the receiver concluded that the cost of preparing a consolidated balance sheet of RKO and its subsidiaries as at Jan. 27, 1933, the date of its appointment, was so great that it should not be incurred, especially in view of the availability of the certified consolidated balance sheet as at Dec. 31, 1932, prepared by Price, Waterhouse & Co., to the regular audit and to the regular audit upon which they were engaged when the receiver was appointed.

"Annexed to this report is a revised balance sheet of RKO as at Jan. 27, 1933 (not consolidated). This balance sheet has not been audited by certified public accountants but was prepared from the books and records of RKO by its accounting staff under the direction of the receiver. It shows total assets of $75,758,608, rather than $76,124,794, the total assets stated in the preliminary balance sheet of RKO as of Jan. 27, 1933, annexed to the report of the temporary receiver filed Feb. 17, 1933.

Prior to the appointment of receivers with an aggregate book value of $70,514,707,46, consisting of notes, accounts and mortgages receivable from the capital stocks of subsidiary companies which had been pledged as security with Chemical Bank & Trust Company, as trustee for RKO's 6% secured gold notes, 6% sinking fund gold debentures and 6% gold debentures, this left unpledged assets with an aggregate book value of $5,243,961.46, consisting of the following:

Cash .................. $ 26,690.27
Unpaid subscriptions on debentures ................. 297,499.75
Improvements and equipment on assets ................ 95,510.02
Good-will and contracts .................. 1,000,000.00
Deposits on leases .................. 1,000,000.00
Accounts receivable and accrued interest .................. 31,580.58
Notes and accounts receivable from affiliated companies .................. 93,333.33
Capital stock of subsidiaries .................. 1,055,348.34
Mortgages receivable .................. 15,000.00
Accounts to be paid (to Affiliated companies) .................. 301,241.50
Sundry deposits and deferred charges .................. 227,756.07

Total .................. $5,243,961.46

Operations During Receivership

Upon its appointment the receiver came into actual possession of only $2,846, cash in bank and the stock certificates, bonds and notes of subsidiary companies.

Its total receipts and disbursements to Oct. 15, 1933, were as follows:

RECEIPTS
Bank balances collected .................. $ 2,846.41
Payments on subscriptions to stock and debentures .................. 24,689.17
Interest on bank account .................. 67.71
Interest on escrow account .................. 3,636.10
Refund to Interborough Rapid Transit Co. .................. 184.09
Amusement Company .................. 220.53
Dividend, Van Beuren Corporation .................. 346.50
Refund, Wells Fargo Bank .................. 6,060.00

Total .................. $38,170.51

DISBURSEMENTS
Salaries .................. $13,189.19
Investment; stock of Stadium Theatres Corporation .................. 1,000.00
Official stenographers .................. 142.80
Stationery, office supplies and postage .................. 118.30
Legal notices and advertising .................. 173.77
Printing .................. 1,457.64
Rent of receivers' offices .................. 666.67

Balance, Regular Account .................. $20,092.61

In addition to the foregoing receipts, the receiver collected certain monies which it has deposited in a special account pending determination of contested rights thereto. The nature of these collections is as follows:

Dividend, Union Hill Corporation .................. $10,000.00
Surrender value, life insurance policies .................. 9,108.81
Federal income tax, withheld, re: dividends .................. 4.56
New York State income tax; re: salaries paid to non-residents .................. 37.93
Interest on account (less check tax) .................. 81

Balance on Special Account .................. $19,152.11

Fifty-eight of the 162 theatre companies then in existence, wholly owned subsidiaries of RKO on Jan. 27, 1933, were dropped. For those maintained, reduction of rents, taxes, interest and deferment of amortizations were negotiated.

Basic theatre rents per annum have been re-
BASIC THEATRE RENTS CUT $250,000

RKO Profit and Loss Account For 8 Months Ended August 31

<table>
<thead>
<tr>
<th>INCOME</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Theatre admissions, film rental and other income</td>
<td>$28,596,971.54</td>
<td></td>
</tr>
<tr>
<td><strong>EXPENSES:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating and general expenses</td>
<td>28,864,245.35</td>
<td></td>
</tr>
<tr>
<td>Loss before items as below</td>
<td>$ 267,273.81</td>
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<table>
<thead>
<tr>
<th>OTHER INCOME:</th>
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</thead>
<tbody>
<tr>
<td>Profit of foreign subsidiary companies not consolidated</td>
<td>$ 357,553.77</td>
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</tr>
<tr>
<td>Dividends received on investments in affiliated other companies</td>
<td>52,610.00</td>
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<tr>
<td>Interest earned</td>
<td>79,311.47</td>
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<tr>
<td>Forfeited deposits</td>
<td>18,932.54</td>
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<tr>
<td>Sundry other income and credits</td>
<td>43,352.54</td>
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</tr>
<tr>
<td><strong>Profit before other charges</strong></td>
<td>$ 302,457.03</td>
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<table>
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<tr>
<th>OTHER CHARGES:</th>
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<tbody>
<tr>
<td>Interest and discount*</td>
<td>$1,876,156.31</td>
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<tr>
<td>Depreciation of capital assets and amortization of leasehold</td>
<td>1,420,585.77</td>
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</tr>
<tr>
<td>Loss on sale of investments and capital assets</td>
<td>32,593.85</td>
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<tr>
<td>Picture production and studio equipment abandoned and settlement under contracts</td>
<td>14,703.14</td>
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<tr>
<td>Sundry other charges</td>
<td>14,970.22</td>
<td></td>
</tr>
<tr>
<td><strong>Net loss</strong> (before providing for dividends on cumulative preferred stocks of subsidiary companies in arrears)</td>
<td>$ 3,356,522.26</td>
<td></td>
</tr>
</tbody>
</table>

*Including $285,697.19 Interest Accrued on Obligations of Radio Keith-Orpheum Corporation from January 27th to August 21st, 1933, which has been charged as expense on this statement for statistical purposes but is not recorded on the books of the corporation.

When the receiver was appointed on January 27, 1933, the Radio City Music Hall and the RKO Roxy Theatre were being operated respectively by Radio City, Inc., and Radio City Theatres Corporation, two direct subsidiaries of RKO, whose stocks remained unpledged and came into possession of the receiver. Both theatres were sub-leased from RKO with rentals and terms substantially equivalent to those in the basic lease from Rockefeller Center, Inc., to RKO.

The original lease from Rockefeller Center, Inc. (formerly known as Metropolitanship Square Corporation), to RKO called for a rental as finally adjusted of $953,972 per annum ($79,497 per month) for the two theatres. Pursuant to the provisions of an agreement dated June 5, 1930, as subsequently amended, between Rockefeller Center, Inc., and Underhill Holding Corporation, on the one hand, and, on the other, RCA and certain other corporations which, through stock ownership or otherwise, are associated with RCA, including RKO, $1,000,000 in securities (later converted into cash) was deposited with the Chase National Bank of the City of New York. Said agreement dated June 5, 1930, provided, among other things, that sub-
ASSETS OFF $5,959,000 IN 8 MONTHS

ject to certain conditions the landsfolds (Rockefeller Center, Inc., and Underhill Holding Co., but not the properties) would be eligible for the sale of such securities to any deficiencies in the rentals for the two theatres. Said original lease tenancy continued by its terms when the receivership was made permanent on February 17, 1933. As of that date a reserve was created on the receivership balance sheet charged against the surplus in the amount of $843,003, to cover the balance of said security deposit remaining after allowing for accrued rent payable to February 17, 1933.

Radio City Agreement

Pursuant to order of the court, Radio City, Inc., and Radio City Theatres Corporation entered into an agreement with Rockefeller Center, Inc., and Radio Corporation of America, providing for a new lease of the two theatres to Radio City, Inc., for a term beginning Feb. 17, 1933, and ending Aug. 31, 1933, upon the following basis:

RCA was to advance to the two theatre corporations a sum not to exceed $290,000 to be used for the payment of their outstanding indebtedness as of Feb. 1, 1933, and an additional $30,000 to be used for working capital. All income from the theatres was to be paid by the subsidiaries into a special account in trust to pay the necessary operating expenses and then to pay the balance at the end of each calendar month, one-half to RCA to repay the amounts advanced and one-half to Rockefeller Center, Inc., on the terms of the mortgage. The amount, which was calculated on the basis of the maximum rent provided in the original theatre lease to RKO, any balance remaining at the termination of the agreement, after full payment of the RCA advances and the maximum rent, was to be returned to the theatre operating subsidiaries.

As of this result of this arrangement, the two theatre operating subsidiaries were able to pay off substantially all their current obligations; they were assured that their obligation for rent would be reduced as time went on; and they were put in possession of working capital which would not be subject to depletion for rent.

Pursuant to the agreement of Feb. 17, 1933, a new lease was executed and the operation of the theatres continued until Aug. 31, 1933. During this period Rockefeller Center, Inc., and RCA received $98,378 and $98,378 respectively, from the special account, so that $201,231 was still due to RCA. On Sept. 1, 1933, during the same period Rockefeller Center, Inc., withdrew the sum of $969,835 from the security deposit, leaving a balance of $303,164.

New Special Account

Prior to the expiration of the leases made pursuant to the agreement of Feb. 17, 1933, the receiver and the executives of RKO negotiated a new agreement dated as of Aug. 31, 1933, which has been executed by Rockefeller Center, Inc., RCA and the theatre corporations, and approved by the receiver, subject, however, in all respects to the approval of the court, providing for a new lease of the two theatres for one year (subject to earlier cancellation by the landlord) on the following basis:

The income from the theatres is to be placed in a new special account to be applied, first, to the payment of operating expenses of the theatres (subject to the maintenance of a working fund of $100,000); second, to the payment of accrued operating expenses and fourth, to the payment of accrued operating expenses and fourth, to the payment of accrued operating expenses and fourth, to the payment of accrued operating expenses; and fourth, to the payment of accrued operating expenses and fourth, to the payment of accrued operating expenses; and fourth, to the payment of accrued operating expenses.

As of this earlier theatres were transferred to Rockefeller Center, Inc., as additional rent, on the fourth, to the payment of accrued operating expenses; and fourth, to the payment of accrued operating expenses, and one-fourth into a special reserve fund account. As of the earlier agreement of Feb. 17, 1933, the new agreement gives to Rockefeller Center, Inc., the privilege of withdrawing monthly from the remainder of the $1,000,000 security deposit any deficiency between the amounts paid and the charges against the same. RCA would withdraw all balances from the special reserve fund account; otherwise the money in this account is to go to the theatre operating subsidiaries.

The new agreement also makes provision for certain collateral benefits to RKO Service Corporation in proportion to the amount of the monthly deposits. The Operations of the two Radio City theatres for the period from Jan. 1, 1933, to Aug. 25, 1933, as expressed on the books of the theatre subsidiaries, averaged $134,410. This addition to depreciation and amortization this loss includes $20,424 interest accrued on advances from RCA and RKO. Rent on the two theatres was charged on the basis of $79.497 per month from Jan. 1, 1933, to Feb. 17, 1933, in accordance with the terms of the original lease. RCA, which on Feb. 25, 1933, only the actual amount of cash paid Rockefeller Center, Inc., under the terms of the agreement of Feb. 17, 1933, amounting to $96,378, was charged as rent.

During the entire period the executives of RKO and the receiver have devoted their full attention to the problems of reducing operating expenses. The result of their efforts is reflected in the statement of operations for the four weeks in September, which shows a profit before rent of $90,580.78.

If this recent improvement in operations should continue it is reasonable to assume that the Radio City theatres can be conducted on a profitable basis hereafter, the court was told.

Commercial Real Estate Operations

Theaters and other buildings owned or leased by RKO and its subsidiaries contain commercial space which in 1932 yielded approximately $2,500,000 in rentals. Income from these sources has declined since the receivership because many of the properties owned or leased by insolvent subsidiaries of RKO have been abandoned. When the receivership was appointed on Jan. 27, 1933, RKO through its subsidiaries controlled 91 properties having commercial space; on Oct. 1, 1933, this number had been reduced to 73.

A policy has been instituted whereby each property containing commercial space now contributes to the payment of home office expenses in proportion to the proportion of the monthly rent charges. This will result in the managed properties bearing the cost of operating the real estate department and will reduce such expenses heretofore charged to the theatres by RKO Service Corporation.

Motion Picture Production and Distribution

RKO Radio Pictures, Inc., a direct subsidiary of RKO, is engaged through subsidiaries in the production of motion pictures at its studios in Los Angeles and in their distribution. Pathe News are produced by Pathe News, Inc., another direct subsidiary of RKO, and RKO Pathe Pictures, Inc., also a direct subsidiary of RKO, through its subsidiary owns studios in New York City and in England, and a large leased to outside producers or remain idle.

When RKO went into receivership on Jan. 27, 1933, the picture companies were faced with an impending cash shortage and an uncertainty as to the continuity of studio management, which, if continued, would have precluded operations for productions to be started in the near future. This had a definite bearing upon the pictures available for release during subsequent months. In the early part of March, 1933, studio operations were taken over by a new executive producer. The new management was immediately confronted with the difficulty of preparing for the production of a large number of pictures. During this transitional period, comparatively little actual shooting of high-quality pictures was in process, and the revenues derived from the liquidation of inventories so exceeded cash requirements that the picture companies were able to build up their cash reserves.

The new production management, with the incentive of a share in the profits of the pictures, comparatively adopted as complete production schedule was as permitted by the companies' cash resources and the requirements of the market. In consequence, and very far, this program has been satisfactorily maintained, and, aside from making possible an adequate release schedule, it has made possible substantial reduction in the cost of pictures without impairing their quality. The current financial and operating reports are indicative of the profits achieved by the new studio management.

A comparison of current and past performances by RKO Studios indicates a substantial reduction in the cost of pictures prepared and completed by the new management.

Results of operations of RKO Radio Pictures, Inc., and RKO Pathe Pictures, Inc., for the period from Jan. 1, 1933, to Sept. 30, 1933, compared with the corresponding period in 1932, also indicate an improvement. During this period, total income declined from $15,942,541 in 1932 to $14,-
212,501 (estimated) in 1933. The operating loss (before accrued interest on indebtedness to RKO, payment of which has been suspended) dropped from $1,779,-
322 in 1932 to $705,747 (estimated). In connection with the estimated loss for 1933, it should be borne in mind that throughout the current year, and particularly during the early months, the over-cost films, production of which was completed or started prior to receivership, were being amortized. At the present time, amortization is decidedly less than during the corresponding period of last year, or during the early months of this year. This factor, together with the maintenance of a level release schedule, the quality of the pictures being released, and the additional profits, has resulted in the picture companies showing decided profits in recent weeks.

The executives of the picture companies believe that they are successfully weathering the most difficult period experienced in many years and that their production facilities, their sizeable inventory of quality pictures in release and available for near future release, and the
CONSOLIDATED CASH NOW $2414,529

general improvement in theatre attendance and receipts, indicate that future operations will show similarly encouraging results.

RKO Building Leases

By agreement dated June 5, 1930, between Rockefeller Center, Inc. (then known as Metropolitan Square Corporation), RKO and others, RKO agreed to lease two theatres and certain office space in the Rockefeller Center building, the latter to be erected. Pursuant to the terms of this agreement as amended by supplemental agreements dated Nov, 25, 1930, and Jan. 12-14, 1 31, Rockefeller Center, Inc., by indenture dated Oct. 29, 1931, leased 186,583 square feet of office space in the RKO Building to RKO. By supplemental indenture dated Nov. 21, 1932, the space under this lease was reduced from 186,583 square feet to 90,773 square feet. On subsidiaries which have ceased operations (Item 2) should be excluded in ascertaining the results from operations of currently managed properties. The net loss experienced by the service companies (Item 3) is made up almost entirely of the results of operations of the RKO Vaudeville Exchange whose losses are due to the fact that the theatre is used primarily in the theatre population and it is believed that this phase of the business should improve during the coming winter, especially in view of the renewed interest in the use of vaudeville. The net loss of the picture companies (Item 5) is considerably lower than that for 1931, but 1932 incurred a total cash loss. Their cash position on Jan. 27, 1933, and Aug. 31, 1933, is almost identical despite the enlarged production and release schedules and the absence of very large borrowings. Moreover, the loss includes $646,708 accreted interest on indebtedness to RKO.

In computing the loss for RKO (Item 6) there is included, for statistical purposes, $623, 07 interest accrued on obligations of RKO from Jan. 1, 1933, to Aug. 31, 1933, even though this accrual is not recorded on the books. As an offset to this charge, accrued interest receivable on advances to subsidiary companies, amounts of $291,673 as income. Included in the loss sustained by the theatre companies currently operated (Item 3) is a write down of RKO's investments in the common stock of subsidiaries and amortization of leases at the rate of $1,278,067. This does not represent any operating results before depreciation and amortization.

By way of example, the profit is greater, due to the inclusion in the consolidated statement of numerous other items of a non-cash nature, such as loss on sale of investments and capital assets, amortization of organization expenses, and expenses of retirement of long-term debt, cash dividends, and reserve for doubtful accounts, interest on inter-company indebtedness, etc. While the consolidated loss for the year 1932 includes losses sustained during the period by these subsidiaries which have been placed in receivership or involuntary liquidation by RKO, it may be noted that "loss before other charges" amounted to $2,246,945, whereas the consolidated profit of $1,226,550 for the period ending Aug. 31, 1933, indicates a "profit before other charges" in the amount of $302,457. The current cash position of RKO and its subsidiaries compares favorably with the cash on hand when the receiver was appointed on Jan. 27, 1933, after payments made by subsidiary companies on mortgages and other financial obligations in an amount aggregating over $450,000 are taken into account.

Consolidated Balance Sheet

In a consolidated balance sheet of RKO and its subsidiaries as at Aug. 31, 1933, prepared from the books and records by RKO by its accounting staff, the capital surplus of $2,553,882 on Jan. 1, 1933, is carried forward to the balance sheet of Aug. 31, 1933, to a capital deficit of $12,504,177 by eliminating from the consolidated balance sheet, the accounts of subsidiaries in bankruptcy or receivership and by adjusting the accounts of RKO and its subsidiaries (1) to write down to nominal value the investments in such subsidiaries (3), to provide reserves for the security deposit herein and balances due from such subsidiaries and (3) to set up liabilities for that part of their indebtedness which was guaranteed by RKO. Substantially similar adjustments are indicated on the balance sheet of RKO as at Aug. 31, 1933.

Readjustment of KAO Indebtedness

Prior to the receivership, RKO controlled Keith-Osborne Corporation, in which then controlled Orpheum Circuit, Inc. RKO owned 21,674 of the outstanding 64,904 shares of preferred stock and substantially all of the common stock of Orpheum. Of the 21,674 shares of Orpheum preferred stock, 17,174 were owned (substantially all in the treasury) and the remaining 4,500 shares of Orpheum common stock (1,909 shares of which are held in Orpheum's treasury) were in the hands of the public. KAO owned substantially all of the common stock of Orpheum.

From time to time during 1930 and 1931 RKO made loans to Orpheum of which $11,153, 241, $2,467,940 and $3,300,000 were interest payments on this debt. At the end of the calendar year, or as of Dec. 31, 1931, RKO had been advanced $2,394,655, as an offset to the indebtedness to RKO, the notes were pledged by RKO with Chemical Bank & Trust Company under the indentures previously discussed.

Prior to, and after the appointment of the receiver, certain holders of preferred stock of RKO challenged the validity of the notes executed and delivered by KAO to RKO and threatened to institute suit to set aside the entire indebtedness as an obligation of KAO, and to compel KAO to accept instead the indebtedness of Orpheum to KAO.

In order to avoid such litigation and to effect an eventual adjustment of indebtedness to the receivership negotiations were carried on by RKO and attorneys employed by KAO with the attorneys for the complaining preferred stockholders of RKO, and following the appointment of the receiver these negotiations were concluded and an agreement was entered into between the receiver, KAO and Stadium Theatres Corporation, a wholly owned subsidiary of the receiver of RKO, pursuant to an order made and entered May 9, 1933, providing for the following transaction:

Stadium was to execute its note for $2,394,655, dated as of the date of the closing of the transactions, and payable on demand at interest at the rate of 6 per cent per annum to Chemical Bank and Trust Company, as trustee for the holders of preferred stock of RKO, to be delivered to the receiver on July 1, 1931, and deliver this note to the receiver.

In exchange for this note of Stadium the receiver was to assign to Chemical Bank and Trust Company, as trustee, the notes of KAO aggregating $2,394,655. On receipt of these notes the receiver was to mark them "Paid" and deliver them so marked to KAO on the delivery by KAO to Stadium of (1) Orpheum secured gold notes held by KAO aggregating $2,394,655, and (2) an assignment of all of the Orpheum collateral held by KAO as security for the payment of these Orpheum gold notes, together with an assignment of the rights of KAO under the Orpheum indentures of April 1, 1932, and Aug. 1, 1932, as well as such other additional instruments of transfer as might be required by Stadium, subject to the proviso that such assignments were not to impose upon KAO any obligation or warranty in respect to the validity, enforcement or collectibility of the Orpheum notes or the Orpheum collateral assigned to Stadium.

The balance of $486,030 of Orpheum's notes retained by KAO, KAO was to execute and deliver to Stadium an agreement evidencing the assignment of such notes by KAO to Stadium collateral securing such notes and agreeing to indemnify and hold Stadium harmless from any loss or damage from any set-off or counterclaim by and allowed to Orpheum against the indebtedness of Orpheum assigned to Stadium.

In the event that the amount eventually paid
or received on the Orpheum notes prior to Jan. 1, 1938, should be less than the sum of $2,394,655, plus certain interest, KAO was to pay to Stadtm on demand at any time on or after Jan. 1 per cent secured notes, and $1,600,000 of 10-year 6 per cent sinking fund gold debentures. Subject to further order of court, holders of these securities have been exempted from filing claims.

The time for filing claims having expired, the receiver intends to apply to the court in the near future for the appointment of a special master or masters to hear and determine those claims so filed.

Federal Tax Claims

Because of his familiarity with the tax problems of RKO, the receiver pursuant to order of court dated July 14, 1933, retained Randolph E. Paul as special counsel to contest the above income tax claims filed by the United States. After thorough investigation of the receiver and of its counsel have concluded that there were no deficiencies for 1929 and 1930 as alleged by the government, time for the making of the claims was due for 1930. Accordingly, refund claims and supporting data relating thereto have been filed with the Commissioner of Internal Revenue. Counsel to the receiver are now negotiating a settlement of the alleged deficiencies and refund claims.

Pursuant to an order of the court dated Sept. 14, 1933, the receiver retained Randolph E. Paul as special counsel in connection with the filing of a consolidated income tax return for RKO and its subsidiaries for the year 1932. Upon advice of such counsel the receiver has filed a consolidated return and is about to enter into an agreement with the subsidiaries of RKO, providing for proper allocation among RKO and its subsidiaries of such tax liabilities as shall hereafter be assessed.

Protective Committees

Since the appointment of the receiver, protective committees have been organized for the common stock, 10-year gold debentures and 6 per cent gold notes of RKO and authority has been requested by each of these committees to make application to the court for protection of the holders of the respective securities represented by them. The receiver has cooperated with each of these committees in regard to various of the proceedings taken during the receivership.

Reorganization Plans

No plan of reorganization has been formulated to date to the knowledge of the receiver.

Conclusion

Pending efforts of interested parties to effect a reorganization, the receiver recommends that the receivership be continued and the business conducted as heretofore.

Encouraging progress has been made in reducing operating expenses, which has been reflected in improved results in operations, despite the discontinuance of organization and morale consequent upon the receivership and the decline in theatre attendance during the period of bank closing. A large percentage of the properties were operated by the receiver with the assistance of his officers and personnel.

The losses in receivership operations discussed above consisted largely of non-recurring and non-cash charges. Despite the absence of borrowings and the maintenance of a full motion picture production schedule, consolidated cash reserves have not been depleted to any considerable extent.

RCA Cuts Losses In Third Quarter

Radio Corporation has cut its losses to $525,139 for the third quarter of 1933, from $790,000 in the preceding quarter and $812,000 in the same period a year ago.

For the nine months ended September 30, the consolidated net loss was $1,793,371, comparing with a loss of $592,273 for the corresponding period in 1932. No dividends have been paid in 1933. The only dividends paid in 1932 were $343,019 on the Class A preferred stock, resulting in a deficit of $935,742 for the first nine months.

Total income for the third quarter this year was $14,225,112, including $13,988,114 from operations. This compares with $14,254,638 total income a year ago and $14,297,384, the second quarter total income was $14,297,384, and in the first quarter it was $13,222,054.

In the nine months ended September 30 total income was $41,744,551, including $41,137,939 operating income, comparing with $50,796,800, including $49,931,842 operating income, in the 1932 period.

Net earnings, after cost of sales, general operating, development, selling and administrative expenses, were $3,972,767 for the nine months, against $4,263,705 in the first nine months of last year. Interest charges were $1,734,452, against $983,432, depreciation was $2,537,116, against $3,972,976, and amortization of patents was $450,000 in both periods. In 1932 there was $50,000 appropriated for Federal income taxes, against nothing for the current year.

Surplus of the company on September 30 amounted to $8,300,000, comparing with $8,382,972 on June 30, 9,851,184 on January 1, and $10,392,047 on September 30, 1932.

RCA is the parent company of National Broadcasting Company, Photophone, RCA Victor, RCA Communications.

St. Louis Company Receivers Report an Operating Profit

Roy F. Britton and Henri Chouteau, former circuit court receivers for the St. Louis Amusement Company, operating 16 subsequent run houses in St. Louis and vicinity, claim an operating profit of $170,197 for the receivership period from November 24, 1931 to August 7, 1933. Their receivership terminated August 8.

The receivers reported that the cash operating revenue during the period was $1,-$646,466, while the creditors' claims amounted to $1,549,877. The receivers and their attorneys have asked the court to allow them additional fees. Warner owns approximately 93 per cent of the capital stock of the company.

Rejects Settlement Offer for Statewide

Because the majority of landlords voted against the $16,000 cash offer for the Wisconsin Amusement Enterprises in settlement of the bankrupt Statewide Theatres, Milton J. Knoblock, Racine, Wis., referee in the case, has seen fit to reject the offer made.
GOOD BUSINESS

Two winters back, while the city fathers of Detroit staggered under the load of imperative unemployment relief, Bill Raynor, then head man at the Fox Theatre in that city, threw the resources of his vast organization into the battle against want, with a series of lobby dances that returned thousands of dollars for the alleviation of the hungry, at the same time adding not inconsiderably to the box office gross. The story of the successful welfare campaign is set forth in another page of this issue.

In a nearby suburban community, the center of a highly competitive section, an exhibitor recently reopened a dark house. Not getting the proper response to his carefully selected programs, he hit upon a bold move, and in the face of friendly criticism donated the theatre and show for an evening, to launch a "Buy Now" locally sponsored campaign. The house of course was jammed, and those present who were not regular patrons had ample opportunity to observe the comforts and conveniences of the theatre. Leading citizens who spoke from the stage lavishly praised the exhibitor's generosity, thus giving the house an advertising break that money could not buy.

And best of all, the widely publicized event attracted many outsiders who paid their way in sufficient numbers to roll up a better than normal gross for the evening.

Managers who are inclined to shy away from community projects that involve the use of the theatre might consider the above cases of showmen who have long since discovered that good-will and good business are oft times synonymous.

SCREEN COURSES

Of interest to members should be the findings of the photo-play appreciation committee of the National Council of Teachers of English, as recorded by the chairman, William Lewin, whose report is outlined in the Club columns. For some time the Council has sponsored, in a number of states, screen appreciation high school courses and now proposes that such instruction be introduced in the nation's schools to improve movie tastes.

Should this be encouraged by the United States Office of Education, now studying its possibilities, managers will no doubt have much to do with the ultimate success of the plan. Given sympathetic handling, this movement should enhance theatre prestige and perhaps open up an added source of box office revenue. Alert theatremen might contact high school principals and English teachers for further information regarding the workings of the plan.

ON GETTING AHEAD

To managers sceptical of chances for advancement, we state that there still is, and ever will be, opportunity in the exhibition end of the business. Agreed that while promotion to higher post is not a daily occurrence, nevertheless it happens often enough to indicate the thoroughness with which the higher-ups search the field for broad shouldered guys who can deliver.

We note, within the past few weeks, the stepping-up of Round Tablers Skip Weshner, Howard Waugh and Earle Bailey, to bigger jobs in the Warner Theatre organization. That these able showmen have well earned their new spurs is not the point we wish to stress. Rather do we prefer to emphasize that what they have accomplished is not extraordinary, but the natural result of years of patient and fruitful labor in the field.

TRAIL BLAZERS

 Ingenious is the showman of today, never permanently satisfied with what he accomplishes, ever alert for new slants. Among these, we count M. H. Garvin, Rivoli Theatre, Hastings, Neb., who broke out his newspaper ads in two colors, the first advertiser in his city to do so. The returns were so gratifying that other local advertisers will no doubt be encouraged to follow Garvin's lead.

 Theatremen have always been trail blazers in testing new publicity angles, thus earning for the theatre, high place as the proving ground of novel advertising ideas which sooner or later are appropriated for use in other fields. Rarely credited for their originality, showmen nevertheless should be thanked for the success of many merchandising campaigns, the genesis of which can be directly traced to motion picture exploitation.

A. Mike Pilage
S H O W M E N ’ S L O B B Y L A F F S !

"Pst . . . What's the name of the picture in case anybody asks me?"

W r i t e s T h e M o v i e C o l u m n F o r P a p e r

A number of campaigns on various pictures and special events have been forwarded by that active Round Tabler Bill Levey, who passes up no opportunity to bring his theatre activities to the attention of his townfolk through his newspaper and merchandising tie-ups, at the Capitol, Riverhead, Long Island.

Bill is all set for his Armistice day program in conjunction with his showing of "Saturday's Millions," the feature of which is to be the presence of his high school band and football team, the proceedings to be in charge of the high school principal. Both team and band will appear in uniform, heading a parade to the theatre with music being played en route.

Before the show starts, "taps" will be sounded and the house lights dimmed to red, white and blue. Then "The Star Spangled Banner," followed by school yell led by the cheer leader, immediately after which "Saturday's Millions" will be shown.

One of Levey's best promotion stunts is a regular picture column he writes for his paper, in which the names of six local residents are planted who are awarded passes upon presentation of the column at the box office. For his recent showing of "One Man's Journey," Bill also tied in another newspaper contest in which readers were given passes for the best 150-word letter on different questions concerning the small town doctor's activities.

An imprinted cardboard case containing pencil, pen holder and ruler given to all children at a Saturday matinee is a clever idea of Levey's to build good will and advertise his house, as the cases no doubt will be used by children in school and home.

The above are just a few of the things that the fast stepping Bill is doing to keep this important Prudential spot in the limelight, and that he is succeeding, is proven by his box office results and his own personal popularity in the Long Island town.

S h o w m e n C l i c k i n g O n " A n g e l " C a m p a i g n s

From various spots in this country and Canada, we receive members' campaigns which have helped in the making of high scores on their showings of "I'm No Angel." Manager Fred Reeths, Jr., Sheboygan Theatre, Sheboygan, Wis., worked out an effective fan magazine contact that he reports did very well for him. For several months, each copy of the magazine contained a photo in color of Mae West and the title of the picture. Knowing of this in advance, Fred had small stickers made up with theatre copy and persuaded the manager of the local Kresge store to place these stickers on the photos, glued to the back, with the theatre copy folded over the faces.

Sid Scott, recently transferred to the Capitol Theatre, Windsor, Ont., hooked up with his telegraph company on a wire from Mae West in Hollywood. The telegram, which included theatre and date, was reproduced in a two-column newspaper ad, and in addition to publicizing the attraction in this novel manner, Mae also said something nice about Sid's new job, which of course helped to introduce him to local theatregoers.

On the New York Paramount date, supervised by John C. Flinn, Jack McHerney promoted a smash window in the Fifth Avenue Southern Pacific office as some of the picture was produced on that railroad. In addition, Jack secured a full window at Macy's (see photo) where West styles were displayed, including full-sized panel paintings of the star as background.

H o d g e s P r a c t i c a l P l a n e

P l u g s " N i g h t F l i g h t"

Manager Jack Hodges, Tampa Theatre, Tampa, Fla., who has been keeping that southern town on its toes with his clever exploitation, forwards an advance lobby idea on "Night Flight" which tops anything of its kind we have seen recently. The photo below gives you an idea of how carefully Jack went about producing this real crowd stopper.

The plane has a wing spread of 24 feet and is 18 feet long, the fuselage finished in burnished silver, while the wings and propeller are burnished gold, the latter attached to a quarter horsepower motor, producing a speed of four revolutions per second. The wheels are real, from the local Goodyear dealer, and the title letters are white outlined in black with red Neon tubes running through the center of each letter. An amber spot is focused on the propeller, and produces a striking effect against the blue sky of the lobby, the entire display suspended by a steel cable.

Hodges gives the credit for construction to Andy Beiter and the other boys in the art shop who are all entitled to an extra bow for their swell work. Jack writes that while the picture opens he will transfer the plane to the top of the marquee during the run, where it will attract the same attention.
Garvin Uses Color
For Newspaper Ads

Concluding that he was stressing his outdoor billing too strongly, thus weakening its effect as an advertising medium, M. H. Garvin, who operates the Rivoli Theatre in Hastings, Neb., cast about for something unusual and out of the ordinary in publishing to call attention to his attractions. He discovered what he was seeking through the medium of a duplex tubular press newly installed by his leading newspaper and took advantage of the development to break a seven-column, two-color display on the showing of "Too Much Harmony."

That the extra expense was worth while was proven by the city-wide comment aroused, in addition to which the editor of the paper thought enough of it to run a front page story. Although we cannot state definitely just how much more expensive two-color newspaper ads might be, where the necessary equipment is available, nevertheless for an unusual publicity angle the possibilities might be considered by managers with more flexible budgets.

The electrical radio transcriptions provided by Paramount were also used in advance and a special front consisting of large title banner and side panels with cut-out figures from the 24-sheet, the entire display decorated with college pennants made a further attractor and Garvin states that the campaign resulted in a business that came very near his house record.

Incidentally, this is one of the first times we note the use of color in theatre advertising, and this showroom is to be commended for his showmanship in hooking his theatre in to this new advertising process.

Round Tabler Reports
From New Assignment

Harold C. Knudsen, who put on those swell exploitation campaigns while at the Capitol Theatre, Madison, Wis., has now transferred his activities to the city of West Allis, Wis., where he is now head man at the Paradise Theatre. As soon as he was set in the new spot, Harold went to work on a bang-up campaign on "Secrets."

Noticing that a local paper was running a life story on Mary Pickford, he persuaded the promotion manager to furnish, free of charge, 5,000 copies of the page with the current chapter of the Pickford story, and on the other side Knudsen laid out a lot of picture art and copy, using the idea as a giveaway which he had distributed by carrier boys in exchange for passes. The paper was squared with a slide of the screen tying in the story with the attraction.

To bally the personal appearance of two well known radio youngsters booked for a Saturday matinee, Harold tied up with a Madison radio store to include the performance on the store's weekly broadcast. In return for this, the store advertised the radio date at the theatre in their newspaper advertising and also plugged the event in advance on the air.

Knudsen also sends along a sample of his well known menu covers which he distributes to all restaurants, the front page containing in this instance, an ad on "Tugboat Annie," with space on the back cover for neighboring merchants for enough to pay all costs. Richard Moran and Philip Herro of the theatre staff secured the ads and did all the necessary work. The merchant ad idea is also carried out in a weekly newslette, printed by a local print shop that sells the ads, and puts out 3,000 of these programs weekly at a net cost to the theatre of three dollars.

Glad to have heard from you again, Harold, and here's wishing you every success in the new assignment.

"Annie" Stunt Big
In Many Spots

Adapting the stunt for local usage, showmen in various spots have put over the "Annie for a Day" stunt to good returns in business and extra newspaper space. Manager Lawrence Lehman, Mainstreet Theatre, Kansas City, Mo., worked it by advertising on the Music Hall showing by using the original "Apple Annie" in a lobby stunt, displaying in frame for a moment of stills illustrating her eventful day. Dressed in evening clothes and selling her apples, "Annie" made a swell advance bally for the Audubon showing.

Highlights on K. C. "Keyhole" Campaign

Adapting the title of the picture to a lobby stunt, Manager John McManus, Loew's Midland, Kansas City, Mo., on his early showing of "Broadway Through a Keyhole" painted a special box with keyhole and invited patrons to unlock the box with their own keys. No prizes were given for this, but when the box was unlocked, the interior disclosed lighted heads of the stars with a back drop in miniature with picture copy. Adding to the stunt, John had one of his papers throw away 30 lettered keys that would fit the lock and reports that the box and its contents were brought to the theatre in exchange for passes. Pulled on the day before opening, the gag was good for stories and pictures.

McManus made a number of other effective tie-ups, one including a broadcast of the Hollywood premiere of the picture, sponsored by one of his leading jewelers, John taking the opportunity of plugging the keyhole stars who attended the opening.

A book-in with a leading ballroom netted the theatre a lot of free display advertising on a Winchell dance held at the ballroom the night before the opening, the song hits of the picture being plugged in advance at the dance. A premiere party and all officers of the station and leading orchestras. A florist promotion was effected by which McManus distributed Winchell "orchids" in the form of roses to the first 200 women attending the opening matinee.

Other gags that went over were windows in every Postal telegraph office, a "keyhole" window at a leading hardware store, using the trick lobby box as the main display, and of course plenty of good newspaper breaks in addition to extra advertising space.

Smash Breaks on Girl Magic Act

An excellent campaign to put over his stage presentation of a girl magic act is detailed by Manager Ross J. Hobkirk, Ma-jestic Theatre, Spokane, Wash., who promoted his local police department, newsreel services, and local papers for a lot of good exploitation.

Ross had the girl handcuffed and shackled, then locked in a jail cell at police head-quarters from which she escaped, the gag being covered by the newspapers who ran stories and pictures. On the opening day, a double truck was put over in one of the newspapers, the copy stressing a blindfold drive by the girl, which disorganized traffic and required extra police to handle the crowds.

On the second day, Hobkirk had the girl hung by her heels from a roof six stories high, from which position she made her escape from a strait-jacket. This was also covered by the newsreels, and after her escape the girl dropped a large banner with the act's name. Coincidentally, this Round Tabler states that the girl originated in Spokane, which of course aided the publicity obtained on the attraction.
THEATRE WELFARE DANCES

Well Known Showman Describes Good Will Poor Relief Plan Put Over With Civic Officials

by WILLIAM H. RAYNOR
Managing Director, Paramount, Brooklyn, N. Y.

The Fox Theatre in Detroit employed 300 people. These 300 employees were divided into groups of five, with a captain in charge of each. The squads were numbered from one to 60, and arranged so that there would be a higher salaried employee in each squad working as usher and minor help, the latter donating from 30 to 75 cents weekly, the former each squad was obligated to raise as close to $5.00 a week as possible and every member of these squads alternated in taking care of a family in person, by going to the home of the family they were taking care of and investigating conditions. In this manner, the people who were donating for these families were coming into personal contact with those they were helping to support.

In addition, dances were held in the theatre lobby once every five weeks, an admission fee of one dollar was charged to the outside public and ice cream, nuts and other refreshments received as donations were served at the dance. All the music was supplied by our own house orchestra by permission of the Musicians' Local. Various coffee companies, bakeries, etc., supplied the buffet luncheon for the advertising. Outside of that each squad donated a big layer cake. Every dollar that we took in at these dances was net profit.

Contingent Fund

The money derived from these affairs was in the neighborhood of from $1,000 to $1,500 per dance. This was thrown into our contingent fund, a special committee handling this money as follows: If a squad had a family of ten people to take care of and only had their weekly donations of $5.00 to spread over the needed $12.00 to take care of the family they would requisition this committee to secure that additional $7.00, which would come out of our dance contingent fund. To meet various demands each squad was allowed to draw weekly on the contingent fund if $5.00 was not sufficient to take care of the families involved.

During this period, the Fox Detroit Theatre was feeding anywhere from 500 to 600 people a week. A basket went out every week with enough food to meet a family's requirements for seven days. This was scientifically arranged with food tables to last for a seven day period and every week a ham or some other meat was secured to put into each basket.

Where babies were concerned, the neighborhood grocer was paid in advance by the squad who assisted this particular family, for milk to be delivered for seven days. If fresh meats were necessary that was also paid for in advance and delivered every day.

This was the most successful plan, I believe, that we ever worked out. The good will it created for the Fox Detroit Theatre was inestimable. There was no preference shown for any nationality or religious creed and names of families requiring aid were secured through captains of police precincts, fire departments, and the Welfare Board.

Free Medical Aid

In addition to this, our house doctor donated his services for the treatment of any sickness in these families. This idea functioned perfectly. Every dollar that we handled was given for food, clothing and medical care. An exception to this was that we did not pay the physician we had been associated with, for his services, which took all the income from the food fund, as the theatre paid for electric current, etc., when the dances were held. We continued the plan for seventeen months at the Fox Detroit with the utmost cooperation from every employee involved. They knew what they were donating for and what their efforts were taking care of, as each squad member made his own investigation. Coming into personal contact with the families they were aiding, they fully realized the conditions and made their efforts 100 per cent effective.

What we did not count upon originally, but nevertheless extremely gratifying, was the favorable response at the box office, as receipts jumped appreciably while the plan was in operation, no doubt due in some part to the generous publicity the papers gave us, and also to the word of mouth advertising.

This plan of welfare operation was taken up by the Detroit Times, which called for donations and was worked on the "Feed a Family" plan. Although we were not credited with it, this plan was followed out by several big corporations in Detroit and up till the close of last year some of these organizations were still maintaining this form of relief work.

Student Cards And Various Price Scale Used By Managers

Here are two letters from small-town managers which have to do with children's admission prices. The authors' present plans then fall in a class of their own. The following is a letter from a manager of one of the theatres to overcome this perplexing problem. We present them for the information of the Club. The first is from John Forrester, Pines Theatre, Waldron, Ark., and the second from Louis J. Maurin, Maurin's Theatre, Reserve, La.

GENTLEMEN:

In reference to your articles in the issues of September 2 and 3, I thought other managers might be interested in the plan adopted by the Pines Theatre, which has been so successful that the theatres in Heaven, Okla., Poteau, Okla., and De Queen, Ark., surrounding towns, have adopted the same plan.

All school children past the age of 12 are admitted to any regular performance for 25 cents, the average admission prices running from 30 to 35 cents. Working with the schools, each student is given a special student ticket, which when presented at the ticket office with a quarter admits one. This has been in use for three years and has increased our school attendance.

I believe this plan could be adapted for towns that have an adult attendance price of from 25 cents, by issuing these tickets, which will, say, 15 or 20 cents, would admit grown-up children. We have found that the saving of five to ten cents is a great inducement, as the children are anxious for these cards, and use them often.

Hoping that the plan may be of interest to other managers, I am,

Cordially yours,

JOHN FORRESTER.

Louis Maurin describes a three-price admission scale that, he maintains, has worked out very well. Here it is:

DEAR SIR:

Reading the criticisms in your valued Managers' Round Table section, relative to the charging of adult prices to children 12 to 16 years, in our estimation we have solved the problem here long ago with a three-price scale as follows:

Grammar school children, 10 cents; high school students, 15 cents, and adults, 25 cents. Inasmuch as we draw also from neighboring towns, we rely solely on the customers' honesty, and feel that we are seldom taken advantage of. We assure you that it has helped to keep these families coming back for the benefit of the theatre.

I am sure no exhibitor in a small town would regret this three-price scale. Wishing you the kindest regards,

Sincerely yours,

LOUIS J. MAURIN.

The above letters indicate the determination of showmen to fight the children admission knot. Both plans have good points, and we trust their publication will encourage others to let us know what they think of the above, and what they are doing to tackle this situation.
Showman’s Calendar

DECEMBER

2nd Monroe Doctrine—1823
3rd Illinois Admitted to Union—1818
5th General McClellan Born—1826
6th Martin Van Buren (8th Pres.) Born—1817
6th Eliza Landis’s Birthday
8th Virginia Lee Corbin’s Birthday
10th Immaculate Conception (Quebec)
11th Eli Whitney (Inventor of Cotton Gin) Born—1765
9th John Milton Born—1608
10th Eddie Dowling’s Birthday
10th Peace with Spain Signed at Paris—1898
11th Una Merkel’s Birthday
12th Alfred B. Nobel Born—1833
13th Sally Ely’s Birthday
13th Gilbert Roland’s Birthday
15th First Marconi Wireless Across Atlantic—1901
16th Edward G. Robinson’s Birthday
18th Karen Morley’s Birthday
19th Heinrich Heine (German Poet) Born—1797
20th Norman Foster’s Birthday
23rd Chanukah (Jewish Holiday)
24th Alabama Admitted to Union—1819
24th Boston Tea Party—1773
27th Whittier (Poet) Born—1807
28th Mary Nolan’s Birthday
28th William Boyd’s Birthday
29th Irene Dunne’s Birthday
31st Shortest Day of Year

Good Advice to Exhibitors
M. WITMARK & SONS
Publishers of those great song hits in WARNER BROS.
Smash Musical Hit

FOOTLIGHT PARADE

HAVE OUTLINED ON PAGES 34-35 OF PRESS-BOOK, VALUABLE SUGGESTIONS FOR MUSIC EXPLOITATION—READ THESE PAGES CAREFULLY—

Play Up These Songs

BY A WATERFALL . . .
HONEYMOON HOTEL . . .
SHANGHAI LIL . . .
SITTIN’ ON A BACKYARD FENCE . . .
AH! THE MOON IS HERE . . .

M. WITMARK & SONS
1657 Broadway, New York

Round Tabler Clicks
In New Assignment

Herman C. Bamberger, who has recently transferred his managerial activities from Ohio to the Fox-Poli, Springfield, Mass., is busily doing things in his new assignment, among his recent campaigns being some well rounded exploitation on “My Weakness” and “Three Little Pigs.”

On the Harvey picture, Herman landed a number of very fine windows, a photo of a record window being shown here. The store was supplied with the theatre advance

Herman’s Window Display

one of the personality girls from “My Weakness.” In the center of the display, on white satin, was an oil painting of the star, with theatre credit cards placed prominently.

As a plug for the short, Bamberger placed three live pigs in a Main Street window, after which he arranged for the Mayor to present the porkers to the local 4 H Boys’ Club, both evening papers carrying three column cuts and stories.

This Round Tabler has been responsible for a lot of effective campaigns and the above indicates he is set to go.

Fast Stepping Louie Again Loose in Dallas

Louie Charninsky, who keeps the folks down in Dallas (Texas) aroused by his thundering campaigns at the Capitol Theatre there, created quite a bit of excitement with his broadside on “Tarzan the Fearless,” going in for atmosphere to the extent of planting a live, roaring lion in his lobby. The peripatetic Louis followed this up with a number of other attention-getting displays such as men dressed in ape suits and Tarzan costumes, negro dressed as savage with rings in his nose and ears, beating a tom tom; live, caged monkeys and different species of stuffed animals.

The “junkers” participated in the official local NRA parade, in addition to which Charninski put on his own procession with boys’ band, and caged animals on trucks, winding up at the theatre, where a special performance was put on to inaugurate Louie’s newly formed Tarzan club.

A Hollywood opening with all the recognized accessories preceded the regular showings which included motion pictures of prominent guests, microphone at box office with an announcer giving the high lights of the proceedings, flood lights, etc. To ensure attendance from the city’s “names,” Louis sent out specially engraved invitations to 500 of his community leaders, which brought a satisfying response, the newspapers giving the event advance space.

Charninski has succeeded in bringing plenty of customer attention to his new assignment, his campaigns at all times being highly colorful and generally effective, especially so, the one above described the results of which required, according to newspaper stories, police and fire squads to handle the attendance which broke records.
PICTURE STUDY IN SCHOOLS

Screen Appreciation Courses Improve Students' Critical Taste, Say English Teachers

That units of instruction be introduced into the nation's schools, with a view to improving popular standards and tastes in motion pictures, is the recommendation of the committee on photoplay appreciation of the National Council of Teachers of English, as reported by Mr. William Lewin, chairman, who discusses this problem at length in a recent issue of the New York Times.

This recommendation is based on experimentation in a number of states, as a result of which suggested units of instruction have been prepared for publication, and will be incorporated in the revision of English literature and composition courses.

It was also recommended at a conference called by the United States Office of Education, in Washington, on the possibilities of introducing a study of photoplay appreciation in school institutions of higher education.

The committee's recommendations show that classroom teaching has enabled high school boys and girls to discriminate among pictures and choose the better productions. The methods employed have been enjoyed by teachers and pupils alike, have been approved by parents and Boards of Education, and have been officially recommended.

To the pupil, such lessons mean that he goes to the theatre as he would to a library, taking with him a questionnaire which he must later fill out to be discussed in the classroom. The committee hopes that the result will help to modernize the usual English course and give students the ability to discuss the pictures critically.

Experiments were conducted with two groups of students in each school, one receiving instruction and the other not. Through the cooperation of local theatre managers, both groups went in a body to see the same picture at the same time, and it was found that the group receiving instruction were 41 per cent closer to the standard set up by the teachers.

Shop For Pictures

Striking gains were made in respect to appreciation of ideals as portrayed on the screen, reports Mr. Lewin, after instruction with the use of selected pictures, students were able to mention a greater number of screen characters to be admired for honesty, sportsmanship, etc. It was also found that after a period of instruction, a greater number of children in the experimental groups requested the teachers' advice as to a good screen play to see, many of them forming the habit of shopping for pictures. Also significant was the discovery that the children did not consider a picture a poor one unless it ended happily, and it was also discovered that through the influence of pictures on conduct, one student in four was able to mention a film that changed his behavior.

Mr. Lewin further states that many children read more books as a result of seeing films and not a majority also select films based on books they have read, and that in this field the power of the English teacher for good is hard to overestimate. Teachers of experimental groups reported that their pupils enjoyed discussing the current movie.

What should be of great interest to showmen is Mr. Lewin's concluding statement that one of the features of the project is that it was the first attempt to correlate the neighborhood theatre program with the program of the local school.

Ties Football Scores To Theatre Attractions

A nice bit of institutional advertising is that of Manager Harry Botwick's to advertise the Paramount Theatre, Rutland, Vt., in every prominent window, through the medium of a football score window card, 12 by 17 inches, giving the results of prominent national and local games. The cards are printed in blank with spaces for 14 games, with copy at the top to the effect that those are furnished through the courtesy of the Paramount Theatre and space below for the current attraction.

As cards are distributed on Saturday, Harry gets the scores of the local teams, which are printed in the blank spaces and distributed them immediately. The value of this idea lies in the fact that Saturday is the opening day at the Paramount, and as the score cards land in every good window in town, Botwick's attractions get an added plug, perhaps otherwise unattainable.

This practical slant is recommended to other managers seeking to tie in the football season to their theatres. The cost is far from excessive, as Harry uses thin-coated stock printed in two colors, illustrated with football masts he obtained from his newspaper advertising department.

A few weeks ago, on the morning of his opening day showing, Harry had a "miss-out" on "Penelope," and being informed that the print would arrive by plane, rounded up his newspaper to cover the arrival, resulting in a two-column cut and story, taken at the airfield. The picture above, a reproduction of the cut in which Botwick can be identified on the left, being the gent with the pleased smile.

Sailing Botwick on the Left

Boucher Misses Little On "Missing Persons"

That hospitable Southern gentleman, Frank Boucher, Hagerstown (Md.), Warner city manager, sends along his campaign on "Bureau of Missing Persons," containing a number of ingenious newspaper, radio and lobby angles. Among these was a contest in his leading paper in which cash prizes of five, three and two dollars were offered for the best authentic stories of persons who have disappeared from Hagerstown and vicinity, the daily carrying stories on it for a full week in advance.

Frank also put over a pin of a radio gag that ran a week as follows: The station announced that a local girl was missing from her home, but it was known that she was still in Hagerstown, and that a cash prize would be given to the one finding her. Daily descriptions of the girl were broadcast with information where she probably would be at certain periods of the day. To win the prize, the discoverer was requested to tell the girl on the telephone, assuming she was the missing girl. One cash prize was given daily, the cost to the theatre being only one five, as cooperating merchants paid the rest of the cash return for which the station announced their names during daily broadcast of girl's whereabouts.

A number of the striking lobby effects used in New York were adopted by Boucher for his displays, one slant gaining a lot of attention being the planting of the missing persons' booth in front of the theatre, with blanks being distributed requesting information on missing local crime.

These were the standouts in Frank's effective campaign which brought in plenty of business. He reports that the newspaper contest was the second ever promoted in his local sheet, which indicates his standing in Hagerstown. The radio "find the girl" slant is also to be recommended and might be considered to publicize other attractions. Incidentally, Boucher has been chosen as a member of his local "Buy Now" committee, which is duly chronicled in a two-column, page one story. Which is not unusual, as this bustling Round Tabler is usually found in the front ranks of any community drive.

Radio Tie-Up Highlight Of Campaign

L. Pollick, manager, arranged for Station WHLC to broadcast the radio continuity of "Tugboat Annie" when that picture was scheduled to play at the Rochester Theatre, in Rochester, N. Y. Five of the station's players enacted the roles. Daily announcements were also made of the film's showing. It was an effective tie-in, arranged with the Rochester News Company, whereby they advertised, by means of five thousand inserts, the fact that Marie Dressler was pictured on the cover of the current Time Magazine.

Newspaper critic were invited to the midnight preview. The Democrat, in conjunction with the theatre, invited all the orphan children in the city to be guests at a performance. The Elks had a parade for the children, and Manager Bindon's boat was made up to represent a tugboat. The parade took place on the main street, which is at all other times forbidden to display any bally.

The True Warner hat store used stills of Robert Young as a tie-in. At the counter displays were arranged at a Factor make-up store.
Orlove Scores High
With Various Ideas

What with local talent and big time stage shows, newspaper contests, weekly football rallies, and a host of other swell selling angles, Louis Orlove is stepping along in ace fashion at the Uptown Theatre, Milwau-
kee, Wis., the operation of which this able Round Tabler returned to a short time ago.

Louie's local talent show was called a "Hollywood Premiere," the amateurs appearing in song and dance, as various picture stars, to capacity houses, the advance advertising, including the lobbywide cut-out board illustrated below, with Louie on the right wearing hat and busy giving orders. A flock of neighborhood merchants cooperated to put this over, and were given gra-
cious acknowledgment of their assistance by Orlove in his program.

The football Friday night pep rallies have long been an ace attraction at the Uptown. Although students from all local high schools attend regularly, Louie makes the evening more interesting by having the players of opposition teams scheduled to tangle on the following day, appear as his guests, seating them on opposite sides of the house among the team roosters, who sing and cheer under the guidance of the school cheer leaders.

So as not to offend any of the older patrons who might take exception to the noise, Orlove introduces the school programs from the stage and asks that everybody young and old get into the spirit of the oc-
casion and enjoy the fun. A box kite flown over the local stadium during the games, advertising the current attraction, is also effective in plugging the theatre.

Newspapers, of course, both downtown and neighborhood, are not neglected in Louie's publicity. As an example, he uses the jigsaw puzzle in one contest with prizes for those who assemble the pieces cor-
rectly and write no more than 50 words on why they like the theatre, and another clever idea is the map published in his newspapers showing the easiest ways to reach the the-
atre from any place in the city.

Ties In With Store
For Mickey Mouse Revue

When the leading dry goods store in Delta, Col., installed a line of Mickey and Minnie dresses for the kids, Manager Harry R. Moore, of the Egyptian Theatre in that city, conceived the idea of a Mickey Mouse style revue which the store went for with great enthusiasm, to the extent of going for a large newspaper ad announcing the show, beside distributing attractive programs to the store clientele.

Participating in the revue were a lot of cute little girls dressed in the Minnie Mouse frocks, there being a model for each day in the week. The program opened with one of the youngsters singing "What—No Mickey Mouse Here?" then introducing each model with some appropriate verse.

Harry says the party was a huge success with the parents, relatives and friends of the youngsters turning out in great style. In addition, a regular Mickey Mouse reel was included in the show, which of course brought in a lot of youngsters who might not have gone for the style angle. The event outgrew any week day in several months and all extra advertising was paid for by the store in addition to giving prominent window display space to plug the event.

Moore states that this is a natural for a small town and recommends it cheerfully to brother managers who might be interested. No doubt, this Round Tabler will be glad to supply further details.

College Paper Helps
Ticket Buying

Tom McCaskey, who has the pleasant job of running the Williamsburg Theatre, in that lovely town of Williamsburg, Va., sends along a few things that have proven of interest to his patrons. Especially good is the clipping from the "Gossip Column" of the nearby Williamsburg and Mary College Stu-
dent paper, which states that it is getting to be fashionable for steady dates to alternate in buying tickets to Tom's show. He states that since its publication, additional business has been noticed, with either sex purchasing at the box office.

Very well done is a twice monthly program card which McCaskey has been dis-
tributing, containing the titles and dates of his attractions during the two-week period. The program is three inches wide by five deep, and printed on fairly heavy coated stock, distributed house to house over a 15-mile area and also mailed.

The calling card gag helped McCaskey on his showing of "Doctor Bull." Of regu-
lar size, it contained the theatre phone num-
ber, "office hours!" and theatre copy, then the reverse side being given to a clever laugh prescription, which carried some good sell-
ning copy on the picture.

BIRTHDAY GREETINGS TO THESE MEMBERS!

| Ivan Ackery          | William Etton          |
| J. Adams            | Irving Feinman         |
| Edwin J. Adler      | P. E. Fenele           |
| Fred D. Amm         | W. W. Fisk             |
| William Walter Artz | Tillie Freedman        |
| H. A. C. VanVleet   | William M. Glackier    |
| Donald K. Ayres     | Edw. R. Golden         |
| H. Barker           | Syd Gottlieb           |
| W. P.ortholomew     | J. J. Greene           |
| Floyd Bell          | Frank H. Harrington    |
| C. V. Bells         | H. J. Hanreddy         |
| Charles A. Boshert  | Russ M. Hogue          |
| M. E. Carosso       | Alex H. Hurwits        |
| G. Brainos          | Guy Jones              |
| Fred Brown          | Eddie G. Kano          |
| V. D. Curtner       | James A. Kahl          |
| Robert W. Chambers  | Murray Lafayette       |
| J. E. Courter       | Harold Lloyd           |
| M. A. Cowles        | Henry Lowry            |
| Charles S. Edwards  | John R. Ludy           |
| Phillip Engel       | Mac McCarthy           |
| Joseph F. Enos      | Ray J. Meffin          |
| Robert F. Etchberger| E. J. Mooney           |

Lafayette Moore
Fred Nelson
Julius Nueta
Ray O'Connell
Leslie Faine
George L. Peppler
Jack Reis
Ben Rosenberg
Z. Schneider
Harry Schwartz
Don Seasholtz
F. F. Shetts
Ken S. Green
Dave Sinton
Flynn Stubklefield
Otis W. Swanson
J. J. Tich
Ted Turrell
Reinhold Wallach
Charles F. Welbecker, Sr.
August A. Wolf
Gordon Woodruff
Ned Wright

November 11, 1933

Round Table Club
HERE ARE MORE NEW CLUB MEMBERS

L. D. GUIDRY
manages the Jefferson Theatre for the Southern Amusement Company down Lafayette, La., way. Guidry has a thousand-seater about as close to the Gulf of Mexico as he can get, and while we haven't any other members in Lafayette itself, we have plenty close by. You ought to be nice and warm, Guidry, while we're shivering up here. Send us a breath of the South in some of your campaigns and we'll do the rest.

BILL HUFFMAN
who manages the Valley Stream Theatre, in Valley Stream, L. I., comes into the office to join us and we certainly wish that all of our members could do that, because it gives us the opportunity of meeting them personally. Bill's a great fellow and we're expecting to hear lots from his part of the Island now. Don't disappoint us, and come and see us again some time.

JOSEPH R. SHEARER
is the assistant manager of the Virginia Theatre in Atlantic City, N. J. Now that we have Friend Poppey, the manager, and Joe signed on the dotted line, we'll miss our guess if things don't start humming down there and in the Round Table section so far as their contributions are concerned. What say, boys, are you with us?

J. B. SEGERS
holds down the manager's fort at the York Theatre, up in Toronto, Ontario, Canada, and we're sure skipping around the globe this week welcoming our various new members. Watch where they're coming from, smart men all of them, to take advantage of this interchange of ideas. Be sure to let us know what you're doing up there, "J. B.,” you know you can't just sign on the dotted line and let it go at that.

B. FRANK NEWELL
is a way out in Nigeria, West Africa, where he manages the Coliseum Theatre, and if we aren't talking all of you for a trip around the world, we'll eat our new winter dinners. Frank's going to keep us posted on doings in his part of Africa and we're going to wait impatiently for his first contribution to the Club.

KARL WALZER
is the manager of the Hayden, Kaernter and Busch Theatres, in Wien, Austria, which ought to keep him busy, but not too busy to tell us how he keeps his cash register buzzing at the houses. Karl is our first member to join from Wien and we are gradually creeping into all corners of the globe spreading the showman's gospel, as it were.

T. W. LEWIS
is the owner and manager of the Princess Theatre, in Texarkana, Texas, and he says he's been in showbusiness many years and has benefited a lot by reading what other managers and members of the Club have done. He has also contributed a few times himself before he finally joined, but now that he's one of us we hope we'll be hearin' from him more often.

J. R. SMITH
manages the Lenex, Paris and Rialto Theatres in Santa Fe, New Mexico, and he sends in his application on Columbus Day with the comment that two great discoveries had occurred on that day, "Columbus' and his, whom he found that he hadn't actually joined the Club before this. "J. R.,” wishes all his brother managers many happy returns of the old B. O., and I'm sure you all wish the same back at him. What happened to Art Bachechi, Smith?

FERRY LEHR
manages the Moderne Lichtspiele in Aachen, Germany, and is still another enterprising showman who sees the advantage of joining the Club and following some of the stunts his brother members on this side of the water use and submitting a few of his own for us.

ART WARNER
who holds down the fort at the Colonial Theatre, in Grandview, Wash., is another newly elected member, and judging from the brand of showmen they turn out in Washington, we can expect big things from Art. Get going there, boy, and we'll do the rest by getting your stuff into print.

DAVE UNGER
manages the Lichttheater in Allenstein, Germany, and is a young lad of only thirty-three with all kinds of ambition to get places in showbusiness and to know how the rest of the showmen in other parts of the world put their things over. Therefore, Dave rightly joins the Club and starts his membership.

BEN STERN
is at the Keystone Theatre, in Philadelphia, Penna., where he's managing a house that keeps him pretty busy. Ben comes from a town that's very well represented in the Club roster and when we have our get-together out in his fair city we're hoping Ben will be there with the rest of the gang. Are you on?

WILLIAM F. GERS
acts as manager of the Crescent Theatre in Cöllingsdorf, N. J. Our records boast of a goodly number of members from the State of Jersey, and unless Bill wants to be left way behind, he'd better get busy and dig into his files and see what he can send us for use in our pages. With all the new winter activities getting under way there ought to be plenty that you have to say that would interest your brother members.

LOUIS J. MAURIN
joins the Club from Maurin's Theatre, in Reserve, Louisiana, where he manages that house. We're sure that you'll meet the man who owned the town and keep his doings quiet. Don't hide your light under the well known bushel, Louis, but let us in on what you are doing.

LORNE K. DUNHAM
is the manager of the New State Theatre, in Marshall, Minn. This house is one that's affiliated with the Twin City Theatre Corporation, and since Lorne is only twenty-four and as we've said before some of our most active members are those "uns,” we'll see what you have to offer for use in the pages.

KARL H. KRUGER
manages the Titanspalast, in Berlin, Germany, and apparently they have their showmen young in Germany, too, because Karl is twenty-five. You and Lorne ought to sort of run a race and see who can send in the best stuff. Maybe you have some things that he can use and vice versa. At any rate, I'm sure other members besides Lorne would be interested in hearing from you.

DAVID RUBIN
is another manager to join from Philadelphia, Pa., and holds forth at the Lebanon Theatre, and that invitation to join the get-together which we shall have shortly certainly includes you, too, Dave. I'd like to know you personally, so I'll be looking forward to meeting you, but don't wait until then, to let us hear from you.

GUS HARTMAN
assists J. G. McGee out at the Clementon Theatre, in Clementon, N. J., and since they join and subscribe at the same time, that's a sign that we ought to be kept informed of what's going on out there on the other side of the water. Remember us to McGee and keep in touch.

IRVING BLUMBERG
almost needs no introduction to these pages, but for the benefit of those who don't know him, ladeez and gentlemen, Irv is the manager of Warners' Stanton, in Philly, and unless we miss our guess and he's not like the balance of his family, he's an enterprising showman who will keep the mails humming with accounts of his activities at the Stanton. I'll be seeing you soon, Irv, and remember me to the rest of the boys.

J. M. GARVER
manages the Grove Theatre, in Willow Grove, Penn., and as we recall it, Willow Grove is certainly a beautiful spot. This is another Warner house, and since all the men in this chain are active in the Club, we're going to expect things from you, too, "J. M.,” so don't lay down on the job, but keep up the high standing of the gang.

GLADWYN L. RUCH
is the manager of the Grand Theatre, in Camden, N. J., another Warner house. How about some friendly competition between you new Warners who have joined the Club? That's something that's relished by the best of men, so dig down and grab out some of your best stunts and send them in. We'll do our best.

F. W. MEADE
manages the Meade Theatre, in Kingman, Kansas, and says he's sorry that he put off joining till now. Well, as long as you finally got around to it and start your membership by contributing, we'll forget it, and if you keep on sending your stuff in, keep up your good work with the kiddies. "F. W.,” it sounds swell.

APPLICATION FOR MEMBERSHIP
MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME

POSITION

THEATRE

ADDRESS

CITY

STATE

DATE OF BIRTH

(Mail to Managers' Round Table Club, 1790 Broadway, New York)
**ALLIED PICTURES**

**Features**

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<tr>
<th>Title</th>
<th>Star</th>
<th>Rel. Date</th>
<th>Running Time</th>
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<tbody>
<tr>
<td>Dark Hazard</td>
<td>Edward G. Robinson</td>
<td>Nov. 22</td>
<td>77 min.</td>
</tr>
<tr>
<td>Happy Days</td>
<td>Virginia Mayo</td>
<td>Feb. 25</td>
<td>75 min.</td>
</tr>
<tr>
<td>Newspapers</td>
<td>John Garfield</td>
<td>Apr. 21</td>
<td>64 min.</td>
</tr>
<tr>
<td>Hi, Nellie!</td>
<td>Paulette Goddard</td>
<td>Nov. 21</td>
<td>67 min.</td>
</tr>
<tr>
<td>Music For Betrayal</td>
<td>arson Smith</td>
<td>Nov. 19</td>
<td>65 min.</td>
</tr>
<tr>
<td>Get a Sailor</td>
<td>Robert Young</td>
<td>Dec. 2</td>
<td>63 min.</td>
</tr>
<tr>
<td>Wonder Bar.</td>
<td>Joel McCrea</td>
<td>Nov. 3</td>
<td>66 min.</td>
</tr>
<tr>
<td>World Changes.</td>
<td>Paul Muni</td>
<td>Nov. 3</td>
<td>66 min.</td>
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**COLUMBIA**

**Features**

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<th>Title</th>
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<tbody>
<tr>
<td>The Calm Sweet Mail</td>
<td>Ray Milland</td>
<td>Aug. 5</td>
<td>62 min.</td>
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<tr>
<td>The Big Noise</td>
<td>Jack Oakie</td>
<td>Nov. 22</td>
<td>69 min.</td>
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<tr>
<td>Comin' Round the Mountain</td>
<td>William Powell</td>
<td>Nov. 22</td>
<td>68 min.</td>
</tr>
<tr>
<td>Weather King</td>
<td>Mervyn Johns</td>
<td>Nov. 22</td>
<td>74 min.</td>
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**CHESTERFIELD**

**Features**

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<tbody>
<tr>
<td>Above the Clouds</td>
<td>R. Gordon</td>
<td>Oct. 25</td>
<td>67 min.</td>
</tr>
<tr>
<td>Asa Corder's Probation</td>
<td>Fay Wray</td>
<td>Aug. 17</td>
<td>66 min.</td>
</tr>
<tr>
<td>Cocktail Hour</td>
<td>Bette Davis</td>
<td>Oct. 21</td>
<td>67 min.</td>
</tr>
<tr>
<td>Dangerous Crossroads</td>
<td>Leslie Davis</td>
<td>Sept. 17</td>
<td>70 min.</td>
</tr>
<tr>
<td>Funny of the Jungle</td>
<td>Donald Crisp</td>
<td>Oct. 20</td>
<td>68 min.</td>
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<tr>
<td>Lady in a Daze</td>
<td>Anna Sten</td>
<td>Sept. 14</td>
<td>67 min.</td>
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<tr>
<td>Man of Menace</td>
<td>Jack Holt</td>
<td>Oct. 22</td>
<td>67 min.</td>
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<tr>
<td>Police Car 17</td>
<td>Elissa Landi</td>
<td>Dec. 17</td>
<td>71 min.</td>
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<tr>
<td>Thriller, The</td>
<td>Joan Blondell</td>
<td>Oct. 24</td>
<td>70 min.</td>
</tr>
<tr>
<td>Wrecker, The</td>
<td>Robert Young</td>
<td>Oct. 24</td>
<td>70 min.</td>
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**COMING FEATURE ATTRACTIONS**

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<tr>
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<th>Director</th>
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<tbody>
<tr>
<td>The Big Sleep</td>
<td>Frank Capra</td>
<td>Clifton Webb</td>
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<td>75 min.</td>
</tr>
<tr>
<td>Fighting Codo, The</td>
<td>George Archain</td>
<td>Jack Oakie</td>
<td>Nov. 22</td>
<td>74 min.</td>
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<tr>
<td>King of the Wild Horse</td>
<td>Fred Crane</td>
<td>James Dunn</td>
<td>Nov. 22</td>
<td>72 min.</td>
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<tr>
<td>Let's Fall In Love</td>
<td>Nunnally Johnson</td>
<td>Brian Donlevy</td>
<td>Oct. 22</td>
<td>70 min.</td>
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<tr>
<td>Patrician</td>
<td>Harry Macdonald</td>
<td>David Niven</td>
<td>Oct. 22</td>
<td>71 min.</td>
</tr>
<tr>
<td>Quinquerel</td>
<td>Edward G. Robinson</td>
<td>Jack Fairly</td>
<td>Nov. 22</td>
<td>70 min.</td>
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**FREULER FILM ASSOCIATES**

**Features**

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<tr>
<td>Beauty and Bullets</td>
<td>Maurice Chevalier</td>
<td>May 20</td>
<td>58 min.</td>
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**FIRST DIVISION**

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<td>Beauty and Bullets</td>
<td>Maurice Chevalier</td>
<td>May 20</td>
<td>58 min.</td>
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<tr>
<td>Between Women</td>
<td>William Powell</td>
<td>May 20</td>
<td>57 min.</td>
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**FIRST NATIONAL**

**Features**

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**GAUMONT-BRITISH**

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<tr>
<td>Love Me Nobody</td>
<td>Anna Sten</td>
<td>Nov. 22</td>
<td>69 min.</td>
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**PICTURE CHART**

**THE RELEASE CHART**

**Production**

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attraction." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.
THE RELEASE CHART—CONT'D

SHORT FILMS
[All dates are 1933 unless otherwise stated]

COLUMBIA

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LAUGHING WITH MENDURY

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MOTION PICTURE HERALD
November 11, 1933

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MOTION PICTURE HERALD, November 11, 1933

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All Produced by Movietone News, Inc.
CALLING MR. CANTOR

WEEKS have run into months while the service of the NRA experiment has required of the motion picture an extraordinary and costly attention of man power and has imposed upon the industry a disturbance in the critically important selling season, all incident to the strivings for a Blue Eagle Code.

Having given their time and effort to this cause, the executives of the industry, and the whole industry in truth, have now for weeks been waiting through endless inter-departmental twiddlings in Washington for the final issuance of the code so that business under it may be transacted, or attempted.

Twice President Roosevelt has spoken what seemed to be his mind at the time, once to Mr. Sol A. Rosenblatt, deputy administrator, once in a press conference on that salary matter. Several times Mr. Rosenblatt has spoken his mind on this and that. And when at last the bedeviled document reached the office of General Hugh S. Johnson, administrator, it went over to the desk of Colonel W. R. Loe, for this and that or maybe what. Then the General, his heels all a-heated with Farleytis, the itch for travel, went off speech-making while the Colonel did some more talking and some denying about the code.

The motion picture industry, in the midst of its annual selling season, might be the meanwhile sit whittling a stick.

Now it seems that President Roosevelt has decided upon a trip to Warm Springs about the third week of this month and, according to a week-old and undated report, he invited one Mr. Eddie Cantor, a Broadway comedian of stage and radio and sometimes the screen, to meet him there on November 2 and discuss the actors' side of the proposed and yet unsigned code.

It has been said that "there are sixty thousand people who have tried to see the President about a code," and that he has seen none.

Perhaps Mr. Cantor has been highly honored—but we are not so sure the motion picture shares.

If it so chances that the President of the United States has decided to have a hand in code making, or even code listening, there are a number of persons who might go to Warm Springs and do some talking even more representative of the industry than this merry, whimsical song-and-dance man. Possibly the President has heard this by now.

Just offhand one would expect that remarks from such a person as Mr. Adolph Zukor, or Mr. Nicholas Schenck, both of whom have been in the industry quite a while, or from Mr. Sidney Kent or, if the actor must be heard, such a keen and picture minded person as Miss Mary Pickford would prove informative to the President. There's, for instance, the very socially conscious and concerned Mr. Charles Chaplin who per-

MOTION PICTURE HERALD

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WHOSE LEISURE IS IT?

MR. EDWIN R. SELIGMAN, a professor emeritus of economics at Columbia University, views the current scene in the United States with great equanimity and calls this an era of "socialized individualism." You will be remembering, of course, that other great economist, from West Point, General Hugh Johnson, has declared for a completely planned economy on the ground that this country is so filled up that no one can run his own business and that all life must be regimented, there being no frontiers to which the pioneer spirited individual can take refuge and seek opportunity. "Socialized individualism" has, it seems to us, all the allure of near beer or a mince pie made on the W.C.T.U. formula. Also, in our opinion, there are surely some intellectual frontiers left, anyway.

Meanwhile the professional "regimenters," the busy thinkers-for-the-other-fellow, the Let-Me-Fix-It's of the nation, are having a lovely time, playing with their blue eagle feathers.

At the end of this week the National Recovery Administration's New York committee is setting out to hold a series of public hearings on the subject of what is to be done about the leisure time expected to accrue to millions of workers under the NRA and "recovery." The speakers are to include Mr. Newton D. Baker, once secretary of war, Dr. Nicholas Murray Butler, the vociferating president of Columbia University, and Mr. Matthew Woll of the American Federation of Labor.

It will not be leisure if the NRA is going to regiment that, too.

If the NRA wants a real list of speakers on the subject of American leisure and what to do about it, we put in nomination: Mr. Will Rogers, Mr. George Herman Ruth, Mr. Henry Ford—and, maybe, Miss Mae West.

THE calm and reservedly cool Mr. Ernest A. Rovelstad, who editorially puts Motion Picture Herald to press every Wednesday night, looked up from a stack of proofs and manuscripts the other day and remarked with his customary conservatism that it seemed "just possible that Russia is going to recognize the United States."
COLUMBUS CALAMITY

"Ironic illustration of the power of taxation to destroy" was last week pointed out editorially by Cincinnati's "Times-Star," citing the legitimate theater's studied avoidance of Ohio as a waystation on the road. The reason: Ohio's 10 per cent admission tax plus the U.S. 10 per cent. State's film houses have avoided federal tax by admission reductions, but Ohio's two lonely legitimate bears both on their already deeply bowed shoulders. Says the "Times-Star": "We have come to a point...where any new tax is likely to do serious harm. The plight of the theater in Ohio is a horrible example." Other "horrible" examples splash redly the amusement horizon.

BINGO, KENO

To long suffering, hapless Ohio exhibitors, particularly Columbus situations, has come a new visitation, a stabbing competition against which their frantic reta- latory jobs have so far proven fruitless. Hall, club, ballroom, church auditorium is the scene of activity: a game of chance, called variously keno, bingo, lotto, loo-loo, at 28 to 44 cent admission, drew one week 30,000 in Columbus alone. Almost cut are neighborhood theatre throats. To pleading exhibitors city officials answer the games are popular, the prizes aid needy with household valuables. Believed operating the games is a former film sales executive. Hope there is that a Columbus gambling ordinance may yet be successfully invoked, but meanwhile box offices lapse, exhibitors fret...

ACHIEVEMENT

Opened last weekend with considerable fanfare and innumerable trumpets were National Broadcasting's much heralded new studios in Rockefeller Center and Radio City. In the huge largest auditorium of the 27 set 1,200 distinguished guests, while in a burst of vocalization, orchestration and oration was carried on the dedication. From London RCA's NBC parent, president David Sarnoff tapped code signals, switched on floodlights, and a special broadcast was short-waved to Admiral Byrd, en route southward. Millions listened, but that many marveled is a question, for such is man's inadequate appreciation of science's achievement.

LATIN TEMPER

No lie is the oft-repeated tradition of Latin short, hot temperament, according to testimony last week of Guy Morgan, United Artists representative in Buenos Aires, conference in New York. Disliking a feature, the disgruntled patron makes no plea for returned admission, but whips out a long bladed knife, takes it out on offensive seat upholstery, lifts handy portable objects, tosses them into fixtures, with a distinct preference for mirrors. Obvious, therefore, is the exhibitor necessity of presenting good films, in turn largely dependent on the quality of the super-imposed subtitles. Dialogue translations. Dubbed versions are needed, avers Mr. Morgan, to counteract weakened patronage. Equipment firms should find a ready market.

VIGILANTE

Not enough is moral support, more important is financial support of local exhibitor organizations if motion picture theatres are to be guarded against unfair special taxation, last week in St. Louis warned, pleaded Film Board president, MPDA counsel Charles C. Pettijohn, eternal vigilantes where taxation, legislation affecting film theatres is concerned. Warned he, at a hastily gathered luncheon party, as he passed through St. Louis: in the long run the individual exhibitor will pay more in tax than any nominal dues as exhibitor organization member, the organization being his ever-alert safeguard against burdensome encroachments into the slim black column of his ledger.

In This Issue

Roosevelt is now working on motion picture industry codes; Eddie Cantor, representing creative talent, will confer with President at Warm Springs; Wage classifying brings new delay; Dozan Warner executives leave Academy; Allied States changes "propaganda mill" is seeking to discredit organization for withholding approval of code; Iowa-Nebrodes unit endorses third draft and is dropped; Kukkendall answers Allied; High prices and scarce credit called real obstacles to reopening Russian market; 365 motion pictures selected by National Board of Review for Junior Metinex, book stores, artistry, and outstanding foreign product.

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SNAGGED MACHINERY

Into the machinery of an attempted code of ethics, elimination of cut prices, visioned by Loew's and Kansas City independent exhibitors, has been indelicately heaved the proverbial monkey wrench by several key showmen, loath to drop "successful" trade practices. For Loew's Colonel E. A. Schiller agreed to boosting the Midland's scale, if independents would discard "price evasions." Now Loew's is withholding sanction of a price raise, while Jay Means, independent president, still hopes to pull recalcitrant die-hards into line. Important to a solution will be the industry code in dulling the edge of Kansas City "chiseling."

EXAGGERATED

Greatly exaggerated is the "harmful influence" of the motion picture on the young mind, last week Opinionated lately consecrated Bishop Charles H. LeBlond of St. Joseph, Mo. From within the Catholic Church comes this latest champion of the film, long a welfare worker in Cleveland, of national repute. Aimed at the screen's critics, challenged he: there is "nothing more educational for young and old...Of course there is good and bad in everything...On the whole I find them entertaining and wholesome. I always sent my boys in Cleveland."

PRESS FREEDOM

Up in arms has risen Hollywood's innumerable coterie of film fan magazine writers, entering vigorous protest against major studio interference in star interviews, meat, drink, spice to the writers, their audience. The edict: interview yarns must be approved by the studio before publication. Last week to Paramount militantly marched 25 in full feminine contingent anest restriction on the "swell copy" which is Mae West. To MGM, anent the Garbo, they also advanced. Freedom of the press, even as have daily paper newsmen, is their battle cry. Hearty disciples of the great god Publicity, studios yet prefer an occasional soft-pedaling prerogative.

LEGAL STATURE

Bitterly resentful was Adrian D. Rosen, attorney and leader in establishment of a Detroit exhibitor organization, when an Allied States bulletin referred to him as "one small Detroit attorney." Under Michigan libel laws Attorney Rosen last week demanded unqualified retraction from Allied, its business manager, H. M. Richley. Before Allied directors Mr. Rosen appeared, demanded removal of Mr. Richley, all directors also serving on the board of Mid-States, Allied affiliate. Hardly "small" is the issue Mr. Rosen is making of reflection on his legal, not physical, stature.
ROOSEVELT NOW WORKING ON CODE—AND HAS BEEN FOR LAST TWO WEEKS

[Washington Bureau of Motion Picture Herald]

Sources held to be authoritative on Wednesday afternoon confirmed in Washington the Motion Picture Herald’s anticipation of some two weeks ago that the motion picture’s NRA code was going immediately to President Roosevelt.

It is believed in Washington, despite the fact that the code is still officially in the office of the National Recovery Administration, that a copy of it has been in the hands of and under the consideration of the President for approximately two weeks.

This squares and aligns with the curious tidings that Eddie Cantor, comedian, has been invited to talk about the actors’ side of the code with the President on November 21, in the course of his recuperative vacation at Warm Springs. In the light of these phases of the matter it is assumed here that nothing further will be done in the office of the NRA with reference to the motion picture code until President Roosevelt has made manifest his own findings and observations.

It is to be recalled that the date of two weeks past would put the President’s receipt of the code right in the midst of the breaking of the storm of criticism of the NRA program by the press and various spokesmen for finance and industry. It may be deduced, by those so inclined, that perhaps the President became thereupon suddenly conscious of the fact that in its dealings with the motion picture the NRA was achieving its most intimate, not to say delicate, contact with the great masses of America, and further that the motion picture presented more complex elements of issue and controversy than any other before the administration. The trained political executive, it is pointed out, would be more than likely to consider that matters had arrived at an excellent point at which to proceed to make haste slowly.

Meanwhile, so long as the code remains, officially, in the office of General Hugh Johnson, head of the National Recovery Administration, whether it is on the desk of the General or of Colonel W. R. Lea, or elsewhere, it remains, in terms of official publicity, still incomplete and in process. This method of handling would obviously permit the White House to modify, trim and reshape aspects of the document in tune with what may be heard by ears to the grass roots on Broadway, in Hollywood and out in the provinces. It may readily be the view in some official quarters that the NRA is more considerably faced with a public judgment by what it does in the world of the amusements of the millions than in matters perhaps more important but less conspicuously on printed page and screen.

ROOSEVELT ACTION AT WARM SPRINGS SEEN

Codification of the motion picture industry appeared this week to be no closer to realization than a few weeks ago when the NRA document was supposedly completed by Solomon Rosenblatt. The latest regular weekly prediction from Washington of the date when the Presidential signature will make the code law indicated that this long awaited occasion will quite likely take place at Warm Springs, Ga., where Mr. Roosevelt will go on Friday, not to return to the White House until after Thanksgiving day.

Returning to Washington Tuesday night from his Midwestern trip, Administrator Johnson was confronted with the necessity of making a decision as to application of orders recently issued by the policy board of the NRA that minimum rates for labor by occupations should not be included in codes.

While it was originally believed that the motion picture code was being held up by Colonel W. R. Lea, acting administrator, to whom it was referred before General Johnson left Washington, because of objections expressed against various provisions by independent exhibitors, prominent labor leaders now declare that the schedule of 58 pay rates in the film code is the nucleus of a controversy which only Mr. Johnson can settle.

The order of the policy board, it was charged, was adopted at a meeting which was not attended by either of the two labor representatives. Until the film code reached Colonel Lea, little or no attention appears to have been paid to the order, and there seems to be some doubt as to whether Administrator Johnson ever actually approved it.

Efforts to halt the film code, it is asserted, were made by certain groups in the construction industry, whose code is now pending, who were seeking to obtain a minimum wage of 90 cents an hour for occupations which the film code gives $1.16 2/3, and who feared that approval of the code with this rate included would be seized upon by organized labor as a precedent to be followed in consideration of the construction code.

In view of the fact that the policy board had recommended that not more than four wage classifications be incorporated in any code, Colonel Lea got in touch with General Johnson, laid the situation before him, and was instructed to hold up the code until the administrator returned to Washington. In the meantime, it has become known that there is no consistent obedience to the rule, some codes recently approved by deputy administrators containing long wage schedules. On the other hand, Division Administrator A. D. Whiteside, presiding over the hearing on the general wholesale code on November 13, met a plea of the traveling salesmen for a guaranteed minimum wage with the announcement that the administration had adopted a policy of not writing occupational minima into the code and that the best the salesmen would get if they were written into the code would be the minimum for unskilled labor.

Leveling several blasts against the code during the past week, Allied States charged the operation of a mammoth "propaganda mill" to spread the belief that the code was all "set" and would not be changed, predicting that important changes would be made in the instrument before it went to the President. The Allied situation is discussed on page 11.

Imposition of the first penalty for violation of an amusement code was ordered by
Deputy Rosenblatt, suspending the license of the Broadway Theatre Ticket Company, New York, for one week for violation of the legitimate theatre code by selling for $30 a pair of tickets to the Music Box, a New York theatre, when the latter's price plus the agency fee should have been but $10.45. As it happened, the sale was made to a Department of Justice man who was taking a night off but was not so far removed from his work that he failed to complain.

The hearing before Mr. Rosenblatt on the burlesque code developed that this form of amusement is staging a comeback and that producers are having difficulty in recruiting their choruses, the girls apparently having all migrated to Hollywood, since one producer said he had to send to the Pacific Coast for "hoolehers."

### Equipment in Wholesale Code

The theatre equipment industry will be included with other trades under the general wholesale code on which hearings were held November 29 by the new Screen Guild. The code was filed for this industry originally, but was thrown out during a hearing on the ground that the proponents were not truly representative of the trade. Later, with some 20-odd other trades of similar nature, it was included in the general wholesale code.

Charges that studios in California are forcing sound men to join unions not of their own choice, presumably the electrical workers' union since the complaint was filed by the IATSE, will be adjudicated by local labor boards in Los Angeles or San Francisco, under instructions from Senator Wagner, chairman of the National Labor Board.

Vigorously asserting that "the President has been misinformed on the problems of the entire motion picture industry," Eddie Cantor, stage, screen and radio comedian, now producer, stated that the Actors' Guild, launched into a tirade Monday in New York against any possible star salary fixing under the film code and announced he will go to Warn Springs, Georgia, on November 21, to confer with Mr. Roosevelt on the problems of the actor in connection with the code.

Mr. Cantor had arrived in New York only a few hours before he extended invitations to the press to discuss the situation.

### Protests Bridge Matching Clause

Mr. Cantor's chief objection to the code as it now stands is the clause which permits the employing producer to match bids for the services of an actor six months before and after the expiration of his contract, claiming that this period is liable "to kill off an actor, and it isn't fair to the performer."

The complaint in his charge that the Academy of Motion Picture Arts and Sciences had been allowed no voice in the code deliberations in Washington, and said that the reason the Screen Guild had been unable to enable the actor to have their say on matters pertaining directly to them. In the beginning, between 30 and 40 actors banded together for the purpose of "attempting to correct the many abuses in the industry."

This number has grown constantly and the Screen Guild's membership is now estimated at 1,300 players.

"One Big Trust"

He declared that major producers were "one big trust," in which stockholders had no voice, while they were "being used as a smoke screen for the money lost by the companies."

In respect to the limitation of star salaries, Mr. Cantor pointed out that the player receiving $5,000 a week may be underpaid, while the actor with a salary of $50 may be overpaid. "No one tells a company to pay Marie Dressler $4,000 a week. The producers can get someone else at $200 a week, but it will not be Miss Dressler," he said. "Also there is only one family of Marx brothers and they are entitled to what they get. Fritz Kreisler is so successful because there are not many Rubinos, and that illustrates the point."

Mr. Cantor said that the professional "life" of the average motion picture actor is between four and five years and that continued conversation about such salaries as $4,000 or $5,000 weekly, which last only for a fraction of the year, tend to mislead the public.

"He emphasized that any attempt to limit the salaries of players in view of their earnings was "a protection against the public."

"It tells from the executive and supervisory staves of motion picture studios.

Expressing the belief that President Roosevelt had been misinformed regarding the situation in Hollywood, Mr. Cantor said that he would bring to his attention the "unique personality and money-making power" of certain players who, being irreplaceable, are "worth what they can bring into the box office."

The short professional life of many stars Mr. Cantor ascribed to the producers themselves, who, he said, are often inclined to over exploit a player with too many pictures. "Everybody seems to have the wrong idea about the question of salaries," the comedian said. "They see only the $10,000 a week multiplied by 52 weeks in a year. They don't consider that an actor works perhaps only five weeks, pays large amount in tax and has innumerable other expenses. They don't realize that if he's lucky, his professional career may last only from four to five years."

A great improvement in the entire situation could be effected if 30 per cent of the theatres now operating were to be closed, Mr. Cantor said, asserting that the country is grossly overseated. If the number of houses were reduced by half, better and fewer pictures would follow, he said.

Mr. Cantor declared no outside help for the Screen Actors' Guild is necessary at this time, saying that the organization has no intention of affiliating with the American Federation of Labor or the Actors Equity Association. He denied that Lester Cowan, who resigned last week from the Academy's executive secretary post, would join the actors' association.

Extra players now are being admitted to the Guild's ranks at fees of $2 a year, although they cost the Guild from $4 to $5 a year to maintain as members, he said.

It is understood that Article 5 of the motion picture code will be the subject of Mr. Cantor's conversations with President Roosevelt in Georgia. If this is so, provided the actor's representations in the matter meet with Presidential approval, this clause automatically will end the secret negotiations for star services as forbidden by the Article.

### Warners Quit Academy

Further indications of disintegration of the Academy of Motion Picture Arts and Sciences, which began some weeks ago when the Screen Actors' Guild took into its fold hundreds of new members, including dozens who bolted the Academy ranks, were seen this week in the resignation of Harry and Jack Warner, and all Warner studio executives.

The Warner resignations actually had been handed in on October 23, according to Howard Green, vice-president of the Academy, who, it is understood, attributed the reason for their action to the Academy's opposition to the Warners stand on salary restorations following the bank closings last March.

At that time the organization attempted to bring studio activities back to normalcy and in order to do this formed an emergency committee. Both Harry and Jack Warner disagreed with the Academy on the question of restoring salaries reduced as a result of the emergency, in spite of the fact that virtually every other studio in Hollywood had accepted the committee's decision.

Another factor cited is that at the code hearing the Academy forces, headed by Lester Cowan, who also resigned from the Academy last week, clashed with Harry Warner over the salary control clause.

Other Warner executives who tendered their resignations were Hal Wallis, Lloyd Bacon, William Koenig and Sam Schneider. Mr. Schneider is financial advisor to Harry Warner.

### Levinson Agrees with Cowan

On the heels of the Cowan resignation last week, Major Nathan Levinson, executive chairman of the technical branch, submitted his resignation. Major Levinson said the reason for his action was because he was in complete disagreement with Mr. Cowan's ideas on the Academy.

"After several years' groping," he said, "I definitely believe there are too few technicians in the Academy, and I not only resigned as an official of that organization but as a member as well."

Major Levinson denied, however, that film technicians intended forming their own guild. He indicated that a research bureau probably will be set up to carry on the same work accomplished by the Academy.

B. B. Kahane, president of RKO Radio Pictures, said he could not see why so much importance had been attached to the Cowan-Levinson move, and Waldemar Young, writer, declared the Academy "could carry on without politics and sordidness."

The Academy has cut its office staff to three, having dropped 10 persons after the Cowan resignation. Don Gledhill has been named to the post vacated by Cowan, and the Academy has decided to start a vigorous membership drive. The total membership is now 870, and out of 202 actors members, 72 have resigned, it was said.

### Hugh Trevor, Actor, Dead

Hugh Trevor, screen actor, died suddenly last week at Cedars of Lebanon Hospital, Hollywood, following a relapse after an appendicitis operation. He was 30 years old.
"PROPAGANDA MILL" CHARGED BY MYERS, AND THE SHOOTING BEGINS

Allied Generalissimo Rakes MPTOA With Verbal Shells and Kuykendall Returns Fire With All Batteries Smoking

[Other code developments of the week appear on pages 9 and 10]

The generals of Allied's forces headquartered at Washington were "digging in" early this week for a brand new war, declared by chief-general Abram Fern Myers, amid a series of vociferous outbursts from various fronts, against an alleged "vicious propaganda mill," which is charged with circulating stories plaguing the highways and byways among a revolution in the Allied States ranks and the reputed reconciliation of some state leaders to the industry's NRA code, a document which in its present form is repudiated by Allied policy.

The first few shells scarcely had left the guns when Allied extended the battle lines to engage the competitive MPTOA, both national and state, in some verbal crossfire over code adoption by exhibitors. A few "pot shots" were taken again by Allied against Solomon Rosenblatt, NRA deputy.

The only casualty appeared to be Lester Martin's Allied unit of Iowa-Nebraska, which recently lost the ranks and voted code approval. This organization was stricken from the Allied roster, but its executives wired Mr. Myers that "that's fine," or something.

Kuykendall Returns Fire

Commenting Ed Kuykendall, MPTOA president, in particular, and all exhibitor leaders approving the code, in general, Allied's national headquarters charged that such approvals were merely for the purpose of placing obstacles in the way of those seeking terms in the code more favorable to the exhibitors. Mr. Kuykendall, however, did not take it sitting down. He retaliated quickly and said that the Allied outbursts were the crystallization of "pent-up anger on the part of those mis-leaders who have no actual investment in the industry."

One of the really serious charges coming from Allied was that in quarters supposedly "antagonistic" to the independent exhibitors, "trafficking in appointments" to the local boards provided for in the code "has already begun."

Allied offered the suggestions, as this issue was going to press, that "a really big man, with the prestige of a national figure," take hold of the many loose ends of the code, discuss the situation, and write a new one.

Allied's current outburst started on November 9, when from Lester Martin's Allied States Association of Iowa and Nebraska, there came the following statement:

"We, the independent exhibitors assembled in mass meeting (November 6 and 7, at Des Moines), in view of economic conditions, feel it is our duty to accept the motion picture code in order to work in harmony with the Administration, definitely voicing our objection against protection between towns and block booking.

"Matters pertaining to the code and the Allied objections as they have been prepared were gone over very carefully.

"Through proper channels, the organization has notified national president Rosenblatt of our approval of the code and our willingness to sign for all independent exhibitors in this territory."

The next day, Allied's F. Myers, chairman of the national Allied, issued from Washington the following self-explanatory telegram which he had sent to Lester Martin:

Action Disloyal: Myers

"In pursuance of motion made at Allied board meeting in Chicago, October 24th, the motion was taken and the vote was unanimous in favor of the motion. Final action was withheld because of the critical code situation involving the new independent exhibitors. Your action in calling together a small group in Des Moines to approve Rosenblatt as the national committee of (Allied) is striving for changes in the interest of our members and before such action could be finalized and a vote of the NRA was disloyal, not only to the national (Allied) association, but also to independent exhibitors generally."

"The explanation made to the (Iowa-Nebraska) meeting that action at that time was to insure representation on local boards (under the code) raises the question as to your authority for making such a statement, inasmuch as the exercise of the appointing power to coerce exhibitors is a most serious reflection on the NRA. You will cease using the name Allied and inform your members you have no further connection with the association."

Report Stand Weakening

At this point there appeared published reports, some of which also were heard along the wire, that Allied's vigorous stand against the code was weakening with the reported reconciliations of certain Allied state leaders to the new code. It was said that Nathan Yamin, head of New England, and a member of the national directorate, had wired his approval, or the approval of his organization, to Mr. Rosenblatt at Washington. Also, there were reports that Herman Blum, national Allied treasurer, and executive of the Maryland association, had signed the code. The reports had it that a revolution in the ranks had been started, but these stories were quickly killed on November 11 when from Allied's national headquarters at Washington, there came this:

"Allied's eleventh hour fight to get a fair code from independent exhibitors has brought into full operation the propaganda mills controlled by antagonistic interests.

"The latest is to the effect that Nathan Yamin, of Massachusetts, has 'approved the code.' Mr. Yamin is, of course, too able a man to commit himself in reference to a document that is still in the formative stage.

"The following wire (to Abram Myers) from Yamin makes this clear:"

"'My attention has just been called to an article appearing in one of the trade papers to the effect that I had wired the Administration my approval of the code. This is absolutely false. I have taken no action in the way of approval or disapproval and fail to see how I can intelligently take any action until the code in its final form has been presented to me for consideration and action. You may assure Allied leaders of my continued loyalty to Allied and to the cause of the independent exhibitor.'"

"It would seem that this rumor should have been verified before printing it under a caption that proclaimed a division of the Allied ranks."

"Allied is investigating the source of suggestions made to certain leaders that they must approve a formless and un-official document in order to secure representation on local grievance and zoning boards."

"Pack of Lies," Wires Blum

Further confirming Mr. Yamin's statement that Allied leaders were not breaking away from the code stand of the parent organization, was a telegraphic reply to an inquiry sent to Herman Blum, at Baltimore, on November 11:

"Information about me accepting the code came from the same fictional propaganda mill which credited my friend, Nathan Yamin, with the same treachery. It is all a pack of lies."

Using such highly-colorful terms as "yellow-bellies" and "wise guys," the national Allied office at Washington followed through with another blast, likewise dated November 11, and unread as follows:

"Nothing could more clearly disclose the treachery of certain so-called exhibitor leaders than their actions in the present situation with reference to the code."

"Weaklings Made Apologists"

"When Rosenblatt presented his 'first revision' there was not a leader in the country who did not express a determination to seek changes.

"Then the producers who had been specially favored in the code, and Rosenblatt whose prestige was at stake, began to 'crack down,' and the weaklings changed overnight from fighters to apologists."

"My position has been most active in opposing further efforts to assure modification of the proposed code in favor of the exhibitor that had been offered places on the Code Authority by Rosenblatt."

"Other leaders received mysterious intimations that unless they got into line their organizations would not be represented on the various local boards provided in the draft."

"Propaganda was spread that the code was set; that it had gone to the White House; that the President's pen was poised over it; that further opposition was useless."

"Disregarding the counsel of the yellow-bellies and the wise guys, Allied leaders have continued the battle for a fair code right down to the present time."

"Not only this, but the greatest propaganda mill ever erected in the business is grinding
out reports and rumors at a rate that makes one's head swim. Small exhibitor units that have been inactive for years, mere 'letterhead' organizations, with only affiliated chain theatres for dues-paying members, scheduling meetings to approve the Rosenblatt draft.

"What possible object can Mr. Kuykendall and his committee have in giving these senseless 'approvals' of the Rosenblatt code, except to place obstacles in the way of those seeking to coordinate the activities of the exhibitors?"

"The stupidity of the campaign resides in the fact that the connections and relations between the exhibitor leaders who are opposing modifications of the code, and the beneficiaries under the code are well known to all persons dealing with the code."

"Moreover, the Allied effort is founded on the record of their case and the beating of a thousand tom-toms before the NRA and the filling of the columns of the trade papers with rumors similar to that regarding Nate Yamin which was scotched yesterday, will be without avail."

"When it is all over, the board of managers of the movement initiated at Chicago on Octo-ber 3rd will furnish every exhibitor in the country with an account of the performances of every so-called leader involved."

Asine Charges, Says Kuykendall

As expected, the MPTO was drawn into the fracas, and on Wednesday, Mr. Ed Kuykendall, president of that exhibitor organization, came forth with the following statement, in which he brands Allied's current outbreaks as "senseless" and "asinine."

"In a so-called formal statement dated Wash-ington and headed 'Propaganda Mill,' purporting to come from Allied States Association, an attack is made on Mr. Rosenblatt, the adminis-trator of the NRA, and Ed Kuykendall is per-sonally mentioned as placing obstacles in the way of exhibitors getting any further concen-sation. I refer the treacherous activity of a certain so-called exhibitor leader. Also con-demning any effort on the part of any person or group to oppose the NRA code makes nonsense. I am just a little bit surprised at this outbreak of pent-up anger on the part of those mis-leaders who have no actual investment in this industry—and no interest other than an intense desire to capitalize for their own personal in-terest. I cannot believe the procedure of these three or four self-styled leaders really represents the sentiment of any appreciable number of the membership of Allied States—because there are many fine fellows who belong to it that are not given to such rash ridiculous statements.

So I must believe that all these senseless, asinine outbreaks of speech are not concurred in by the membership as a whole and really come from the same men who have become notorious for their capacity to make mis-statements of fact and want the old ballyhoo of obstruction to keep them before the Exhibitors of this Country."

"The MPTO is now accused, in Abe Myers' latest outburst, of supporting the President's recovery program and of offering our cooperation in the big job ahead of the recovery as the mother-cure of the industry under the NRA code. This, he thinks, is treason and treachery. If he be treason then make the most of it."

"Everyone knows that the MPTO members individually signed the President's re-employment agreement, pledged their cooperation in developing an industry code, and will not welch on that agreement."

Charges Campaign of Obstruction

"Allied, originally organized for the sole pur-pose of opposing the MPTO, solicited its members to oppose the recovery program in the beginning, to refuse to submit to any codes or agreements. Their campaign of obstruction and non-cooperation is at least logical and understandable. Lawyers must live. Fortunately we have no lawyers inter-ested in getting a fee to carry on a 'light' indefinitely, nor professional organizers who need 'controversies' to help them get money out of the exhibitors. All exhibitors will be receivers of suckers for that sort of thing. We have no quarrel with Mr. Myers and his or-ganizer, simply sympathizing with his position and thinking his personal attacks are quite un-justified. We cannot accept that the measure of an exhibitor's independence is solely based on how much he hates the other parts of the in-dustry."

"His quarrel is really with the National Recovery Administration, who operate the propaganda mill to secure the coopera-tion of all industries with the President's recovery program and the NRA codes. Apparently, desertions in his own ranks, and the cooperation of all exhibitor efforts to entice away our members, have blinded Mr. Myers with rage over the success achieved by the MPTO in securing code provisions long advocated for the benefit of the small independent exhibitor.

"If Allied had produced a definite, organized program in advance, instead of trying to block the whole NRA program, perhaps their blunders would not have been so ob-vious to their own membership."

"If anything unfair is in the code it will be corrected—our Government guarantees that."

Iowa-Nebraska Continues

Word came from Iowa Tuesday that Lester Martin's Allied unit of Iowa-Nebraska had decided to go it alone, continuing under its present name.

C. F. Niles, president of the Iowa-Nebraska group, made it clear that the organization will defend Lester Martin, its manager, who had tendered his resignation.

Mr. Niles informed Abram Myers that 'we think your criticism and action (against Mar-tin) very unjust.'"

Ed Kuykendall, upon arriving in New York late last week, from Washington, gave as his opinion the belief that the code in its present form is not entirely pleasing to him, but that it is a "flexible" agreement which can be corrected if inequities develop.

Suggests New Start

"The real big man, with the prestige of a national figure, could take the representatives of the various factions into a room together in a short time find out how far they can agree on a code."

Suggests New Start

"Such national figure could then prepare a code with a fair provision as regards labor (which provision would be in keeping with established policies of NRA and would not con-stantly be the object of attack) and beget with such other provisions as the various factions could agree to. That would be the code."

"The committee could then be created (ex-cutive, advisory, free, or congressional) to inquire into and report on the many issues as to which the parties are unable to agree."

Sidney Samuelson of Washington, D.C., has invited Mr. Kuykendall to meet with New Jersey Allied at the MPTO's president's convenience in an effort to "clear the atmosphere once and for all" on the code.
Acting President of Amkino Denies "Capitalist" Point of View in American Films Bars Them from Russian Field

"If the only 'fault' of American pictures were the 'capitalist' point of view, your American films would be allowed in greater numbers in the U.S.S.R."

— H. M. Idashkin, President of Amkino.

With resumption of normal trade relations with Soviet Russia and official recognition of the USSR, it is about to become a fact, distributors of American-made motion pictures overseas may look forward to considerably simplified negotiations. Although the extent to which American distributors can depend upon a smoothing out of the Russian picture is still a matter for speculation, it is believed that many difficulties can be ironed out, particularly if Maxim Litvinov, Soviet commissar for Foreign Affairs, now in this country, and President Roosevelt are able to effect reciprocal trade arrangements.

H. M. Idashkin, acting president of Amkino, official Soviet film distributor in this country, and the American exporters are able to effect reciprocal trade arrangements.

No Trade Restrictions

In spite of non-recognition there have been virtually no restrictions on trade for a number of years. M. Idashkin pointed out: Private American enterprises have done much to improve industrial conditions in Russia, and the Soviet always has welcomed them.

The chief difficulties, not so complicated as most persons imagine, the Amkino official said, and added: the alleged exorbitant prices asked for prints by American distributors, and the inability of either party to arrange terms of credit.

Contrary to the oft-expressed opinion that Soviet objection to American films because of their depictions of "capitalist life in America" was having the effect of a virtual ban on this country's product, M. Idashkin said: "If the only 'fault' of American motion pictures were the 'capitalist' point of view, your films would be allowed in the Soviet practically without restraint."

Object to Derision

He explained that while the Russian outlook on certain sociological aspects may be totally different, the American distributor is always willing and eager to know about the other fellow's point of view.

"The only thing we do object to as depicted in foreign films," said M. Idashkin, "is anything which tends to deride the actual political regime now extant in the USSR. These have been very few, and the fact remains that the chief obstruction in the way of American film exports has been in the high prices asked and the appearance of the exchange credits.

From the standpoint of Russia, aside from increased prestige, recognition by the United States is described as offering opportunity to obtain credits here with which to finance its purchases of American products. This probably will apply to American pictures as well.

The policy of the Russian government has been to buy in countries which extended credit, so far as possible, but, M. Idashkin declared, in American film deals cash in advance has been the watchword. Soviet distributors have been unable to meet this demand and thus many potential deals have fallen.

In Washington it is considered extremely doubtful that recapture of normal trade relations with Russia will open up any appreciable market for American films, but it is pointed out that Mr. Roosevelt and the country still believe that only such films as depict the "victory of the worker and the glories of communism" are acceptable in Russia and that luxurious productions will be frowned upon by USSR officials.

Propaganda Medium: Laemmle

Carl Laemmle, president of Universal, said recently that he saw little hope for American films in Russia in spite of recognition, and attributes this to the fact that in Russia the screen is used purely as a medium for political propaganda.

The Soviet recently announced that films of a more romantic turn henceforth will be admitted to production and release in that country. The screen is also held to be a new policy, coupled with American recognition, might easily widen that market for product from the United States.

Mr. Laemmle is not alone, however, in his opinion that recognition will have little or no effect.

Joseph Seidelman, in charge of foreign affairs for Columbia, said Monday that if Russia were to change its point of view in respect to what its people ought to see, there definitely should be a good market.

"They have always permitted comic pictures, and cartoons and animal films—they seem to like them—but these have been so few and far between that no one has given serious thought as to the potentialities following recognition."

Clayton Sheehan, head of the Fox Film department, indicated that unless there were radical changes in the Soviet system, the American distributors would benefit little through recognition.

Arrivals Reciprocal Arrangements

"I think we're going a little too fast," said N. L. Manheim, Universal's foreign sales executive, "So far as I know, the recognition of the Soviet as yet. It is entirely possible that some reciprocal arrangements will be made which will be of mutual advantage in all trade matters, including distribution of films."

Norton Ritchey, secretary of Ritchey Export Corporation, distributor of Monogram Pictures abroad, said Monday that he did not believe recognition would result in appreciable benefits to American film companies. "There is a distinct possibility that educational shows are subjects which may be in greater demand than at present," he said.

Thomas M. Muirhead, of the United Artists' foreign department, said that to date Russia had shown no tendency to buy American films "and I don't suppose they will." According to M. Idashkin, "Russian people are interested in American films chiefly from the point of view of sound and photographic achievement. The sociological aspects interest them also, but a picture like "King Kong," which was reported to have enjoyed a distinct success in Sovietland, stands out in the minds of the Russian student as a triumph of American film making.

There certainly was nothing in that film," Mr. Morris said. "We will still be willing. In the past, conditions in Russia have made it difficult for American distributors to effect film deals, but when recognition finally is accomplished, negotiations should be easier.

Facilities for exhibition in the USSR are adequate with a steady increase in number of theatres and sound installations since 1928, when there were approximately 6,000 foreign special theatres, in addition to some 32,000 so-called theatres in villages for workers and schools. As the Soviet industry still depots on foreign supplies of raw film.

From January 1, 1931, to July 1 of the same year, there were 27,437 full length films used in the USSR, as against 27,000 used in 1930.

According to the reports of the Soviet government's film industry, a total of 2,000,000,000 rubles was spent in 1931 on the purchase of foreign films.

Last year, 1932, the total expenditure was 15,000,000,000 rubles, as against 13,000,000,000 in 1931.

Last year, 1932, 30,000 cinematographic machines were put into operation.

Cullman denies Change In Roxy Management Set

Howard S. Cullman, receiver and managing director of the Roxy Theatre on Seventy-eighth avenue, New York, emphatically denied, via a statement this week, that any change in management is contemplated for the house. He calls the reports "unfounded rumors" and in the same category simply to report the return of the Roxy to the house of S. L. (Roxy) Rothafel.

The statement said in part: "I have been advised that he [Cullman's] committee has officially informed a group submitting this plan that it was not acceptable. This statement is issued . . . to apprise the public . . . of no change whatever is contemplated. This present policy has proven successful during the past year."
A boy and a girl were dancing!
LAUGHING SOUP ... Concocted by the greatest collection of gag men in motion-picture history ... Brewed by the hand of Leo McCarey, who directed "The Kid From Spain." Decorated by any number of maidens out of uniform. And dished up by the FOUR MARXES.

Off to the races!
The old shell game!

THE 4 MARX BROS. in "DUCK SOUP"

a Paramount Picture, directed by Leo McCarey

if it's a PARAMOUNT PICTURE it's the best show in town!
YOUR customers must have their FUN. So here is to Parker & Pendleton, composers of "You're in My Arms, But I'm in the Hands of a Receiver"... You can't go wrong with a Parker song and Pendleton lyrics will give you hysteric.

SIT pretty? Yes, they sit pretty, listen pretty, look even prettier. Two good numbers that bring SEX-APPEAL right into the picture... "Number one" red-headed and rythmic... "Number two" blonde, blase, beautiful.

Jack Oakie and Jack Haley

Ginger Rogers and Thelma Todd

"SITTING"
T'S THE BEST SHOW IN TOWN!

Music by Gordon & Revel

100 Hollywood Honeys

PRETTY, very pretty! These hundred Hollywood honeys, coached by Larry Ceballos to assume graceful and enticing poses. "IT", multiplied by 100, gives you SUPER."IT", and that's what they give off in this picture.

DID YOU EVER SEE A DREAM WALKING?
MANY MOONS AGO
GOOD MORNING, GLORY
YOU'RE SUCH A COMFORT TO ME

SITTING PRETTY

JACK OAKIE • JACK HALEY • GINGER ROGERS • THELMA TODD
GREGORY RATOFF • LEW CODY and the PICKENS SISTERS
Directed by Harry Joe Brown • A Charles R. Rogers Production

PRETTY

A PARAMOUNT PICTURE
Hertz Testifies to Dispute with Katz

Chicago Financier Tells of Fourteen-Months Career as Paramount Executive and Traces Company's '31-32 Difficulties

Making his first "public" appearance on matters pertaining to the motion picture industry since his resignation as chairman of the Paramount Pictures finance committee January 6, John Hertz, Chicago financier whose 14 months career in the post created for him in the now bankrupt organization, a post terminated at his own request, took the floor at a creditors' meeting Friday before Referee Henry K. Davis and for two and one-half hours related his "impressions" of certain financial events said to have led up to the company's failure early this year.

Abnormal business conditions, a decline in the foreign money exchange and failure of banks to extend further credit were factors contributing to the collapse last January of the Paramount Publix corporation, Mr. Hertz testified.

Sponsored by Sam Katz

Mr. Hertz's entrance into the Paramount picture was sponsored by Sam Katz, then chief of the vast home-office-operated Publix theatre circuit, when he invited Mr. Hertz, late in 1931, to participate in the corporation's financial affairs. Mr. Hertz's career in the company came to a sudden end Jan. 6, 1933, shortly after he had asked Mr. Katz to resign because of Mr. Katz's inability to reconcile himself to the company's decentralization program.

Replying "as best he could after so long an absence from motion picture affairs" to the interrogating questions of Samuel Isses, counsel for the Paramount creditors in bankruptcy, Mr. Hertz revealed that early in 1932 on more than one occasion during negotiations with bankers and Paramount theatre landlords he had made the statement that the company was faced with "complete collapse," or would be, unless aid was forthcoming.

Mr. Hertz also declared that he had wanted to resign prior to January 6, and had had statements to this effect prepared, and that his resignation was in no way due to his fear of impending financial disaster ending in receivership.

Through Mr. Isses' examination it was revealed further that the Chicago financier was "mainly interested" in obtaining for the company "by a certain time" the new 1932 bank credit, and that he had left details of the transaction, once the credit had been obtained, to others. The "details involve the establishment of Film Productions Corp., and the assigning to it of title to 13 negatives which were uncompleted at the time, and which were in turn made available to Paramount Publix by the new corporation.

Mr. Hertz continued with the statement that Leo Spitz, executive advisor in management affairs during the Hertz regime, was the originator of the company's decentralization scheme which led to the resignation of Sam Katz.

Formation in Delaware in 1932 of the operating subsidiaries of Paramount Publix, includ

ing Paramount Pictures Distributing Corp., Paramount Pictures Corporation, as a national, was an outgrowth of the decentralization plan and was not initiated to place the assets of the company outside the jurisdiction of the U. S. Bankruptcy court in New York in the event of a receivership, Mr. Hertz said.

Despite reports to the contrary, Mr. Hertz testified, he did not enter Paramount because of a "pressing personal" in fact in declared, he had no inclining of the company's real financial situation until February, 1932. At the time of his entrance into the company, Paramount had a bank credit of $17,000,000.

He testified that the company's bank indebtedness at the end of 1931 was $7,500,000, and $9,000,000 at the end of 1932. His initial functions as chairman of the finance committee were in connection with plans for "solidifying the company's bank credits, in order to make them as sound as possible," he said.

"Unsuccessful" on Note Renewal

In February, 1932, while he was in Florida on a vacation, he said, Ralph A. Kahn, Paramount treasurer, telephoned him that the National City Bank of New York had refused to renew a note for $1,000,000 about to come due. Mr. Hertz said he left for New York immediately and tried to negotiate an extension with the bank, "but it was unsuccessful."

Following this, Mr. Hertz went to Sir William Wizeman and Otto Kahn at Kuhn, Loeb & Co., Paramount bankers, who promised that "we will do our best to be done in the way of straightening out the matter." Later National City was given a demand note for $1,000,000 in place of the unsecured note.

Thereafter it was decided to create a new financial set-up for the company and Percy Johnston of the Chemical Bank was approached, led to believe that because the company would "roll through" with a fair amount of credit in view of contemplated economies totaling $25,000,000. Later Max D. Howell of the Commercial Bank & Trust Co., was consulted regarding organization of a committee to approach banks on a one-year credit proposal. More developed into the Film Production transaction by which a $13,375,000 credit was obtained from 12 banks. It was agreed that the transaction would not infringe the company's indentures, but such an alleged infringement served as the basis for a suit that was brought later by A. C. Blumenfeld and resulted in a cash settlement for $35,000.

In the spring of 1932, Mr. Hertz said, he and Leo Spitz worked on a large-scale rental reduction plan which "contemplated a complete abatement of rentals by all Paramount landlords for the months of June, July and August of that year."

A reorganization plan for the Paramount Publix bankrupt theatre subsidiary, Public Enterprises, will be ready for submission to Referee Davis within the next two weeks.

The company, as understood, will bring under the administration of the Paramount Publix trustees the largest single block of theatres in the company's exhibition setup and, among other things, will involve a change in the name of the subsidiary and an issue of stock in the new organization to the parent company in consideration of Publix Enterprises' indebtedness.

Hertz's conclusion was in Delaware in August as the basis of a reorganization plan, will buy assets of Publix Enterprises.

Field Representative

At Exhibitor Sessions

N. D. Badar, field representative of Quigley Publications, is in the Midwest for the next thirty days to attend conventions and other gatherings of exhibitors. His first stop was at Columbus, Ohio, for the meeting of the newly formed Independent Theatre Owners of Northern and Southern Ohio, which opened Wednesday.

"Intolerance" in New York Revival

D. W. Griffith's famous spectacle motion picture novel of 1919, "Intolerance," which raised a storm of controversy and clicked at the nation's box offices to such the same fashion as its producer's earlier "Birth of a Nation," was revived Tuesday night at the 55th Street Playhouse in New York, with Mr. Griffith in attendance.

It is coincidental that on the same night, at the Astor on Broadway, MGM opened its showing of "Eskimo," which was directed by W. S. Van Dyke. In 1915, in his debut in Hollywood motion picture activity, a considerably younger Mr. Van Dyke played a small part in a Mr. Griffith's "Intolerance," then in the making.

Skouras Company Files St. Louis Bankruptcy

Skouras Brothers Enterprises, St. Louis circuit, has filed a voluntary petition in bankruptcy in federal court. Schedule of assets and liabilities will be filed shortly. The chief liability of the company is a bond issue of $4,500,000 on the Hammerstein theatre and office building which the company guaranteed.

The decision to file the petition was reached last September at a directors' meeting, shortly after the court had dismissed a state receivership against the company, which is controlled by Warner.

Skouras Brothers stated Tuesday the voluntary bankruptcy of Skouras Brothers Enterprises, Inc., in St. Louis, has no connection with Skouras Theatres Corporation, which operates theatres in the east. It was said the Skourases have had no interest in the St. Louis corporation since 1928 when their controlling interest was sold to Warners.

Illinois Allied Forming Downstate Sub-Unit

E. E. Alger has been authorized by Allied Theatres of Illinois to organize a downstate unit, which will have its own officers. Mr. Alger, a vice-president of Allied, operates theatres around LaSalle, Ill.

Recapitalization of B. & D.

Financial reorganization of British and Dominions, London, was approved this week by the stockholders, with more than $1,000,000 being written off.
AUSTRALIAN EXHIBITORS REJECT HALVING BOTTOM ADMISSION RATE

Dominion Government Makes New Offer of Awards for Best Pictures in Move to Aid Home Production

b CLIFF HOLT
Sydney Correspondent

Australian exhibitors turned down by a sweeping majority a proposal to reduce the minimum admission price to 6 pence, as predicted. It is a pleasing result. It shows that theatre-owners here have not been stampeded by wild methods of organizing a business, but that a protracted period of bad conditions and poor returns has not broken their faith in the industry. They have stood by and put up with the worst that seemed likely to happen to them. Yet, the proposal to reduce the foot sizeable commission is pleasing for opposite reasons. The proposal to reduce the minimum, lock, stock and barrel, Stories of capacity houses in distress as told by the owners who had experimented with ultra-cost methods, they felt, swayed the majority to their way of thinking. But they reckoned without the savor element.

Theatre Grosses Rising

Right from the outset I have contended that a general price-cut affecting the schedule of every theatre in Australia found its justification only on the assumption that (1) more than twice as much business could be done at 6d. than at one shilling (24 cents); (2) the time for a revival of industry was so far distant that struggling exhibitors could not "hang on" until it came. The first clause, I think, cannot be assumed. Business might at first be doubled, but how long would such a rate be maintained? The second opens up arguments too lengthy to discuss fully here. But this comment can be made: The general feeling is that the affairs of the business in much better shape, in comparison with two years ago, and that they will continue to improve. Executives, after a close analysis of new productions, believe that not for a very long time has the future looked so promising. And already theatre grosses throughout the country are beginning to rise appreciably...

Rewards for Excellent Pictures

As far back as 1928, the Federal Government acted upon the recommendation of the Royal Film Inquiry and, aside from £10,000, eventually (approximately £47.20) at exchange this week) to be awarded as prize money to the producers of the best three pictures of the year. The idea was to foster local industry. To finance the plan and at the same time to offset the cost of the enlarged Boards of Censorship Appeal, the Government added an extra farthing per foot (one-half a cent) on foreign pictures. This farthing cost approximately £22,000 a year, so that while giving producers a helping hand, the Government was making quite a sizeable profit. And when it was realized that the best film was to get £5,000, and second and third money amounted to £2,500 and £1,500 respectively. The remaining £1,000 was to be divided between the writers of the two winning scenarios. The first competition was a fiasco. "Fellers" was the only production submitted thought worthy of a prize, and even it was not rated higher than third. Of the two selected scenarios, one was a biblical pageant with young Tasmanian scenery and a hopeless subject for Australian producers even to consider. After that, nothing more was heard of the competition, although the farthing per foot tax remained.

Now, however, Canberra (the seat of the Government) has revived its interest in the getting harder for pictures of the scenes. A report has been made to the Industry Commission that $4,750 will be awarded each year for the three best films entered, less $250 for the best scenario. Despite the fact that $42.50 represents only half the original award, local companies welcomed the plan. But if the Government is to avoid a repetition of the 1928-29 farce, drastic alterations will have to be made in the conditions governing the awards, especially those in respect of the script. As the idea of the awards is primarily to foster the production of films in this country, it is hopeless to reward only those which the writer has written regardless of production costs and difficulties. To the trained writer, it is not a hard task to impress the judges with a plot demanding lavish spectacles, huge sets and hundreds of extras. A far more formidable task, however, is to impress them equally with a simple story, easy of picturization. And yet these last-named are the only ones worth consideration. It is imperative that the Australian producer be given a chance of first getting his costs back on the domestic market, the overseas market being too uncertain to depend upon; and such stories as that Tasmanian creation would make this impossible.

May Revive "King of Jazz"

Universal is beginning to revive "Talking of Jazz" in Australia, and its second release takes place in the near future at the Plaza theatre, Sydney. Already it has played a revival season in Adelaide, and the business it drew astounded everyone, even the most skeptical people. Accordingly, Universal is looking forward to the Sydney run with few misgivings. It is curious how Sydney theatre-goers retain a fond memory of their old favorites, and respond to them when the opportunity is presented. Particularly is this so in the legitimate field. Such old timers as "The Belle of New York," "The Quaker Girl," "Our Miss Gibbs," "Florodora" and Gilbert & Sullivan are never failed to bring in tall house-stuffers. For any legitimate theatres, while more spectacular modern productions receive only a half-hearted welcome. In this connection, "Music in the Air" may claim as an instance. The show was perfectly presented, and a talented girl, Sylvia Welling, was brought from London to play it. Yet it was little more than a moderate success, though keen students of the stage voted it the best Sydney had been offered in 10 years. If "The King of Jazz" lives up to its early—or late—promise, it is probable that the revival of other hits of the same order will follow "Gold-Diggers of Broadway" and "City Lights" spring to mind as two that must still contain great possibilities.

Income Tax Cut Awaited

Australian distributors are looking forward to the long expected reduction of the one shilling per foot tariff on imported product. The extent of the dividend is not known, but some cut is fairly certain to be made. If it is, the efforts of the industry and allied trades to force the import duty down to a reasonable level will be justified. It may be remembered that the tariff was originally 4d. Then, without warning, the Fed-eral Government increased it by 200 per cent. The imposition of all but essential product immediately ceased, and the industry collectively devised a means of combating the terrific ascertainment. Parliamentarians were approached, and the unanimity of the tariff impost was put before them. It was shown that the smaller companies, which relied on westerners, shorts and other product of restricted earning capacity, could not possibly pay $250 duty on a $600-foot western, and still keep out of the red. A tariff of 6d. a foot, or an ad valorem duty, were among the alternative suggestions made, until finally the Senate referred the question back to the House of Representatives with the recommendation that the original 4d. be achieved also on negatives imported for the purpose of making local prints. The Senate's thought was to save the Australian processing industry from complete obliteration. But Parliament deferred any action.

Since then, however, the position has undergone a change. The Government has a surplus and will be enabled to revise tariff items. For the sake of an industry that is just now recovering from the effects of many slow blows, it is to be hoped that its desire for revenue is subordinated by logic.

Filipino's Dismissed Damage Suit Is Ordered Reinstated

Holding that Rogy E. la Ysla, Filipino, had cause when he filed suit against Publix Theatres, Inc., and the Victory theatre, charging breach of contract, the state supreme court last week in Salt Lake City reversed a district court decision and ordered the case reinstated. La Ysla filed suit in 1932, charging he purchased orchestra tickets for $1.40, but that he and three Filipino friends had to sit in the balcony. He sought $4,000 for "embarrassment, ridicule and humiliation," $1.40 for breach of contract, and attorney's fees and costs.

Moviv Goldwyn Offices

The headquarters of Samuel Goldwyn in New York has been moved from the 12th to the eighth floor at 729 Seventh avenue, enlarging the space occupied by the United Artists publicity and advertising department.

On RKO Maintenance Staff

W. B. England has succeeded R. E. Hall, resigned, on the staff of the RKO maintenance department. Mr. England was formerly in the accounting department.

Kodak Official Dead

Freeman C. Allen, 48, assistant credit manager of the Eastman Kodak Company at Rochester, N. Y., died of a heart attack at the Genesee Valley Club there last week.

RKO Opens Mexico City Office

RKO Radio Pictures has opened its own exchange in Mexico City at 31 de Jose Azueta, with Luis Lezama in charge.
WE TOLD
—and now the Critics

N. Y. Daily News:
(3½ Stars) ... "A new star has risen and is shining brightly on the Music Hall screen since yesterday, when Margaret Sullavan appeared in Universal's 'Only Yesterday.'"

N. Y. Daily Mirror:
"This beautiful, sensitive love story is played by one of the finest casts ever assembled for a single film. Among the 95 established players who appear in it you will find a new star of genuine brilliance. She is Margaret Sullavan, who gives a performance of such lustrous beauty it will thrill you and of such simple sincerity it will break your heart."

N. Y. American:
"Margaret Sullavan scores heavily ... 'Only Yesterday' possesses quality in production and has its moments of affecting beauty ... The picture is distinguished by the effective prettending of Margaret Sullavan, the light charm of Billie Burke and the presence of John Boles, who does just a bit better than ever before."

N. Y. Journal:
"There were any number of handkerchiefs in evidence at the Music Hall yesterday. For 'Only Yesterday' is a picture to induce sobs from those who like their movies tearful... Margaret Sullavan makes her screen debut and establishes herself as an emotional actress."

N. Y. World-Telegram:
"Still another picture which comes under the head of 'drop everything and see it at once' attractions is 'Only Yesterday' ... A beautifully tender, sweet and charming love story, it features a new star, who most certainly demonstrates here that she is one of the finest actresses the screen has yet lured away from the stage."

N. Y. Post:
"Margaret Sullavan managed ... to extort loud and anguished sobs from yesterday's audience... 'Only Yesterday' belongs among the superior Hollywood productions."

JOHN M. STAHL'S
ONLY Y
"The dramatic critics had better stop praising these newcomers—if they wish to keep them to have and to hold. Bless their discerning hearts, they have praised Margaret Sullavan straight into talkie stardom."

"As the tragic and lovelorn heroine of the shrewdly devised sentimental orgy called 'Only Yesterday,' Margaret Sullavan plays with such forthright sympathy, wise reticence and honest feeling that she not only assures the economic success of the picture, but establishes herself with some definiteness as one of the cinema people to be watched."

"Margaret Sullavan gives a sterling performance....This romantic drama is imbued with genuinely affecting sentiment and occasional interludes of gentle humor."

GREATEST PRODUCTION FOR UNIVERSAL

MARGARET SULLAVAN
JOHN BOLES

Billie Burke, Edna May Oliver, Reginald Denny, Benita Hume, Onslow Stevens, Jimmie Butler and many others. Produced by Carl Laemmle, Jr. Suggested by the book by Frederick Lewis Allen. Presented by Carl Laemmle.
87 MILLION IN "STREET" FILM FINANCING CITED

Harley Clarke TESTIFIES INTERNA- TIONAL PROJECTOR COMMON WRITTEN UP $26,000,000 IN FORMING GENERAL THEATRES CORPORATION

Some of the more important 'high financ- ing' operations of Wall Street in connec- tion with the motion picture industry, and involving some $78,000,000, were spread last week upon the records of the United States senatorial committee investigating stock market and banking activities in gen- eral.

Delving into the operations of Chase Na- tional Bank, and its investment subsidiary, Chase Securities Corporation, Fessenden and Pecora, counsel for the banking and currency committee of the Senate, placed Har- ley L. Clarke of Chicago upon the stand in Washington (Friday) and from him elicited the statement that the value of the com- mon stock of International Projector Cor- poration was written up approximately $26,- 000,000 in 1,000,000 shares taken over in the formation of General Theatres Equip- ment Corporation in August, 1929.

Based on "Prospective Earnings"

Mr. Pecora declared that a full week probably would be required to complete a picture of motion picture finance in which Albert H. Wiggin, former Chase National chairman, and his associates figured.

Through General Theatres, Harley L. Clarke acquired control of Fox Films and Fox Theatres in 1930, and the writeup of more than $26,000,000 took place when 1,- 000,000 shares of common stock of Inter- national Projector Corp., which had a book value of $2,255,616 at the time it was taken over by General Theatres in August, 1929, were marked as having a book value of $28,488,600.

This write-up, Mr. Clarke said after having explained how International Projector, organized in 1925, had bought out Acme Motion Picture Projection Co., and Nichols Power and Precision Machine Co. before being taken over by General Theatres, was based on the stock's "prospective earn- ings."

Took Over Competitors

In relating the events leading up to the exchange, Mr. Clarke said that the projec- tor company had an authorized capitaliza- tion of 50,000 shares of preferred and 200,- 000 shares of common stock, and that the original issue of 200,000 common was in- creased to 1,000,000 shares. For the fiscal year ended June 30, 1929, the stock, which had been split up five for one, had earned about 73 cents a share.

Mr. Pecora demanded to know at what valuation that stock had been taken over by General Theatres when the exchange for the stock of International Projector Corp., was effected. Mr. Clarke replied that the value placed upon the stock as a nominal, or book, value, was $28,488,600, giving a value of "around $28.50 per share."

After taking over control of its three competitors in the production of theatre equipment—Nicholas Power for $600,770, Precision Machine for $600,000, and Acme for $171,331—a trading account in the pre- ferred stock of the company resulted in profits of $468.48 for each participant. Mr. Clarke said, these including, besides him- self, Murray W. Dodge, former vice-presi- dent of Chase Securities Corp., and Walter W. Ingoldsby, director of Chase, West & Co., W. S. Hammons & Co., and Shearman Corp., personal holding company of Mr. Wiggim, participated in acquisition of securities of the projector company at $90 a share for preferred, with a bonus of three shares of common, which was sold to the public at $100, with a bonus of one share of common, Mr. Clarke explained.

Pecora's Rapid Fire

Mr. Pecora kept up a rapid fire of ques- tions throughout the Saturday session. The witness testified that in the application filed with the New York Stock Exchange in con- nection with the listing of the General Thea- tres shares, the total value of its capital stock was carried at $4,817,480, as of June 30, 1929, and its surplus at $618, 757.17, making a total capital and surplus of $5,100,615.97.

Of this capital stock, 25,000 preferred shares had a book value of $115 a share, amounting to $2,875,000, which left a book value of $2,225,616 or $2.22 a share for the 1,000,000 shares of International Projector common, which were taken over by General Theatres in the exchange of stock in August, 1929, at a book value of $28.50 a share.

Clarke Explains Writeup

At this point the interrogation took the following form:

Q.—Why was this common stock having a book value of $2.22 a share taken over within a month and a half thereafter by General Theatres Equipment at $28.50 a share?

A.—Because we felt that was a fair non- nominal value for the stock.

Q.—What caused it to jump inside of a month and a half to $28.50 a share?

A.—Because of developments that the In- ternational Projector had made on the mo- tion picture machine.

Q.—Had that development taken place in that month and one-half?

A.—No.

Q.—When had that development mani- fested itself?

A.—Over a period of years. It had been perfected in the last year.

Q.—Then why was it not reflected in the book value of the stock.

A.—The occasion for it.

"This company had been developing for some time a new, entirely new, motion pic- ture machine," Mr. Clarke continued. "It had also developed the Grandeur Pictures for some time. This company had in its hands one contract at the time that would have given it an additional net of three and a half or four million dollars."

"What were the officers and directors do- ing at this time, envisioning the pot of gold at the foot of the rainbow and assuming they were going to reach it, reflecting that in the market value given to the stock?" Mr. Pecora asked.

"We have told you what we anticipated," Mr. Clarke replied. "It was, in my opinion, a careful and well-balanced estimate of the value of the stock."

Mr. Clarke further said that he person- ally had bought, at $90 a share, 600 shares of the exchange stock and still held some 500 au- thORIZED stock of International Projector consisting of $7 dividend preferred stock of 50,000 shares and common stock of 200,000

(Continued on page 30)
MOTION PICTURE HERALD

November 18, 1933

TRAVELERS...


Joseph Kruthamel of the MGM foreign department is en route to Paris. Hal Young of National Screen left New York on a sales trip.


Eddie Cahn, in charge of the MGM studio train, is in New York.


Joan Crawford and Branch Tone are in New York from Hollywood.

Sam Reskin will leave for a European vacation next week.

Lester Court plans to come East shortly.

Barney Balaban is in New York from Chicago.

Lynn Parkol arrived in New York from the Coast.

John M. Cremin, executive vice president of United, is expected to return to the New York offices Tuesday after a tour of mid-west exchanges.

Elise Jants and her husband, Gilbert Wilson, arrived in New York from California.

Hunt Stromberg, Metro producer, arrived in New York for "Eskimo" premiere.

Max Weisfeld, Majestic sales manager, returned to New York from Midwest.

Eddie Cantor, Goldwyn star, arrived in New York from Goldwyn Coast route to Georgia to confer with President Roosevelt regarding the status of creative talent in the motion picture industry code.


Sol Rosenberg, NRA deputy, flew from his home on Long Island to Washington.

Charles O'Reilly, president of New York TOMP, is expected at Washington from New York.

Pat Patterson, English stage player, arrived in New York from Coast route to Fox studio at Moriette City.

Mack Gordon and Harry Revel, song writers, returned to New York from United Artists studios on Coast.

Frank Lloyd, Fox director, sailed for England.

Jack Hulbert and Cicely Courtneidge, Gaumont-British stars, arrived in New York from London.

Jr. E. Brown, First National comedian, will vacation at Toledo.

Warren William, Warner player, was in New York from Burbank studio.

Harry H. Litchfield, Hollywood agent, returned to Coast from New York.

Howard A. Smith, 20th Century's story editor, arrived in New York from Coast.

Sam E. Morris, Warner vice-president in charge of foreign sales, returned to New York from Europe.

Alice MacMahan returned from New York to Warner studio at Burbank.

Michael Dalmatoff left New York for Warner's French studio for "Wunder Bar".

Joseph I. Beer, Coast representative of the MPDA, arrived in New York.


Benjamin Glazer was en route to Hollywood, arrived in New York from the Coast.

Gene O'Brien, assignment editor of World Wide Photos, left New York to take charge of Warner studio at Burbank.

George Brown, Columbia's advertising-publicity director, left New York for Coast studio.


Sprague Singer returned to New York from St. Louis.

Herbert Worber, Fox sales executive, and John Levy, sales manager, left on New England tour.

W. Ray Johnston, president of Monogram, and Eddie Golden, sales manager, were in Canada concluding the deal which gives Oscar Hanson Canadian distribution.

Sol Wurtzel, Fox producer, left Movietone City for Paris.

Harpo Marx set November 17 as the sailing date for his Russian trip.

David Lewis, MGM executive in Cuba, arrived in New York.

Herbert J. Yates, president of Consolidated Film Industries, arrived on Coast from New York.

John Hammell, Paramount executive, returned to New York from Coast.

Fred McConnell arrived on Coast from New York.

Wolfe Gilbert, author of Canter's radio material, is expected to return from Hollywood.

Arties Beck sailed for Europe.

Kaye Kamen, eastern representative for Walt Disney, sailed for Europe.

Lucille Ball left New York to work for United Artists in Hollywood.

Ira Bluefield, caricaturist, left New York for Paramount studio on Coast.

William Sussman, assistant to John Clark, Fox sales manager, was in Chicago, from New York.

Charles Baron, exploiter, was in Toledo from New York for United Artists.

Mary Pickford Gains Point in Contract Suit

Mary Pickford won a point in the $250,000 breach of contract suit brought several months ago by Edward Hammer, former business adviser to the actress, when Judge John C. Knox, in United States district court, New York, ordered counsel for Mr. Hammer to submit a new complaint, eliminating "all extraneous and irrelevant matter."

The matter objected to by Arthur F. Driscoll, attorney for Miss Pickford, pertained to assertions by Mr. Hammer that he had acted as "foster father and financial advisor to Miss Pickford," and as advisor to her mother for 12 years; that Douglas Fairbanks had "courted" Miss Pickford while she was still the wife of Owen Moore, against the wishes of her mother and himself.

Hollywood Community Chest Starts Drive with $24,212

During the first four days, the Hollywood Community Chest drive netted $24,212 from major studios. A goal of $200,000 has been set. The committee includes B. B. Kahane, chairman; L. B. Mayer, Joseph M. Schenck, Jack Warner, Fred Beeton. The total was divided among Radio, $1,612; MGM, $13,500; Fox, $3,250; 20th Century, $2,400; Warner, $2,300. An additional $19,000 was added to the $200,000 total by independent studios and miscellaneous groups.

Dramatists Reelct Carpenter

The Dramatists' Guild of the Authors' League of America has reelected Edward Childs Carpenter as president.

Eight Subpoenaed In Lobbying Quiz

Investigation into lobbying activities of exhibitors of Ohio during the last state legislative session was launched this week by county prosecutor Donald J. Hoskins in Columbus. Mr. Hoskins and the Franklin county grand jury issued subpoenas to B. H. Horwitz, Myer Fine, George W. Erdman, Henry G. Look, and Paul Gundisic, all of Cleveland; P. J. Wood of Columbus, business manager of the MPTO of Ohio, and John Kalafat, treasurer of the Cleveland Exhibitors' Association.

All subpoenaed are officials of the Cleveland and Ohio MPTO. They are to be questioned Thursday regarding a charge that $10,000 was spent by the Cleveland association to forestall passage of the 10 per cent amusement tax.

Upon the arrival of Mr. Greenberger, Mr. Schwartz and Mr. Erdman in Columbus for the independent exhibitors' convention, which opened Wednesday, Mr. Greenberger reiterated the explanation that the $10,000 had been spent over a period of several years. The three officials stated they had nothing to hide or fear in any further investigation.

Lichtman Fills Sales Posts; U. A. to Handle Marx Pictures

A Lichtman, vice president in charge of United Artists sales, announced Tuesday that the two divisional posts, which were dropped some time ago, have now been filled. L. J. Schaifer, who recently returned to the company, will handle the western district, and Harry Gold will cover the eastern area. This arrangement will not affect district managers, Mr. Lichtman said.

It was announced that United Artists will handle all future Marx Brothers releases after "Duck Soup," their last film for Paramount. The first release has not yet been seen, but it is understood that their first under the United Artists banner will not be ready before September, 1934.

Preferred Pictures, New Firm, To Produce Twelve

J. G. Bachmann, Joe Goldberg and Julius Schlein have formed Preferred Pictures, Inc., planning production of 12 features during 1934. Mr. Bachmann was formerly a producer for Paramount and Radio and was once associated with B. F. Schulberg and Al Lichtman in another Preferred Pictures.

Officers are: President, Mr. Bachmann; vice president, Mr. Goldberg; secretary, Julius Schlein; treasurer, David Schlein. Mr. Goldberg was a former Columbia general sales manager.

Warner Anti-Trust Suit Delayed

Further postponement of the Department of Justice suit against Warners, was ordered by Judge and was was set for the new trial date. The action, which has been pending for more than two years, is an outgrowth of Worner's purchase of First National.
The Critics go:

Hollywood Reporter:
"Here's the answer to a showman's prayer . . . A legitimate offspring of the family that produced 'Frankenstein' and 'Dracula,' but a lusty, healthy, willing-to-laugh youngster who can stand on his own feet . . . This is a new idea if ever there was one . . . A class mystery thriller certain to give an important account of itself both at the box-office and in critical circles . . . Certainly it has never been excelled as a piece of absorbing screen illusion . . . A remarkable achievement."

Motion Picture Magazine:
"As a thriller it will live up to its advertising. What more can any picture do? . . . Moments you will long remember."

Screenplay:
"Lovers of the unusual will thrill over this one . . . Even more extraordinary than 'Frankenstein.'"

New Movie Magazine:
"You'll enjoy this immensely . . . Thorough entertainment from beginning to end."

Starring CLAUDE RAINS

Another big one from UNIVERSAL
Motion Picture Daily:
"A showman's show! . . . Out of the ordinary . . . An outstanding moneymaker for exhibitors . . . Eerie, fresh and better production than either 'Frankenstein' or 'Dracula' . . . Believable, entertaining . . . In the bag and in big!"

Motion Picture Herald:
"Universal has a showman's natural . . . Oldtimers and new idea showmen can sink their teeth in this one and boost to skies . . . Terrific novelty . . . A real super that will jerk patrons into the theatre."
Judge Orders Irving Trust Co. to Continue, After Hearing Walter Reade and Harrison Co.'s Counsel: Subsidiaries' Earnings

Principal objectors, in the persons of Walter Reade, circuit owner, and Harrison Theatre and Realty Corporation, both creditors of Irving Trust Corporation as receiver of Radio Keith Orpheum Corporation were overruled last week by Judge William Bondy, in U.S. district court, New York. Judge Bondy ordered that, at least for the present, Irving Trust should be continued as receiver, and that the business of RKO should be conducted under its present arrangement.

Judge Bondy's decision climaxd some real drama that played out over a petition filed by Irving Trust asking that the company be continued as receiver. The petition followed the filing of the receiver's second report on the past, present and possible future operations of the company, which report was discussed at length in Motion Picture Herald November 11.

Asks Companies Be Divorced

Leading the minority opposition to the continuance of the appointment, Walter Reade, prominent independent circuit owner of New York and New Jersey seashore properties, recommended that the RKO picture companies be severed from the theatre divisions. Mr. Reade said he had a $3,000,000 creditor's claim against RKO on leases of some of his theatres formerly held by RKO, and that he believed his claim would be protected if the company were to rid itself of the picture subsidiaries.

Mr. Reade charged that Radio Pictures was being maintained "only to supply the Radio City theatres with product," and that it was not successful even in doing this. He severely criticized Radio's product, and said the film company had lost "about $1,000,000" in three years, and, therefore, had no justification to exist.

No one could run those Sixth Avenue theatres under that $1,000,000 a year rental," said Mr. Reade, referring to the two Radio City properties. They are "white elephants," he added, which had lost $134,000 in eight months.

Cites "Guest Executive" Policy

Mr. Reade launched another line of attack when he said before Judge Bondy that it was his opinion Radio Pictures and Radio City are operated on a "guest executive" policy. "They have guest directors at the Hollywood studio," he explained, "who are paid from $2,500 to $5,000 a week and only stay a few months. They've had about 16 guest directors in 15 months. The same applies to Radio City. Before a registered letter can get over there the executive to whom it was addressed has lost his job."

Radio City leases then came in for criticism when Mr. Reade argued that the office leases were too costly, and that large sums could be saved if RKO if its offices were quartered in its own theatre buildings.

He attacked RKO's Service Corporation, which, he said, formerly gave a service charge of $600 weekly against Mayfair theatre on Seventh Avenue. Mr. Reade related that since he had been operating the property, he owns, "the same service was performed at a cost of $25 a week."

Mr. Reade gave as his opinion that RKO's theatre subsidiaries, particularly the Keith and Proctor divisions, are纽带 could be operated profitably "if they could get rid of Radio Pictures ties."

He also charged that Nate Blumberg had "acquired virtually all of the Orpheum Circuit for himself since that unit was disaffiliated by RKO receivers, and Blumberg is now in charge of that stock for that of Keith-Albee-Orpheum and Orpheum Circuit up to November 30."

K-AO Losses Cut in Half

The latest financial statement of Keith-Albee-Orpheum Corporation and subsidiary units, released last week for the nine months of 1933 were cut in half under those of the same period in 1932. During the current year, net loss of $852,792 was reported, as compared with losses of $1,044,820 for the first nine months of 1932.

The loss for the third quarter of 1933 was $195,607, compared with $278,953 in the second quarter, and a net profit of $7,231 in the third quarter of 1932. A consolidated report of Keith-Albee-Orpheum operations for the six months of 1933 and for the first nine months ending September 30, follows:

<table>
<thead>
<tr>
<th>Six Months</th>
<th>Third Quarter</th>
<th>Nine Months</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating profit... $219,622.40</td>
<td>$17,141.94</td>
<td>$372,648.74</td>
</tr>
<tr>
<td>Less Dep. &amp; Amor... 445,358.13</td>
<td>208,228.21</td>
<td>925,087.24</td>
</tr>
<tr>
<td>NET LOSS... $335,958.25</td>
<td>1917,087.77</td>
<td>$552,932.40</td>
</tr>
</tbody>
</table>

"The net loss shown above includes net loss of Orpheum Circuit, Inc., and its subsidiaries amounting to $11,843.14 from Jan. 1, 1933, to Jan. 27, 1933, on which date Orpheum Circuit, Inc., was adjudicated a bankrupt."

B. F. Keith Corporation and subsidiaries reported a net profit of $326,493 from operations during the first nine months of 1933, but this was reduced to a loss of $384,628 by depreciation and amortization charges of $680,531. This compares with a net profit of $459,178 for the nine months of 1932, after giving effect to all charges. A consolidated report of financial operations of B. F. Keith Corp. and subsidiaries for the first six months of 1933, and for the third quarter and nine months ending September 30, follows:

<table>
<thead>
<tr>
<th>Six Months</th>
<th>Third Quarter</th>
<th>Nine Months</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating profit... $215,917.67</td>
<td>$12,471.50</td>
<td>$326,493.77</td>
</tr>
<tr>
<td>Less Dep. &amp; Amor... 441,309.13</td>
<td>223,438.17</td>
<td>668,490.19</td>
</tr>
<tr>
<td>NET LOSS... $214,622.40</td>
<td>212,141.17</td>
<td>$552,932.40</td>
</tr>
</tbody>
</table>

Judge Bondy signed an order over the weekend authorizing the parent RKO company to continue the operations of that stock for that of Keith-Albee-Orpheum and Orpheum Circuit up to November 30.
Restrictions Called Not So Serious As First Feared; 88 Pictures Admitted to Censorship Before July 1 Also Get Visas

by PIERRE AUTRE

Paris Correspondent

Exhibitors in France will have available more than 400 pictures for the 1933-34 season, plentiful from which to select their programs. This despite the new quota and in contradiction to the dire predictions of those who led the fight against the governmental limitation of imports. The estimated total of 417 productions includes only first releases for the season; many pictures released within the past year have yet to be shown in many theaters.

Analysis of the two chief provisions of the new quota shows also that the restrictions are not so serious as first glance would indicate. While foreign talkers dubbed in France are limited to 70 for each six months, 88 additional pictures admitted by the censorship board before July 1 will have visas.

Theatre Limitation Not Serious

As to the new regulation that each foreign talker must be accompanied by an authentic segment cannot be shown in more than 15 French theaters—5 in Paris and 10 in the provinces—even before the quota the original version of a picture with foreign dialogue showed in general in only one Parisian theatre. There are in Paris about 15 theaters specializing in exhibition of original version tapes and three or four in the provinces. That is why the legal allowance of 10 theaters in the provinces for the showing of each picture has never been exhausted.

Publication of the quota brought on an ardent fight, led by American companies and the Assédac, the French Exhibitors' Association, represented by Raymond Lussiez, tried to get a larger number than 70 dubbed pictures for each six months. Exhibitors cited a shortage of pictures. On the other hand, M. Delac, president of the Chambre Syndicale, asked the Trade Office how the quota would be applied. M. Delac and M. Lussiez saw eye to eye to establish the cinema quota, instead of the Beaux Arts office. The Trade Office decided on the quota compromise.

Clear Regulation Needed

American firms, represented by Harold Smith, and the French Exhibitors' Association, represented by Raymond Lussiez, tried to get a larger number than 70 dubbed pictures for each six months. Exhibitors cited a shortage of pictures. On the other hand, M. Delac, president of the Chambre Syndicale, asked the Trade Office how the quota would be applied. M. Delac and M. Lussiez saw eye to eye to establish the cinema quota, instead of the Beaux Arts office. The Trade Office decided on the quota compromise.

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PICTURE THAT STORMS THE
AND WILL GO ON FOREVER...

FILM DAILY SAYS

"A CLASSIC"

It is a picture of unusual worth, one that is sure
to win the plaudits of all who appreciate fine
entertainment, that RKO Radio Pictures has
turned out in this adaptation of the Louisa
Alcott novel. If ever a classic walked out of
book and into life with convincing reality, this
one does. Everyone from adaptors and direc-
tors to players, cameramen and other techni-
cians seems to have caught the spirit of the
story, and its deeply sentimental charm is un-
folded in a sympathetic manner that brings
out all the emotional appeal and holds a sus-
pense you would not have believed possible.
To George Cukor who directed, Sarah Y.
Mason and Victor Heerman who did the script,
and Katharine Hepburn, Frances Dee, Jean
Parker, Joan Bennett, Douglass Montgomery,
Henry Stephenson, Spring Byington, Edna May
Oliver and Paul Lukas who head the cast,
highest praise is due. Productions like this one
do credit to the whole business of motion
pictures.

GILLETTE

WORLD PREMIERE
RADIO CITY MUSIC HALL
THURSDAY, NOV. 16TH

To them, of soaring genius, who
reached for a star and brought to
Earth this Miracle of Beauty.
MERIAN C. COOPER, Producer
Kenneth Macgowan, Associate
GEORGE CUKOR, Director
“LITTLE WOMEN,” produced by RKO, is fine enough and beautiful enough to belong to the whole picture business. It will beat down censorship arguments, bring new patrons to theatres, and if not that, certainly return many stragglers to the fold.

Wholesomeness and simplicity, twin characteristics which once meant something to the industry, return here and, as those who never doubted it have known all along, re-establish their rightful place. “Little Women” is like a delicate, nostalgic something out of the past — romantic, heart-thumping and appealing.

From Sarah Mason’s and Victor Heerman’s adaptation of Louisa May Alcott’s American classic, to George Cukor’s direction, to the highest of acting standards carried principally by the talented Katharine Hepburn, this Radio picture is an entertainment gem and a production achievement.

KANN

Katharine Hepburn
in LOUISA MAY ALCOTT’S
LITTLE WOMEN

with
JOAN BENNETT • PAUL LUKAS
FRANCES DEE • JEAN PARKER
EDNA MAY OLIVER
Douglass Montgomery • Henry Stephenson
**400 Pictures for Market in France**

(Continued from page 27)

These theaters are not so interested in the quota. They have for their programs all product, French or dubbed, released since the first months of 1932. How many pictures will the French market have for the new season? Here is the situation, as regards first releases.

**FRENCH PRODUCTION**

Pictures passed by the National Board of Censorship before July 1 and not yet released (except in one or two exclusive theatres) ........................................ 30
French pictures finished since July 1 .................................. 53
French pictures now shooting or cutting ................................. 30
French pictures in preparation which will be finished before the end of the year .................................................. 50

**FRENCH PICTURES MADE IN FOREIGN COUNTRIES:**

Pictures passed by Censorship before July 1 and not yet released:
Made in Germany .................................................. 8
Made in Austria .................................................... 3
Made in Italy ........................................................ 1
Made in Czechoslovakia ............................................... 1

Pictures made in foreign countries now finished or shooting or cutting (since July 1):
Germany ............................................................. 18
Austria .............................................................. 1
Czechoslovakia .................................................... 2
United States ...................................................... 1
Italy ................................................................. 1

**FOREIGN PICTURES DUBBED IN FRENCH:**

Pictures passed by the Censorship before July 1 but not shown yet in general release:
American ............................................................ 16
German ............................................................... 3
British ................................................................. 2
Italian ................................................................. 2

Pictures entered at the Censorship before July 1 and which will have their visa not included in the 70 limit, for each six months:
America ............................................................ 52
German ............................................................... 72
British ................................................................. 7
Czechoslovakia .................................................... 1
Polish ................................................................. 1
Austrian .............................................................. 4

Dubbed pictures to be permitted from July 1 to December 31 ................................................................. 88

SUMMARY:

**FRENCH MARKET FOR 1933-34** (including only pictures which will have their first release before February, 1934):
French pictures .................................................. 163
French pictures made in foreign countries .......................... 38
Dubbed pictures (passed by the censors before December 31) ......................... 181

To this number of 382 films must be added about 15 French pictures, five French pictures made in foreign countries and half of the dubbed pictures for the first six months of 1933, or 35. It is probable these 35 will be released before the summer season.

The chart, based on Motion Picture Herald's weekly tabulation of box office grosses, indicates the business done in three West Coast key cities for the ten weeks period beginning September 2, 1933. The receipts in each city for that first week are taken as 100 per cent.

**Wall Street Role In Films Traced**

(Continued from page 22)

shares, out of which 25,000 shares of preferred and all of the common actually were issued, the common being issued to himself, and the preferred being sold to the bankers to acquire the three aforementioned companies.

Mr. Clarke said that the 25,000 shares of preferred which International Projector sold to the bankers for $90 a share, plus 75,000 shares of common, were offered to the public at $100 and accrued dividends.

Q.—So that after the flotation and sale to the public of those 25,000 shares at $100—each share calling for a share of common stock to accompany each share of preferred stock—the bankers still held 50,000 shares of the capital common stock?

A.—Yes, unless, of course, they gave some acre to the brokers to sell it, of which I do not know.

As to the trading account which was formed in December, 1928, to deal in International Projector stock, Mr. Clarke said the purpose of the formation was to protect the stock. He testified that any protection the market received from the operations of this trading account was principally to his own benefit, and also that when the account was formed he had in mind the establishment of a larger organization to acquire International Projector on an exchange of stock basis. This eventually came into existence in August of 1928, as General Theatres Equipment Corp.

Mr. Pecora then asked Mr. Clarke how many shares of International were exchanged for shares of General Theatres on a basis of one and a quarter of General for one of International. Mr. Clarke replied that 800,000 shares were thus involved.

"And of that amount how many shares did you own at that time?" the counsel questioned.

"Something less than 600,000 shares," Mr. Clarke replied.

"How many shares were exchanged on a share-for-share basis?"

"Two hundred thousand shares."

"Who owned those 200,000 shares? The public?"

"I would say so—yes," replied Mr. Clarke.

On Saturday the Senate banking and currency committee, through Mr. Pecora, disclosed that brokerage loans totaling $208,938,876 were approved by the board of directors of Chase National Bank between Jan. 4, 1928 and August 17, 1933, the largest single loan being one of $27,150,000 made May 7, 1930, to a company headed by Chase Securities Corp., for a General Theatres Equipment transaction.

The next largest individual loan was one of $15,377,812, made on the same date, to a syndicate managed by Pynchon & Co., which also dealt in General Theatres securities.

**Paramount Sales Heads At White Sulphur Springs**

Paramount division and district managers will hold an informal special meeting at White Sulphur Springs, W. Va., this week-end for a general discussion of sales. George J. Schaefer, sales head, will preside at the three-day session. Among executives attending will be Neil Agnew, J. J. Unger and Stanley Waite.
WARNERS NOW ON PROFITABLE BASIS
32-33 LOSSES REDUCED 8 MILLIONS

Small Net Profit Earned in September and October, For First Time in Three Years, After All Charges

(Warners' detailed financial statement, and comparisons, appear on page 34)

The motion picture industry last week advanced another step in its program of financial rehabilitation when Warner Brothers Pictures, Inc., was added to the list of film companies whose management has hurdled the obstacles of the depression era and are now operating profitably. For the first time in about three years, Warners earned a small net profit during September and October, the last two months of the calendar year, including interest, amortization and depreciation.

Net Loss Cut 55 Per Cent

Although in the industry in general film rental and box office receipts for the year ended Aug. 26, 1933, represented a substantial reduction compared with the previous year, the net loss reported by Warners for the year showed a decrease of 55 per cent as compared with the previous year. Since August 26 the company has been operating at a small net profit, the full extent of which will not be known until the statement for the first quarter of the new fiscal year. As for the year ended August 26, the net loss after all charges, including interest, amortization and depreciation, was $6,551,748, as compared with a net loss of $14,095,054 for the previous year. Before amortization and depreciation of properties there was a net profit for the year of $1,041,359.

A reduction of 78 per cent in net loss as compared with the corresponding period last year was reported by Warners for the quarter ended August 26. The net loss for the quarter this year was $1,269,973, as compared with a net loss of $5,552,298.93 (including a special film adjustment of $1,368,524) for the quarter ended Aug. 27, 1932.

$1,176,591 Net Charge to Deficit

In addition to the operating loss sustained by the company, a net charge of $1,176,591 was made to deficit. This represented losses of a non-recurring nature, including losses arising from write-downs and cancellations of certain unprofitable properties and including a profit of $1,286,070 arising from the retirement of debentures and other funded debt. With these losses and funded debt were reduced from $96,922,300 as of Aug. 27, 1932, to $90,027,930 as of Aug. 26, 1933, without making any substantial change in the cash position of the company. Cash on hand on Aug. 26, 1933, was $2,831,121, as compared with $2,928,645 on Aug. 27, 1932.

"The improvement resulted in large part from economies effected in the company's operations, including the production of pictures," said Harry M. Warner, chairman of the board.

"The funded indebtedness of the company maturing within one year amount to $8,151,950." Mr. Warner further explained. "Included in this sum are $3,345,850 of sinking fund and mortgage installment payments. As has been true in past years, bonds to apply against these items can be purchased at substantial cash discounts. Moreover, in the past the company has been successful in renewing mortgages as they mature. Similar success during the coming year is anticipated. Since Aug. 26, 1933, the company has retired sufficient of its optional 6 per cent convertible debentures to cover the purchase fund requirements due August, 1934."

Six Directors To Be Named

"As no dividend has been paid on the preferred stock since March 2, 1932," Mr. Warner added, "the preferred stockholders will be entitled to elect six directors (constituting a majority of the board) to succeed the directors whose terms of office expire on Dec. 11, 1933, the date of the next annual meeting. Proxies will be mailed on Nov. 15, 1933, to the holders of preferred and common stock of record at the close of business on Nov. 10, 1933, the record date for stock entitled to vote at this meeting.

In addition to cash of $2,831,123, current assets on Aug. 26, 1933, totalled $14,009,157, against current liabilities of $12,468,440, and cash and cash equivalents were $2,388,611 in investments and advances. Properties owned and equipment were worth $116,759,735, plus properties leased, valued at $24,532,219, and which were included in the financial statements are unencumbered assets, brought the total assets to $165,791,058.

Some of the company's liabilities were: remittances from foreign subsidiaries, held in currency, $36,062; purchase money or contractual obligations and notes payable maturing within a year, $1,336,887, and $34,440,000 in optional 6 per cent convertible debentures, series due 1939. Mortgages and other bonds, less bonds held in treasury, totalled $56,187,930.

Capital stock issued and outstanding follows: 3,901,344 shares of common stock, par value of $5 each, $19,006,722; 103,167 shares of preferred stock at $55 a share, $5,670,885.

Catholic Group To Check Moral Standards of Films

Out of the recent International Catholic Congress at Brussels, Belgium, has come the formation of a group to check moral standards in films produced throughout the world, with the object of discouraging all anti-religious films. A full-time secretary will be named to travel to various countries, communicating with organizations sympathetic to the aims of the new group.

Edward N. Hurley Dies; Advisor on Picture Code

Edward N. Hurley, manufacturer, financier, and wartime chairman of the United States Shipping Board, died in Chicago Tuesday. He was 69 years of age. Mr. Hurley had recently acted in an advisory capacity to the National Recovery Administration on labor matters and was present at the public hearings on the motion picture industry's code in Washington early in September.

Named Florida Censor

Governor Scholtz of Florida has appointed Miss Eugenia N. Talley, of Miami, to succeed her mother, Mrs. Henry Talley, who died recently, on the Florida state board of motion picture review.

Repeal Is Seen As Aiding Box Office

Stimulated theatre attendance is seen by the majority of distribution and theatre executives, as a result of the repeal of the Eighteenth Amendment, while several feel the legal dropping of the bars will have no appreciable effect on box offices, without, however, indicating a belief in a decline of receipts.

Increase in employment, attraction of people to theatrical districts are reasons cited as probably resulting in increased business by theatres. Among those who see no particular effect either way are Felix Warnecke, general manager of Paramount Pictures; Abe Monaghan, Columbia general sales manager; James R. Grainger, Universal general sales manager; S. L. (Roxy) Rothafel; Sam Dembow, Publicis; Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce, New York, and John D. Clark, general sales manager of Fox.

Examination Suspended

Further examination into the affairs of New York Investors, Inc., was suspended Tuesday in Brooklyn federal court pending the outcome of the scheduled trial to decide whether or not the company is insolvent. An involuntary bankruptcy petition was filed against the company October 13. Judge Byers, who issued the suspension order, said that if New York Investors is able to prove itself solvent at the trial, now postponed to December 6, further examination will be an unnecessary expense.

President Sees Dowling Film

President Roosevelt on Wednesday evening witnessed a special preview screening of the first Arthur Hopkins-Eddie Dowling production, "The Great Adventure," slated for early Paramount release. The President and Mrs. Roosevelt entertained Lutheran Bishop Albert Lichtman, vice president in charge of United Artists; Jules Levy, general sales manager of Radio; David Paleyman, MPPDA; Boris Morros, Paramount.

Those who feel an increase in attendance will result from repeal include George J. Schaefer, vice president and general manager of Paramount Pictures; Abe Monaghan, Columbia general sales manager; James R. Grainger, Universal general sales manager; S. L. (Roxy) Rothafel; Sam Dembow, Publicis; Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce, New York, and John D. Clark, general sales manager of Fox.

Foreign Sales Heads Meet

Foreign sales managers of American distributors met Tuesday at the offices of the Motion Picture Producers and Distributors of America to discuss the advisability of withdrawing from the Czechoslovakian market. No decision was reached, however. A report of Don C. Bliss on the Czechoslovakian situation was read.
THE BIGGEST THING ON THE THEATRICAL MAP TODAY!

WALLACE BEERY GEORGE RAF

THE BOW

Again your box-office knows what it means when JOSEPH M. SCHENCK presents a DARRYL F. ZANUCK production
FIRST AMONG THE BOX-OFFICE CHAMPIONS AS SHOWN IN THE ACTUAL BOX-OFFICE REPORT PUBLISHED IN THIS ISSUE OF THE MOTION PICTURE HERALD

Another of those BIG pictures released thru UNITED ARTISTS
## HIGHLIGHTS OF WARNER FINANCES

### PROFIT AND LOSS ACCOUNT FOR YEAR ENDED AUG. 26, 1933, INCLUDING SUBSIDIARIES

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>NET INCOME before providing for amortization and depreciation, interest and miscellaneous charges</td>
<td>$23,504,457.79</td>
</tr>
<tr>
<td><strong>DEDUCT:</strong></td>
<td></td>
</tr>
<tr>
<td>Amortization of film costs (exclusive of depreciation of studio properties)</td>
<td>$16,074,565.42</td>
</tr>
<tr>
<td>Amortization and depreciation of all properties</td>
<td>$8,233,107.59</td>
</tr>
<tr>
<td>Interest and discount expense</td>
<td>$5,573,477.81</td>
</tr>
<tr>
<td>Provision for investments in affiliated companies</td>
<td>$111,483.07</td>
</tr>
<tr>
<td>Provision for losses of companies formerly in equity receivership</td>
<td>$70,769.18</td>
</tr>
<tr>
<td>Miscellaneous charges</td>
<td>$77,810.76</td>
</tr>
<tr>
<td><strong>NET LOSS before other income and minority interests share of profits and losses</strong></td>
<td>$6,636,756.04</td>
</tr>
<tr>
<td><strong>DEDUCT—Other income:</strong></td>
<td></td>
</tr>
<tr>
<td>Interest and discount earned</td>
<td>$151,780.51</td>
</tr>
<tr>
<td>Dividends received from affiliated companies</td>
<td>$89,054.71</td>
</tr>
<tr>
<td>Miscellaneous income</td>
<td>$101,142.70</td>
</tr>
<tr>
<td><strong>NET LOSS before minority interests share of profits and losses</strong></td>
<td>$6,294,778.12</td>
</tr>
<tr>
<td><strong>DEDUCT—Proportion of net losses applicable to minority stockholders</strong></td>
<td>3,029.66</td>
</tr>
<tr>
<td><strong>NET LOSS from operations for the year ending Aug. 26, 1933, carried to deficit</strong></td>
<td>$6,291,748.46</td>
</tr>
<tr>
<td><strong>DEFICIT, Aug. 27, 1932</strong></td>
<td></td>
</tr>
<tr>
<td>Adjustment of income tax reserves of prior years</td>
<td>$690,000.00</td>
</tr>
<tr>
<td>Adjustment of royalty and other reserves in respect of prior years</td>
<td>106,259.43</td>
</tr>
<tr>
<td>Profit on redemption of 6% convertible debentures and bonds of subsidiary companies</td>
<td>1,286,070.98</td>
</tr>
<tr>
<td><strong>ADD:</strong></td>
<td></td>
</tr>
<tr>
<td>Net loss on sales or abandonment of properties</td>
<td>$1,535,894.57</td>
</tr>
<tr>
<td>Loss on sale of subsidiary company</td>
<td>334,444.18</td>
</tr>
<tr>
<td>Provision for loss on guaranty of mortgage of an affiliated company</td>
<td>546,730.71</td>
</tr>
<tr>
<td>Net loss on miscellaneous investments and advances</td>
<td>17,966.33</td>
</tr>
<tr>
<td>Appropriations authorized by the board of directors in respect of the following:</td>
<td></td>
</tr>
<tr>
<td>Investment in and advances to Skouras Bros. Enterprises, Inc. (in bankruptcy)</td>
<td>668,665.86</td>
</tr>
<tr>
<td>Investment in and advances to an affiliated company</td>
<td>155,220.17</td>
</tr>
<tr>
<td><strong>DEFICIT, Aug. 26, 1933, carried to balance sheet</strong></td>
<td>$19,547,005.06</td>
</tr>
</tbody>
</table>

### A FOUR-YEAR HIGHLIGHT OF CONSOLIDATED INCOME

<table>
<thead>
<tr>
<th>Year ended</th>
<th>Year ended</th>
<th>Year ended</th>
<th>Year ended</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Net before charges</strong></td>
<td>$23,504,457</td>
<td>$23,045,518</td>
<td>$36,371,383</td>
</tr>
<tr>
<td>Amortization and depreciation</td>
<td>24,307,673</td>
<td>30,572,986</td>
<td>38,157,974</td>
</tr>
<tr>
<td>Interest and miscellaneous charges</td>
<td>5,833,540</td>
<td>6,882,221</td>
<td>7,202,987</td>
</tr>
<tr>
<td>Special adjustment</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Federal taxes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Loss</strong></td>
<td>$6,636,756</td>
<td>$4,169,468</td>
<td>$9,011,129</td>
</tr>
<tr>
<td><strong>Other income</strong></td>
<td>341,987</td>
<td>315,784</td>
<td>1,184,027</td>
</tr>
<tr>
<td><strong>Loss</strong></td>
<td>$6,294,778</td>
<td>$4,093,844</td>
<td>$7,827,102</td>
</tr>
<tr>
<td>Minority interest</td>
<td>3,030</td>
<td>1,170</td>
<td>91,503</td>
</tr>
<tr>
<td><strong>Profit and Loss deficit</strong></td>
<td>$6,291,748</td>
<td>$4,293,356</td>
<td>$8,315,647</td>
</tr>
</tbody>
</table>

| **ASSETS** | | | | |
|-------------|-------------|-------------|-------------|
| Aug. 26, '33 | Aug. 27, '32 | Aug. 29, '31 | |
| **Real estate, buildings, leaseholds, and equipment** | $141,317,397 | $151,833,528 | $165,163,673 |
| **Cash** | 2,831,124 | 2,928,645 | 3,767,088 |
| Notes, etc., receivable | 83,612 | 157,692 | 397,049 |
| Accounts receivable, etc. | 1,317,713 | 1,352,454 | 3,129,927 |
| **Inventories** | 33,431 | 26,928 | 53,450 |
| **Knights and scenarios** | 9,219,276 | 9,442,645 | 16,554,210 |
| **Mortgages, etc., received** | 529,976 | 995,901 | 1,379,486 |
| **Mortgages, etc., held** | 253,932 | 328,016 | 181,611 |
| **Deposits to secure contracts, etc.** | 2,005,595 | 1,038,840 | 2,387,027 |
| **Investments and advances** | 2,388,613 | 3,784,195 | 8,291,866 |
| **Deferred charges** | 1,281,895 | 1,347,640 | 3,333,840 |
| Goodwill | 8,531,468 | 8,469,275 | 8,718,425 |
| **Total** | $169,791,058 | $182,727,759 | $213,857,452 |

<table>
<thead>
<tr>
<th><strong>LIABILITIES</strong></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Preferred stock</strong></td>
<td>$5,670,885</td>
<td>$5,670,885</td>
<td>$5,670,885</td>
</tr>
<tr>
<td><strong>Common stock</strong></td>
<td>19,006,722</td>
<td>19,006,722</td>
<td>19,006,722</td>
</tr>
<tr>
<td><strong>Capital stock</strong></td>
<td>$68,621,964</td>
<td>104,898,927</td>
<td>104,898,927</td>
</tr>
<tr>
<td>Mortgage and funded debt</td>
<td>90,627,931</td>
<td>96,922,501</td>
<td>104,898,927</td>
</tr>
<tr>
<td>Notes payable</td>
<td>408,393</td>
<td>838,337</td>
<td>2,367,693</td>
</tr>
<tr>
<td>Accounts payable and sundry accruals</td>
<td>9,673,392</td>
<td>9,791,473</td>
<td>8,517,783</td>
</tr>
<tr>
<td>Purchase money obligations</td>
<td>803,666</td>
<td>786,762</td>
<td>1,543,435</td>
</tr>
<tr>
<td>Preferred dividend payments</td>
<td>320,217</td>
<td>197,019</td>
<td>72,717</td>
</tr>
<tr>
<td>Due affiliated companies</td>
<td>1,190,841</td>
<td>980,858</td>
<td>768,410</td>
</tr>
<tr>
<td>Royalty payments</td>
<td>935,095</td>
<td>860,164</td>
<td>2,706,776</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>216,833</td>
<td>330,145</td>
<td>657,674</td>
</tr>
</tbody>
</table>

| **Total** | $169,791,058 | $182,727,759 | $213,857,452 |

* After depreciation and amortization. † Represented by 3,401,384 no-par shares. ‡ Remittances from foreign subsidiaries held in accordance. †† Represented by 10,167 no-par shares. †‡ Combined preferred and common stocks, a Earned surplus.
MANPOWER SCORES A HIT WITH THIS FLAMING SUCCESSOR TO "CALL HER SAVAGE"

Clara Bow in the supreme dramatic performance of her amazing career. Thrills that halt your pulse beat. Hearty, robust laughter. Above all... romance... revealing the deep emotional currents of an impassioned woman's heart. Prepare for one of your greatest profit runs of the year.

Clara BOW in HOOPLA

with PRESTON FOSTER
RICHARD CROMWELL
Herbert Mundin • James Gleason • Minna Gombell

From the play "The Barker" by JOHN KENYON NICHOLSON. Stage play produced by CHARLES L. WAGNER.
Al Rockett Production

Directed by FRANK LLOYD

Your patrons always like FOX MOVietone NEWS
ESKIMO
a review by TERRY RAMSAYE

With a considerable fanfare of marquee orchestras, microphones, fan mobs, celebrity attendance, mounted police cossacking the sidewalks and other standard manifestations of a major ballyhoo opening in Broadway, Metro-Goldwyn-Mayer brought forth "Eskimo," a pretentious expeditionary-drama production at the Astor Theatre in New York Tuesday night. The production is receiving emphatic promotional attention in its New York keynoting and pace making campaign, which will be dealt with in the next issue of Motion Picture Herald in the Managers' Round Table section.

"Eskimo" is a geographical-adventure melodrama of life, some real and some alleged, in the Arctic, all seen as Hollywood sees the world.

The lengthy production strives for big-name sweep by immense perspectives of storm-swept ice and snow as the interspersed background for the story action. The pictorial content is about equally divided between the Arctic and the West Coast production plant, with the application of many processes adequate for the illusion of audiences under the spell of emotional attention.

The exhibitor will likely find it hard of profit toward audience acceptance: to make adequate and suitable reference to earlier expeditionary dramas, including "Trader Horn," also directed by W. S. Van Dyke, the director of "Eskimo," to establish a category of entertainment in the exhibitor's mind.

In character of material the story, which is made of a narrative brew from two novels by Peter Freuchen, an Arctic adventurer, with sundry Hollywood embellishments, belongs to the school of the Leatherstocking tales of James Fenimore Cooper. In "Eskimo" we have the saga of the intrepid hunter hero, a noble native, pitted against forces of evil personified by wicked white traders. Like his screen forebear, "Nanook, the hero of "Eskimo," one "Mala," is also concerned vastly with the eternal struggle against starvation, with arrow and harpoon.

But it was with no James Fenimore Cooper touch that Hollywood's technique laid on the sex coloration of this Eskimo piece. Native women are very considerably bounced about between natives and white traders with expository emphasis on alleged and generous moves of the Eskimos. There is that about this aspect of the production which will make it perhaps not entirely discreet for the exhibitor to seek much of ethnographic cooperation from the clubwoman, the churches and the schools. The Hollywood version of a pretty native and her naiveite might be considered too educational and slightly calculated to send the yearning adolescent off on dream errands more concerned with the igloo than the bears and seals.

Justice, official and unofficial, in the drama is represented by those imperishable wonder men, the Royal Northwest Mounted. They, as usual, "get their man," who is, of course, the heroic "Mala" who killed for love and righteousness, and having got him let him go again for a tragic-happy ending. The action appears to be laid in Alaska and one is to be a bit puzzled as to what jurisdiction the Mounted Police may have laid—but that's a mere detail of no importance.

The high points of the story and picture are hunting scenes with mulling masses of caribou, natives in pursuit of a whale, "Mala" and his two wives, his battle with an Arctic wolf. The escape sequence entails pulling his hand through a cuff with vast torture incident to peeling the flesh away. This is long enough to suffice for the understanding basis of the showmanship.

The official credits issued solemnly aver that the picture carries an all-native cast. One spectator, while entirely satisfied with the cast, held considerable ethnological doubts. Least three of the "Eskimos," including "Mala" and two of his best wives, presented histrionic ability which was never nurtured on whale blubber.

"Eskimo," considered in its most favorable light, presents opportunity for an ambitious offering of contrast with the current run of screen fare. It takes the drama out of where the winds drive across the floes and urges and forgets the namby pamby frivolity of the product which derives from the Broadway stage.


ALL NATIVE CAST

As Husbands Go
(Fox-Lasky)
Romantic Comedy

A different version of the triangular-love plot, this picture is romantic and lightly dramatic, but comedy is the element which should interest audiences most of interest audiences. Through that angle is developed a vein of human interest which, directed sympathies into the proper channels, gives the picture color and appeal for both men and women patrons, though it is too sophisticated to be of general appeal.

Premised on the problem idea, dialogue necessarily assumes a greater importance than action, yet there is enough of that quality also. Three situations constitute the framework of the structure, each one developing an anti-climax of its own that opens the way to the triangular-love final.

While in Paris with Emmie, Lucille falls in love with Roland and the feeling is ardently reciprocated. Promising to obtain a divorce from Charles, the girls come home, Emmie bringing the suavely comic fortune-hunting Hippie along. Charles has been so thoughtful in doing everything ever Lucille asked and prove his love that she cannot force herself to make good her promise to Roland. But Emmie's lover, Lucille's secret. Then Roland comes to America. Realizing Charles' love, he becomes his pal. A Cornell is followed by an all-night drinking party, and Roland departs, leaving Lucille a message that tells her he understands and appreciates everything.

Still, the better drawing power is the predominating showmanship asset, but Helen Vinson and Warner Oland should not be overlooked from brush to shill in the conflict between two loves and Oland, out of his Oriental role, mean much in the smaller communities.


CAST

Charles Lingard .... Warner Baxter
Lucille Lingard .... Helen Vinson
Hippolitus Lumi .... Warner Oland
Emmie Sykes .... Catherine Douet
Roland Darby .... Ray P. Hunter, Jr.
Peary Sykes .... Eleanor Lynn
The Cannon .... Lyle Talbot
Hedda Hunter .... Lucille Watson
Willur ..... Jay Ward

Blood Money
(United Artists-20th Century)
M melodrama

Every town has its bail bond racket. That fact alone lends a special importance to the picture "Blood Money" which for selling purposes exceeds in importance either his name or a story. Moving in an underworld atmosphere, this picture presents a novelty in concept and story-telling technique that treats a familiar subject in an attention-arresting manner. The picture has two hands which easily may be steered into channels to arouse patron curiosity. As a picture, it possesses the entertainment elements, which, properly publicized and exploited, should catch the fancy of the modern audiences.

Bailey, a bondsman, is the ally of every type of crook from bank robber to shipper. Apparently deep in bond of his paramour, Ruby, he falls for Elaine, society bred kleptomaniac. Conflict arises when the girl and Bailey's robbing brother, Drury, become infatuated. Drury, planning to jump his Bailey-bail, arranges to destroy. She gives Bailey the "hot bonds" instead, and Bailey turns on his underworld pals, particularly offending Ruby, who sets all the big shot crooks and racketeers in town against Bailey. Dramatic suspense builds to a point in a pool game where Drury is booting for a long, lost bailey ball. The jailed Drury learns that Elaine has saved the $50,000 and gets a message to her sister telling her that Bailey has been framed. She arrives at the pool-hall just in time to help Bailey and the crooks. The picture is part of a TWELVE.


CAST

Bailey (United Artists-20th Century) .... Walter Pidgeon
Elaine (United Artists-20th Century) .... Lucille Watson
Ruby (United Artists-20th Century) .... Evelyn Venable
Drury (United Artists-20th Century) .... Alan Mowbray
}
a name ... but big box-office news today ...
only yesterday a face in the crowd ... but today the darling of the Gods ...
only yesterday a voice ... but today a thrilling personality ...
because this is a business of personalities ...
and National Scene Trailers running ahead of the picture, introduces Universal's new name ... Universal's new face ... Universal's new star to a public hungry for new personalities ... with actual scenes and actual dialog ... samplevues of the new star herself ...
that's why National Scene Trailers give you the best word-of-mouth exploitation in the business ...
that's how sampelvue trailers by

NATIONAL SCREEN SERVICE
sell the stars with showmanship
MOTION PICTURE HERALD

November 18, 1933

Christopher Bean

(MGM)

Comedy and Drama

Dressler in the show, "Christopher Bean" is one of those entire family pictures with the added personal glamour that marks it as both a deluxe and any type of package. At the box office, of course, its values, it's merely a matter of announcing title, cast names and play dates to what theatre-goers know as a "long." Clean and less pompous, dialogue rather than action drives the show along, yet there are plenty of situations developing comedy, drama, humor interest and excitement. While treated in a different vein, Dressler's character is somewhat reminiscent of her "Emma" role, wherein audience, attention and sympathy are riveted to her. Yet Dressler has handled that the members of the Haggett family, father and mother and two daughters, Susan and Abby, as well as the boy friend, Warren, back in the spotlight.

In story, Abby is the veteran of nineteen years as maid of all work in the Haggett household. All the family joys, tragedies, romances and every day life are just as much part of her life as they are theirs. On the day she is forced to leave her, she is said to have words that left the last Christopher Bean have suddenly become fabulously valuable. The Doctor, having been sold out by selling off a pair for a triflle, suddenly becomes aware of their worth. Having used the Bean paintings to cover the heaps and pitch leafy roofs, it develops that the only one extant is a portrait of Abby that hangs in her room.

Christopher Bean

(Real Life Pictures)

Animal Life

Pictured in a manner perhaps more graphic than any of its predecessors in similar vein, "Eat 'Em Alive" is, in effect, a motion picture nature study. Because it is so graphic, so sharply realistic, it offers the exhibitor entertainment possibilities as well.

It's very reality may present a handicap. It is, almost, actually too good. Pictured virtually as nature intended, in all its appropriate musical score and the explanation of a narrator, is the story of the vicious struggle for existence. While detailing the many interesting things of the great Southwestern American desert, snakes, lizards, scorpions, spiders. The photography can be considered no less than a contribu-
tion to the wealth of the world.

An "ad-
t
turer" wanders the desert in a modern motor truck, pitching his tent where he may and in-
vestigating the manner of life of the combatants in the eternal strife.

A screened foreword from the producers of the film states simply that the content is definitely authentic, that some of the sequences might well be found revolting by some of the audience, but that it is a true picture of condi-
tions and a truthful. Preceding its uncer-
tain feelings for the sake of moderating the drama. Stark, unrelenting drama it certainly is. Against a desert background of considerable pictorial value, including a sequence showing an enormous fresh water lake which, strangely enough, occupies a vast expense almost in the center of the great desert, and is fed by numer-
ous underground hot springs, most of the film's content progresses in a series of dramatic epi-

c
dose.

The actors are all desert inhabitants. High-

lighting the film are, in succession, battles to the death, first, between a " sidewinder " rat-
er and king snake, climaxed by the too


time, the pinch of the king snake swallowing the "sidewinder," in the only manner the snake eats, by swallow-
ing his food whole, forcing it down his throat by muscular contraction. There comes a fight be-
tween a gila monster and a diamondback rat, another between a megalog dog and a rat-
ter, with the dog supposedly saving a baby from the snake; a monkey-faced owl and a snake, a centipede and a black spider, alter which the centipede is killed by his victim; and a desert rat, a fitch and a rattler, which ends in a draw. Also is a most interesting bat-
tle between two giant lizard turtles, butting each other until one turns against his friend, from which position there is no return, death being the only answer. A touch of comedy has been added, as the trick gets into trouble. Harold Austin, who produced the picture, ren-
ders the accompanying dialogue in interesting fashion.

It is strong material, perhaps too strong for the average school child, and for many of the feminine patronage. Yet, in its fashion, it is entertainment, vital drama of the sort not often seen. It is clear and direct in the presentation of what they are to see, let the exhibitor prom-

ise something unusual, but exercise care in the"销售."

New York.

Produced and distributed by the "Real Life Pictures." Narrated by Harold Austin. New York release date, November 18, 1933. Running time, 65 minutes.

Eat 'Em Alive

(Real Life Pictures)

Meryn LeRoy was the director of "Tugboat Annie," MGM production that won first rank in both the August and September Box Office Champions, established by Motion Picture Herald's weekly compilation of box office receipts in key cities of the country. LeRoy is also among the Champions of 1932-33.

Mr. LeRoy's name inadvertently was omitted from the production details in the September Champions announcement, although duly recorded in the listing of the 1932-33 and the August, 1933, winners.

Police Car 17

(Columbia)

Merryman's <br>Madness

The exhibitor may well spread his appeal to Tim McCoy's outdoor film following to be competed with the same green screen part played by the short wave radio in police auto patrol work. In fact, there is available a high potential of radio station, radio fan, and police department. For the marquee, then, it's the real McCoy, and to that may be added the name of Evalyn Knapp, who handles her part of the picture in a way that merits attention in the billing.

Whatever may be the particular community's reaction to pictures of the ordinary mould, there is an abundance of action to be promised the customers. Evalyn Knapp, school teacher, is the main exponent, driven to the police by Policeman McCoy in reconciling a family after preventing what the mother mistakenly had thought to be a kidnapping of her boy by his father.

Miss Knapp is the daughter of Wallis Clark, police lieutenant, crippled when he captured Ed-
winn Maxwell, gangster extraordinaire from prison. Clark knows he will try to exact his revenge. Clark has de-
cided to have the operation that will remove him, but the operation turns the other side as well—but he feels that he is a dragn on his daughter's future unless he does something. An ambu-
ance is sent up and he is pushed out of the car away. When a second ambulance arrives, the neighbors tell of the first one and the police learn that the lieutenant's leg has been taken for a ride with another destination

(Continued on page 42)
THE CAMERA REPORTS

EXOTIC? Anyway, she's Kathryn Sergava, of the Moscow Art Theatre, appearing opposite Warren William in Warners' "Bedside" and signed to a new contract after the first rushes.

SIGNED. Dorothy Ward (above), chosen by Phyllis Haver from a five-and-dime counter, is to play leads for Educational and Milton Berle (below) for a Musical Comedy short.

CONSTELLATION. Star of opera, musical comedy and screen, Grace Moore, halted work on a Columbia picture for a White House broadcast, on invitation of the President.

STILL BANJO-EYED, but not stringing anyone this time, Eddie Cantor, president of the Actors' Screen Guild, talks on code matters. (Left to right) Bernard Sobel, New York Daily Mirror; Mr. Cantor, in Goldwyn's "Roman Scandals," United Artists; Hal Horne, ad. director; Bob Steven, Cleveland Plain Dealer.

FOUR HORSEMEN. But that's a misnomer, for their vehicles of note are Warner productions. Here are William Koenig, studio manager; Mervyn LeRoy, ace director; Hal Wallis, in charge of production; Jacob Wilk, story editor. After lunch, Wilk seems to have some reserve gastronomical ammunition for later on.

Gifford Cochran, co-producer with John Krimsky of the production "Emperor Jones," which United Artists is releasing, returns from a visit in Germany with two jovial and lively shipmates.

SWEET SUE. Cora Sue Collins, 6 years old, in MGM's "Queen Christina." DEBUT. Emily Lowry (below), stage ingénue, in Warners' "As the Earth Turns."

TWO MODELS. Agnes Anderson, brunette winner of the title of Miss Detroit in a contest in that city of Michigan, views a model from which a full-size set is to be constructed on the Metro-Goldwyn-Mayer lot. Harry Rapf, producer of "The Hollywood Party," in which Miss Anderson becomes a screen player, explains something of the mechanics of the motion picture.
BOOK REVIEW


The authors have selected 100 motion picture players and for each prepared a page of crayon sketches and a few words of biography, with the hope, as they say in a foreword, that the information "about their lives and careers may help you know a little better the 100 human, flesh-and-blood personalities whose shadows float daily across thousands of silver screens all over the world." The "you" addressed, obviously, are the "fans," who, should they be that interested (and interested in that way) in Nancy Carroll, for example, will learn:

"It's been said that Nancy kicked herself into success. The first kick was part of a dance act she and her sister did for an amateur performance in one of the Loew Theatres on the East Side of New York. The last and most celebrated kick was a fiery protest against not being admitted to the Paramount Hollywood Studio where she had gone to visit a friend. Anne Nichols overheard her and ten minutes later she got the feminine lead in the picture that was to send her stock to the peak. . . . She is five feet three inches in height and weighs 115 pounds. . . . She has a daughter by her first husband." Adjoining are a large crayon sketch of Miss Carroll, and four smaller sketches delineating selected junctures in her life's history.

The portrait sketches of all the players are good likenesses.—GEORGE SCHUTZ.

Variety Clubs Formed
In St. Louis, Cincinnati

Harold W. Evans, manager of Loew's State in St. Louis, has been named president of the recently established Variety Club of St. Louis. It is modeled after similar groups in Pittsburgh and Columbus. Other officers are: George D. Tyson, vice-president; John Baker, secretary; Alvin A. Wolff, treasurer.

Articles of incorporation have been filed for the newly organized Variety Club of Cincinnati. Permanent officers will be elected immediately after the opening of club rooms in a downtown Cincinnati hotel shortly. This brings the total of such clubs to four.

Laughton and Chevalier
Signed by London Films

(By London Correspondent)

Charles Laughton and Maurice Chevalier have been signed to three-year contracts by London Film Productions. Laughton will make five pictures in all, while Chevalier is to star in one each year. Both contracts permit playing in Hollywood as well.

London Films is spending half a million dollars (approximately $2,447,500 at current exchange) on production in the next 12 months.

Derr Leaves for Coast,
Planning Six Productions

E. B. Derr, former Pathé executive, left New York for the Coast last week following a visit in connection with Derr-Sullivan Productions, which plans six features. The first is expected to go into work in Hollywood shortly. Mr. Derr indicated distribution probably will be through a major company. Beyond that, however, he would not disclose details.

Hughes Planning Three Films

Howard Hughes was in New York this week to discuss with United Artists a deal to make three features for release by that company. His first, starting in the spring, would be directed by Lewis Milestone.

Erpi Wins Tennis Title,
Nosing Out United Artists

Repeating their 1932 championship, Electrical Research Products, Inc., won this season's play at the Kings county courts, New York, with a one-match lead over United Artists by virtue of taking three from Columbia last week. The final standings were:

Team Won Lost
Erpi 20 4
United Artists 19 5
Fox Films 18 6
Columbia 15 9
Paramount 12 12
Warner Bros. 11 13
Consolidated 14 14
Monogram 3 21
Universal 0 24

"Deft direction . . . delightful humor . . . stirring pathos." — Photoplay Magazine

THE MOST GLORIOUS LOVE STORY SINCE "7th HEAVEN"!

A Man's Castle

Produced by A. COLUMBIA

with

SPENCER TRACY — LORETTA YOUNG

Screen play by Jo Swerling
From the play by Lawrence Hazard

PHOTOPLAY MAGAZINE
Tillie and Gus

(Paramount)

Comedy

Fun, laughs and more laughs, with the addition of a little romance, interest, a touch of pathos, and a lot of natural humor. The story will appeal to boys and girls of all ages.

CAST

Tillie (Gus) Mccoy
Helen Regan
Evelyn Knapp
Della Bennett
Assie Field
Ward Bond
Harold Huber
Edgar Maxwell
Ace Boyle
Jack Long
Captain Hatt
DeWitt Jennings

College Coach

(Warner)

Drama

The football season being in its full swing at the moment, a football picture should be counted upon as good selling material for any exhibitor. Also with the almost perennial discussion of the coach who, the business of making winning football teams, follows a policy of purchasing players, this film should have an additional selling value. Of the publicity-boosting nature, it is a more or less platform for the star, and whose chief interest in the game is the money in it, this production presents an active, entertaining story.

There is an excellent marque material, selling names in the cast. Pat O'Brien, as Coach Gore, gives his top role. Ann Dvorak, as his wife, supplies what little romantic interest the film contains, while Dick Powell, undoubtedly remembered for his Warner screen musical roles, is given more interest in the chemistry laboratory than in the gridiron. Lyle Talbot, who plays where he gets his price, is a good name, and the rest of the cast contains numerous persons who are familiar.

The story is primarily of the methods employed by Coach Gore, and the picture should be sold with that as the basis. It would not be well to indicate that such things as this film desires to point are given an equal play, but that it is the film's theme, and it should prove good selling to promise a closeup of how a bigtime coach might operate. There is considerable comedy, romance, action, and the inevitable last minute victory coming seemingly out of nowhere.

With the college facing a huge deficit, it is decided to hire Coach Pat O'Brien, build a football team and kick the deficit for a field goal over the crossbar of gate receipts. O'Brien comes in and with him his importations, including Talbot, boastful, swaggering, a grandstand player. Powell is a serious student, but of a type who always incurs domestic troubles when he resents his neglect of his for his coaching duties, which include code of honor, which is an obstacle to his romance, endearing merchandise and the rest. His wife begins to see something of the amorous Talbot. Powell quits the team, resenting his inability to get something as a student. The team is weakened, especially when Talbot is fired from the squad. After O'Brien catches him in a restaurant with a girl, theFaculty of Powell's beloved chemistry laboratory, depends on the final game, and Talbot and Powell go in at the inevitable last minute to win. The whole team is engineered, as a straight comedy, of almost the laugh-a-minute variety, promising the patronage a good, laughable picture.

Though the story may be inconsequential, it makes little or no difference, in so far as the entertainment value of the film is concerned. Use gags built around the football-rack angle in the story, sending invitations to the patrons to attend the great race, which takes place on the Fourth of July. The youngsters may see it as well as the adults, and it is the kind of comedy film which the entire family should enjoy. It will be spot well in almost any position of the week.—ARTHUR

College Coach


Please

(Paramount)

Comedy

For those among the motion picture audience who find the crooning Bing Crosby engaging as a performer, the stunts and voices of the Warner Brothers may appeal to them. Perhaps he will probably be judged entertaining. In a comedy effort, Crosby comes upon a young vocalist in the country and conceals his identity before his pupil in an effort to persuade her to look upon him with favor. In a singing contest before the townfolk, Crosby wins over the girl and her parents.

There are a few laughs, but the Crosby fans should like it. His name is worth selling space in advertising and on the marquee.—Running time, 20 minutes.

In the Zoo

(Universal)

Good

There's a sequence of fun that gets places in this Oswald cartoon comedy. Oswald's accoutrements the animals, until the villainous and peg-legged keeper pulls off the lily's bird, the lily, sits a squad of moths on the bear to the bare, and this about it. So then is on. Then Oswald provides the by-rebird with a dishpan-and-beak phonograph, the bear with tartaric and the kangaroo's and children's with a plate. It's good.—Running time, 7 minutes.

Mills Blue Rhythm Band

(Vitaphone)

Entertainment

One of the Melody Masters series, this has the Blue Rhythm band of colored boys doing their stuff in a Harlem night club setting, with numerous bright lights among the colored performers handling their specialties in their acclimated snaps. In every number, the Mills band shows unusual ability in a tap dance routine, skipping rope at the same time, while a girl does a popular number or two in good style. An entertaining musical number.—Running time, 10 minutes.

Mickey's Tentshow

(Columbia)

Amusing

The youngsters, and a good many adults, should derive considerable enjoyment from the Mickey (Himself) McGuire series of shorts, based on the famous cartoon kids of Fontaine's. With Mickey Rooney as usual sounding Mickey, the gang discovers old circus paraphernalia, and puts on a big show. Stubby Davis, basically a rival of Mickey, does things to prevent the show, and then attempts to break it up when he does go on. He "borrows" his father's radio, and something happens. Mickey gets what is coming to him. It is amusing, lively "kid comedy" stuff.—Running time, 18 minutes.
Association of George H. Brown, formerly supervisor of construction and maintenance in the Middlewest for RKO, with Guercio and Bartel at their enlarged headquarters at 988 S. Wabash avenue marks the beginning of an expanded policy for the company which will take it into the field of theatre designing, decoration and furnishing. Mr. Brown has been connected with many important theatre projects in the past and will give his specialized knowledge to theatre construction, rehabilitation and decorating.

William Brumberg, who has been in the East for several months, is back on the row as an independent exchange operator. Brumberg has opened offices of Weldon Pictures Corporation at 831 S. Wabash avenue and is handling "Damaged Lives" for several Middlewest states.

Theatres in the organization of Jack Miller and Aaron Saperstein are all set on program of trailer cooperation with the Red Cross throughout its annual roll call from Armistice to Thanksgiving Day.

Joseph Stern, who operates the Highway, Chelten, Colony, Marquette, Lombard and Du Page theatres has opened offices at 910 S. Michigan avenue.

Alex Halperin, local Warner buyer, is understood to be convalescing in a New York hospital.

Sol Goldman of Ben Judell's office wants the world to know that the week of December 3 to 9 has been designated as Goldman's bookers week.

Majestic Pictures Corporation this week opened its own exchange in Film Row, with Percy Barr as local manager.

Jack Thoma, Columbia divisional publicity director, played host to Grace Moore on a visit to the World's Fair when the star stopped off here on her way to Washington, where she has been invited to sing for Mrs. Roosevelt.

Loop business is on the downgrade since the Fair closed, but local circuit executives do not expect it to hit the low that was experienced rather generally just prior to the Fair's opening.

Jim Best has opened the Blaine theatre.

Midwest Theatre Supply Company, operated by L. Kottmayer, has moved into new quarters on the third floor at 910 S. Michigan.

Jack O'Toole of Advance Film Company put in a rather full day last Saturday when, after his morning office hours, he spent the afternoon as head linesman at the Marquette-Creighton game.

George Brown, director of advertising and publicity for Columbia, passed through town last week on route to the Coast.

McFarland Named To Head Columbia Shorts Selling

J. W. McFarland has been placed in charge of Columbia short subject sales, a new post created under the supervision of Abe Montague, general sales manager. McFarland was formerly in promotional work for Columbia and was Walt Disney's eastern representative for some years.

**Week of November 11**

**CAPITOL**
Fine Posters

**HOLLYWOOD**
Operator's Opera

**I Got to Sing a Torch Song**
Vitaphone

**Exploring the Pacific**
Vitaphone

**MAYFAIR**
Fannie's Wedding Day

**In Morocco**
Columbia

**Melody Tour**
Master Art

**NEWS Leave**
Beverly Hills

**PARAMOUNT**
Blow Me Down

**One Awful Night**
Paramount

**DEANG**

**RIALTO**

**Hollywood on Parade—No. 4**
Paramount

**Kennon Kings**
Paramount

Please

**RIVOLI**

**The Pet Shop**
United Artists

**Across the Sea**
Educational

**KO MUSIC HALL**

**Snug in the Jug**

**RKO Radio**
A.M.

**To P.M.**

**RKO Radio**

**MAN'S STRAND**

**You Are Yest**

**Mills Blue Rhythm Band**

**Vitaphone**

**Bosko's Picture Show**

**Vitaphone**

**FOX MOVIE TONE NEWS**—No. 15—Football fans see terms fight it out—Farmers plead with Roosevelt—Picture paragraphs in the day's news—Gaza belt champs battle for title—Pictures of Chinese floods in which many died.

**FOX MOVIE TONE NEWS**—No. 16—Maxim Litvinoff arrives in America—’tis past wet—Weddings in black are the latest—Picture paragraphs in the day's news—New York voters upset Tammany rule of city by electing La Guardia mayor.

**HEARST METROTONE NEWS**—No. 215—Tammany beaten as New York elects La Guardia mayor—Jap's warriors led by Emperor in war song—Metrotone snapshots—Soviet envoy comes to United States for Roosevelt talks—Prohibition's reign ends.

**HEARST METROTONE NEWS**—No. 213—209 die in battle at Havan fort—Crown king of corshells at West Point, New—Grid war nears climax—Metrotone snapshots—Thrilling crash in big auto race at Atlanta, Ga.

**PARAMOUNT NEWS**—No. 29—Farmers brings troubles to President—Babe Ruth granted in Walid—New York City elects La Guardia mayor—Byrd ship leaves Canal Zone—Litvinoff speaks with Roosevelt—Prohibition ends.

**PARAMOUNT NEWS**—No. 20—Blimp flies observer 650 feet in midair over Langley Field, Va.—Honor war dead at Arlington, Va.—Wet and dry leaders give reactions to prohibition's end.

**PATHIE NEWS**—No. 32—St. Mary's defeat Fruitland—Ratties prepare for New York horse show—Thousands of ducks visit Lake Tule in California—2200 couples marry in Rome.

**PATHIE NEWS**—No. 31—Soviet envoy lands United States friendship—Farmers revolt at Des Moines, Ia.—No saloons for New York—Prohibitionists make last stand at Westerville, 0.—Prisoners volunteer to help care sleeping sickness at Parchman, Miss.—News flashes.

**UNIVERSAL NEWSREEL**—No. 194—Soviet envoy arrives in New York—Mark Republic's birthday in Czechoslovakia—650 games revived by bete in China.

**UNIVERSAL NEWSREEL**—No. 192—Loyal troops take fort in Havana—Columbia beats N.T. Thousands in mass wedding in Rome—Four killed in airplane crash at Portland, Ore.
THE BOX OFFICE CHAMPIONS FOR OCTOBER

The champions for October, selected by the nation's key city box offices, are about equally divided between light and the serious in emotional appeal. As in September, seven productions qualify for listing, with two tied for fourth position, and two for fifth.

THE BOWERY
UNITED ARTISTS


I'M NO ANGEL
PARAMOUNT


TOO MUCH HARMONY
PARAMOUNT

DINNER AT EIGHT
MGM


NIGHT FLIGHT
MGM


LADY FOR A DAY
COLUMBIA


POWER AND THE GLORY
FOX

PICTURES SELECTED BY NATIONAL BOARD OF REVIEW FOR JUNIOR MATINEES, SPECIAL BOOK TIERS, TIMELINESS OF SCREEN STORY, EXCEPTIONAL ARTISTRY IN PRODUCTION, AND FOREIGN PRODUCT

Motion picture theatre owners, especially those not having so-called "downtown" runs which call upon transient trade, will find many possibilities for special merchandising treatment in the various selected films made available last week by the National Board of Review. Pictures selected are as follows: 106 films for junior matinees; 73 special book films; 42 motion pictures on subjects of timely interest; 102 exceptional photo plays; 42 foreign films released in America.

This board already has sent copies to dozens of better film committees, women's clubs and reviewing committees of civic associations. Exhibitors may easily arrange with these groups for sponsored showings of the productions selected. In any event, the selections may serve as a guide to exhibitors who see possibilities in staging any of the special showings for which purpose the selections were made.

While family weekend program is said to have gained favor with Better Films Councils and other groups interested in providing suitable screen material for young folk, there also seems to be a wide demand for junior matinee programs, especially for children. The junior matinee, according to the National Board, requires more of the older pictures, as the recent offerings may not supply enough pictures particularly appropriate for children and because the necessary price of admission would be too high to make their rental advisable for special junior matinees where the box-office price should be low. Ten serials and several westerns are included in this group.

The list of selected book-films was started in conjunction with Children's Book Week, an annual fall observance, but it was found that many of the selected films for book trade that so many librarians, and plays are unsuitable for children. However, there is said to be a widespread year-round interest in films adapted from outstanding novels, or especially related to reading. The Board, therefore, compiled a record for current use. It contains from the general list of films selected by the review committees of the Board a number of adaptations and other selected works which have some specific book interest. For exhibitors they have a definite library tieup value, also presenting possibilities for exploitation in book stores and book window displays.

The motion picture in the theatre is primarily for entertainment, but through its treatment of topics of present day interest, it may become a factor in the study of social and human relationships and of current problems. The films selected for this group are suggested for special programs or uses within the theatre.

Great interest is said to have been evidenced in foreign films recently released here. Groups principally interested are Better Films Council associations, little theatre units, universities and other schools.

The list of "exceptional photo plays" contains films rated by the Exceptional Photoplays Committee of the National Board as possessing merit in making a motion picture artistically

FILMS FOR JUNIOR MATINEES

The Board, with the cooperation of the distributors, has prepared this list to include both current releases which are recommended by the review committee, together with older pictures still in circulation and likewise recommended by the committee. In this compilation appear titles, stars, number of reels (parentheses) and distributor. The asterisk (*) preceding a title denotes a picture especially interesting, or well done, according to the Board's recommendations.

*ABRAHAM LINCOLN, Walter Huston, (10), United Artists.
ACROSS THE WORLD WITH MR. AND MRS. MARTIN FORD, (11), Prontol.
ALICE IN WONDERLAND, Ruth Gilbert, (5), Cinemadrome.
AMERICA THE BEAUTY, Alexander Kirkland, (6), Monogram.
BETTER FILMS COUNCIL'S WINTER FILM, (8), Majestic.
BINGE, En Back Alive, Buck's animal film, (7), RKO.
BY ROCKET TO THE MOON, Novelty, (9), UA.
CHARGE OF THE MAGNIFICENT EIGHT, (11), Universal.
COLORFUL ANIMAL WORLD, (4), Prontol.
COUNTRY TRAVELER, (6), Fox.
DAD'S LONG LEGS, Janet Gaynor, (8), Fox.
DANGERS OF THE ARCTIC, (5), Majestic.
DEAD MAN IN THE ISLE OF PENGUIN, Travelogue, (5), First Division.
ELK IN THE GREAT EAST, Joe E. Brown, (7), First National.
ESKIMO PEELES, (Alaskan scenes), (6), Universal.
EXPLORATION OF THE ARCTIC, (13), Fox.
EXPLORERS OF THE SOUTH POLE, (5), Prontol.
FIGHT FIRE IN THE MOUNTAINS, (6), Fox.
FIREIGHTER, Louis Wilson, (12), Kladscaspe.
FISHING FOR MUTTS, Edna May, (5), Fox.
FISHING DOGS, (7), Fox.
FOSTER CHILD, Billie Dove, (10), RKO.
FOR BLOOD AND HONOR, (7), Fox.
FOX IN THE SMOKE, (7), Fox.
FRONTIER ADVENTURE, Mitzi Green, (4), Paramount.
HANDEL WITH CAFE, Buddy Ebsen, (7), Fox.
HARIS, Mickey McGuire, (6), Columbia.
HUCKLEBERRY FEST, Junior Durkin, (5), Paramount.
HUGO, Rasmus Navarro, (11), Metro.
HYPOCRISY, Moran and Mack, (7), Educational.
IRON MASK, Douglas Fairbanks, (11), First Division.
KING OF THE JUNGLE, Butler Crabbe, (2), Paramount.
LITTLE ORPHAN ANNE, Mitzi Green, (7), RKO.
LUCY DOLL, Buster the Dog, (7), Universal.
MASTERS OF THE HUNGER, (2), Universal.
MAN HUNT, Junior Durkin, (7), RKO.
MAYBE IT'S LOVE, Joe E. Brown, (7), Warner.
MR. ROBINSON CARTOON MAGAZINE, (6), Fox.
MR. WILLIAM WHEELER, (11), First Division.
MY BOOK OF TERROR, (7), Universal.
PACK UP YOUR TROUBLES, Laurel & Hardy, (6), Metro.
PERSUASION AND SATAN, Junior Conglom, (7), Warner.
PICK ME UP, Opepet, (4), Arnold.
PINOCCHIO, (6), Universal.
RANGO, Sumatran jungle life, (7), Paramount.
RETURN OF CALEY JOHNS, Charles Starrett, (6), Fox.
SALEY SALTETY, Native American life—nate cas, (6), Fox.
SKEPTIC, Jackie Cooper, (10), Paramount.
SKY DRIVERS, Spyro the Spy, (6), Universal.
SOLDIERS OF THE SOUTH, (7), Universal.
SPEAK DEMON, William Collier, Jr., (7), Columbia.
STORY OF DANCE, Lewis Ayres, (6), Universal.
TARAIS THE FEARELESS, Buster Crabbe, (7), Prontol.
TEENAGE LOVE, Fredric March, (6), RKO.
TOM SAWWTER, Jackie Cooper, (10), Paramount.
TOUCHDOWN, Richard Arlen, (6), Fox.
TRAIL HAWKS, Harry Carey, (13), Metro.
TRAVELLING THE KILLER, Dog story, (7), Educational.
UNAVERSED APPEARS, (6), Universal.
VINDICATING ROY, Bob Bertelt, (6), RKO.
VIRGINIA BILL, Native Life, (7), Prontol.
WENDY'S GOLDEN PARTRIDGE, (4), Fox.
WILL A FARMER NEEDS A FRIEND, Jackie Cooper, (6), Fox.
WINGS, Buddy Rogers, (7), Paramount.
WIND IN THE WILLOWS, (6), First Division.
WITNESS BEHIND THE SEA, (6), Prontol.
YOU SAID SWEETHEARTS, Joe E. Brown, (6), First Division.
ZOO IN BUDAPEST, Gene Raymond, (8), Fox.

SERIALS

(The following series have 12 episodes of 2 reels each, except for the first episode which usually runs 3 reels)

DYNASTY, Harry Carey, Jr., Mascot.
FIGHTING WITH KIT CARSON, Johnny Mack Brown, Mascot.
GONON OF GHOST CREEK, Buck Jones, Universal.
HOLLYWOOD EXPRESS, Jack Oakie, (6), RKO.
INDIANS ARE COMING, Universal.
IRON MAN, Universal.
LAST FRONTIER, Creadion, RKO.
LAST OF THE MOONSHINES, Harry Carey, Mascot.
SHADOW OF THE EAGLE, John Wayne, Mascot.
TARA'S THE FEARELESS, Buster Crabbe, Prontol.

WESTERNS

CALIFORNIA TRAIL, Buck Jones, (7), Columbia.
CHARGE OF THE MAGNIFICENT EIGHT, (11), Universal.
DIXIE, Douglas Fairbanks, (6), United Artists.
DUDE RAMBLES, Hoag Gibson, (7), First Division.
HOLLYWOOD, William S. Hart, (7), Universal.
HERITAGE OF THE DESERT, Randolph Scott, (7), Paramount.
LONE LOVER, Ken Maynard, (6), World Wide.
PIONEERS, Tom Keene, (6), RKO.
TEDDY THUNDERBOLT, Ken Maynard, (6), World Wide.
WILD WESTERS, Tom Mix, (6), Universal.
WINDS OF THE WEST, Tom McCoy, (6), Columbia.
SCARLET BANDIT, Tom Keene, (6), RKO.
SILENT MEN, Tim McCoy, (6), Columbia.
SMOKE LEATHER, Grover O'Brien, (6), Fox.
SOMEBODY SONGS, John Wayne, (5), Warner.
STRAWBERRY ROSE, Ken Maynard, (6), Universal.
SUPEST PASS, Randolph Scott, (7), Paramount.
TELEGRAPH TRAIL, John Wayne, (5), Warner.
TERROR TRAIL, Tom Mix, (6), Universal.
TRAIL DEVIL, Ken Maynard, (7), Universal.
UPON THE SUNRISE, Stuart Erwin, (7), Paramount.
VIGILS, Jack Oakie, (6), Majestic.
WHEN A MAN RIDES ALONE, Tom Tyler, (5), Universal.
WHISTLER, Tim McCoy, (6), Columbia.
WILD HORSE MESS, Randolph Scott, (7), Paramount.

SELECTED BOOK FILMS

The order of arrangement in this compilation is: title, source, author, star, number of reels and distribution. The symbols preceding the title indicate: —suitable for family audience, 12 years up; —suitable for mature audience, 18 years up; —suitable for children under 12 years; (*)—especially interesting or well done.

1 ALONE, (story of a Soviet school teacher), Russian production, 7 hrs.—Arkinom.
2 ALEXANDER HEAD HUNTER, (South American travelogue), 6 hrs.—Prontol.
3 ALEXANDER HEAD HUNTER, (South American travelogue), 6 hrs.—Prontol.
4 ALFRED KERMAKIN'S RULES FOR WIVES, by Robert Riskin, Fay Wray; 7 hrs.—
5 ANN VICKERS, (novel by Sinclair Lewis), Irene Dunne; 9 hrs.—RKO. 

46 MOTION PICTURE HERALD November 18, 1933
SUBJECTS OF TIMELY INTEREST

Productions listed in this group are among those seen and selected by the Review Committees of the National Board from October 1, 1932, to October 1, 1933. The order of arrangement is: title, star, distributor, number of reels. The symbols preceding the titles indicate: 1—suitable for family audiences; 2—suitable for general audiences; 3—suitable for children under 12 years; 4—suitable for showings to children under 12 years; (*)—especially interesting or highly recommended.


Of the above pictures the following were en- couraged by the American Library Association: Carad- cade, Madame Butterfly, State Fair, Runtunis and the Empress, Secrets, Working Man, The White Si lar, The Big Train, The Big Train, The Big Train, Black Beauty, Thunder Over Mexico, Yolande, Strange's Return, and Berkeley Square. Readings.

Book-selling, reading and re-reading have been com- pounded by the Chief Librarian of the New York Public Library, Working Man, 20,000 Years in Sing, Song, With Williamson beneath the Sea, Runtunis and the Empress and Silver Dollar.
TOPICALS, ARTS, FORUM, Etc.

FOREIGN FILMS RELEASED IN U.S.

This record includes selected foreign films seen from October, 1932 to September, 1933. The symbol (*) indicates a picture especially interesting or well done. The order of credits follows: title, star, American distributor, number of reels.

ARMENIAN

APOTHE—Armeniako, 7 reels. (Picture of Armenian peasant life in the 1920's. Armenian and English subtitles. A story concerned with family relationships and religious and national pride.)

LAZER TARYAN—The—Armenian, 6 reels. (Record of the industrialization of Armenia under Soviet socialism, with Armenian and English subtitles.)

BRITISH

"De Mine Tonight"—Jan Kiepura, Magda Schneider. Universal, 9 reels. (An English production of a musical comedy with the Polish operatic tenor.)

"E.T.O.—England's Military Future"—Panorama, 8 reels. (Story of a French school master who after being fired for allowing the boys to dress up as English officers, enlists them in an English warship.)

"Wild Boys of the Road"— Frankie Darro, First National—6 reels.

JEANNE D'ARC—Mow, Falorosetti, Weinberg, 8 reels. (A story of Jeanne d'Arc, the last days of Joan of Arc.)

POLI DE CARPOTE—Robert Leen and Harry Baur. Universal, 7 reels. (Story about a young boy who is beloved by his mother and misunderstood by his father. Emphasizes the boy's concern with adolescence and child psychology.)

POLICE CAR No. 17—Tim McCoy. Columbia—6 reels. (A picture that will prove especially entertaining to young and older groups. Includes a chase through a city with emphasis on the radio car system.)

SATURDAY'S MILLIONS—Robert Young. Universal—8 reels. (Football story—the college football hero cynically believes that his popularity is due to his athletic prowess until he learns otherwise from a letter he receives.)

SHALL WE TELL OUR CHILDREN (also called after losing their fortune, the in the Columbia—7 reels.

SHADES OF GREY—Vincent Garden. Amkino—7 reels. (Russian film, with English subtitles, in which we find individuals involved in a group of trials, in the deaths of their daily lives. The story has to do with a woman's fight to the death for life, but there is also a love element, and much cheerfulness in place of the usual Soviet solemnity about their problems.)

SILVER CROWN—Jeanette Denne and Laura Hope couch. (Story of a young woman's struggle for her mother's possessive love for her two sons and her husband, and the love of the women they love.)


SUKHOMSKY—The—Russian, 6 reels. (A love and interesting newsreel of the Soviet event in Moscow, showing the leaders of the Soviet government and celebrating the progress made.)

STATE FAIR—Will Rogers. Fox—9 reels. (Picture of the story of the family's visit to the fair state where "pa" and "ma" give prizes and the son and daughter find romance.)

STRAIGHTBACK—Louise D'Arc. Columbia—9 reels. (About a girl's return to the farm of her grandmother during the depression. Authentic farm atmosphere.)

THREE TIMES OVER—Argentina—7 reels.

THREE TURNER OVER MEXICO—Upton Sinclair—7 reels. (Story of a French school master who after being fired for allowing the boys to dress up as English officers, enlists them in an English warship.)

"Box Office PICTURE GUIDE offers the most intelligent and efficient way to book and exploit pictures now available to exhibitors."

Says E. G. SIMONS
Manager, Army Theatre,
Ft. Leavenworth, Kans.

"We have been using your BOX OFFICE PICTURE GUIDE for a number of weeks and certainly find it a great help not only in helping us to book our pictures but in advertising and making out copy for our weekly programs. There have been innumerable instances when we have played pictures before advertising and press sheets have reached the exchange, and we have had to refer to your PICTURE GUIDE."

—WILLARD E. WAGNER,
El Campanil Theatre,
Antioch, Calif.

"I find your BOX OFFICE PICTURE GUIDE most helpful. Although I no longer do any booking myself, I find that the short synopsis gives me enough idea as to what the picture is to be able to discuss it intelligently with my various managers. I also occasionally publish in the newspapers a copy on some particular picture of the review as it is written so as to give the patrons an insight as to what the picture is all about. Your service is well worth while, and I sincerely hope you will continue it."

—L. A. EDWARDS, Div. Mgr.,
Prudential Long Island Theatres,
East Hampton, N. Y.

BOX OFFICE PICTURE GUIDE comes to you as a part of the BOX OFFICE service to its subscribers. It is a handsome leather book, pocket size. It is the direct result of a survey among hundreds of exhibitors who hail it as filling a long-felt want.

This reproduction is two-thirds of full size.

It shows you WHAT pictures to book—and HOW to sell them...

- No more will you have to rely on memory that may be confused with the thousand and one things you have to think about in the conduct of your business. No more will you have to guess about what to book—you'll know. No more will you have to dig through files of trade papers (if you keep files of them) to give you the featured players in a picture; or the running time; or to tell you when it was reviewed; or who was the director. You have all of that information at your fingertips when you have THE PICTURE GUIDE in your pocket or on your desk.

- With THE PICTURE GUIDE every bit of booking information is in your hands right when you need it. And—when you've overlooked ordering a press book, THE PICTURE GUIDE also tells how to sell the picture and gives you ad-lines for your newspaper or program copy.
TECHNOCAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 192.—(A) What is the second element of the projector optical train and what is its function? (B) Name the possible sources of light loss in each element of the projector optical train. (C) Explain why line F-A, Figure 25, page 125 of your Bluebook, will not be refracted at all and why it will lose a minimum of light through reflection.

NOTE: I do not like to cite figures in the Bluebook, for the reason that I know a few students have not a Bluebook available. It cannot be avoided occasionally, however, especially when dealing with optics. I think it can be avoided in C, come to think of it. Line F-A is one passing straight through on the optical axis of a lens. There! How is that?

Bluebook School Question No. 192 was: (A) Just what is meant by one part of an electric circuit being “grounded” to another part? (B) Does it necessarily follow that because there is a ground there is current leakage? (C) Is the neutral of an Edison three-wire system always grounded? (D) Explain the action of a true ground as illustrated in Figure 101 of your Bluebook.


Note: Every once in a while some one writes a more or less vigorous protest that his name has been misspelled. Unusually this is purely the fault of the student. He has not written it plainly. We cannot, in the very nature of things, spend a great deal of time in an attempt to decipher a poorly written name. If you will be careful and write plainly—especially your names—there will be no difficulty.

(A) We will let Friend Van Vunaklen answer this one. He says: “By the statement that one part of an electric circuit is grounded to another part is meant that there is some electrical connection between the two polarities that is not intended, which same has sufficient resistance to pass only a limited amount of current, hence cannot be termed a ‘short’ or short circuit. Such connection may be through earth, though as the question is stated I would presume our friend and editor to mean a metallic connection of some sort, such as, for example, two wires of opposite polarity in contact with some high resistance path of metal.”

“This answer, however, must be qualified by the fact that what is termed a ‘ground’ may occur in resistance, in which only a single polarity is involved. For example, two resistance coils may each sag against the rheostat frame or cover in such way as to permit some of all the current to sidestep passing through or over more coils. This is termed a ‘ground,’ but I personally would regard it rather as an accidental shunt circuit, limited as to resistance or otherwise, as the case might be. I would not regard it as a true ground.”

(B) With regard to this one, Messrs. Rau and Evans say: “It does not necessarily mean that because two wires of opposite polarity are grounded (having current-carrying connection, with the earth) there will be current leakage. The resistance of the earth between the two wires may be so great that the current will not travel it, but will take its right path, because it is the path of least resistance.”

D. Danielson answers B thus: “Current will flow only when the ground offers a path to the opposite pole of the same generator. It must also have less resistance than the circuit itself. There could be current flow to the same side of the circuit if this side was grounded in two places and this new path offered less resistance than the part of the circuit it eliminated.”

G. R. Kelley deals with B thusly: “No. A circuit may be physically and electrically connected to earth on one side, and thus be grounded in one sense, but there will be no current leakage (polarity is shortened to the grounded side).”

My own answer would be NO, for the reason that (a) with both sides of a circuit grounded, the resistance offered by the ground may be too high to permit the line voltage to force current through. (b) There may be a ground, but only one side of the circuit, in which event it is obvious that current could not flow through the ground.

(C) An error occurred in this question. I intended asking whether it be necessary that the projector system be grounded, and whether such systems are grounding. W. Broad- bent was the only one who answered what I intended asking, but omitted one part of it. He says: “It is the general practice to ground Edison three-wire systems, mostly to prevent the possibility of conduit being charged at 220—or charged at all for that matter. However, in a few isolated cases where the wiring is all open air—no conduit—it is not done. Such grounding is recommended by the National Board of Fire Underwriters, but is not a requirement.”

(D) Paul Gaeth, Jr., says: “A true ground is when current flows from one pole or line of an electrical circuit to the other pole or line, by means of the earth itself, the floor of the building, water pipes, structural steel or any apparatus in contact with it.

“Any circuit has one ‘side’ permanently grounded at source of supply and other parts along the line, and the opposite side comes in electrical contact with the ground, current will flow from one side of the line to the other through the ground, provided its resistance is not too high.

“A true ground may also exist in circuits that do not have one side of the line permanently grounded in case both sides of the circuit become grounded. The ground in this case acts as a shunt, provided its resistance be not too high.”

H. Edwards answers D well, thus: “Figure 101, Volume 1, of the Bluebook, shows several things. First, that a ground may occur between positive and negative of different circuits attached to the same generator, even though located some distance apart. Second, that a ground in a circuit attached to one generator has no current bearing affinity for grounds on circuits attached to other generators. Third, taken in connection with the text matter, that a ground might under some circumstances partially or even wholly eliminate rheostatic resistance, in which latter case striking the arc would cause a dead short circuit. This is highly improbable and in practice really impossible, but in theory it could be.

“The effect of such a ground as is shown in Figure 101 would of course depend entirely upon the amount of resistance it might offer. Presumably the resistance would be too high to permit much current leakage.”
<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Picture</td>
<td>Gross</td>
<td>Picture</td>
</tr>
<tr>
<td>Boston</td>
<td>&quot;Walls of Gold&quot; (Fox)</td>
<td>21,000</td>
<td>&quot;Saturday's Millions&quot; (U.) (2nd week)</td>
</tr>
<tr>
<td>Penway</td>
<td>Footlight Parade (W. B.)</td>
<td>9,000</td>
<td>&quot;Kennel Murder Case&quot; (W. B. and Tulle and Gus)</td>
</tr>
<tr>
<td>Keith's</td>
<td>1,500</td>
<td>19,000</td>
<td>After Tonight (Radio)</td>
</tr>
<tr>
<td>Loew's State</td>
<td>3,700</td>
<td>20,000</td>
<td>Meet the Baron (MGM)</td>
</tr>
<tr>
<td>Metropolitan</td>
<td>3,450</td>
<td>38,000</td>
<td>&quot;I'm No Angel&quot; (Para.)</td>
</tr>
<tr>
<td>Paramount</td>
<td>1,800</td>
<td>9,500</td>
<td>&quot;Kennel Murder Case&quot; (W. B.) and Tulle and Gus</td>
</tr>
<tr>
<td>Buffalo</td>
<td>3,500</td>
<td>16,100</td>
<td>Torch Singer (Para.)</td>
</tr>
<tr>
<td>Century</td>
<td>3,000</td>
<td>6,800</td>
<td>This Day and Age (Para.)</td>
</tr>
<tr>
<td>Great Lakes</td>
<td>3,000</td>
<td>13,000</td>
<td>&quot;I'm No Angel&quot; (Para.)</td>
</tr>
<tr>
<td>Hippodrome</td>
<td>2,100</td>
<td>12,500</td>
<td>One Sunday Afternoon (Para.)</td>
</tr>
<tr>
<td>Hollywood</td>
<td>300</td>
<td>1,300</td>
<td>Waltz Time (Gaumont-British)</td>
</tr>
<tr>
<td>Lafayette</td>
<td>3,300</td>
<td>6,400</td>
<td>Tarzan the Fearless (Principal)</td>
</tr>
<tr>
<td>Chicago</td>
<td>4,000</td>
<td>41,400</td>
<td>Meet the Baron (MGM)</td>
</tr>
<tr>
<td>McVicker's</td>
<td>2,284</td>
<td>5,000</td>
<td>&quot;Kennel Murder Case&quot; (W. B.)</td>
</tr>
<tr>
<td>Oriental</td>
<td>3,940</td>
<td>19,600</td>
<td>&quot;I'm No Angel&quot; (Para.)</td>
</tr>
<tr>
<td>Palace</td>
<td>3,200</td>
<td>20,000</td>
<td>&quot;I'm No Angel&quot; (Para.)</td>
</tr>
<tr>
<td>Roosevelt</td>
<td>1,591</td>
<td>7,000</td>
<td>&quot;The Way to Love&quot; (Para.)</td>
</tr>
<tr>
<td>United Artists</td>
<td>3,000</td>
<td>16,000</td>
<td>&quot;The Bowery&quot; (U. A.)</td>
</tr>
<tr>
<td>Cleveland</td>
<td>3,200</td>
<td>12,000</td>
<td>Emperor Jones (U. A.)</td>
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<tr>
<td>Hppo drome</td>
<td>3,800</td>
<td>8,500</td>
<td>Berkeley Square (Fox)</td>
</tr>
<tr>
<td>RKO Palace</td>
<td>3,100</td>
<td>16,000</td>
<td>Walls of Gold (Fox)</td>
</tr>
<tr>
<td>State</td>
<td>3,430</td>
<td>6,000</td>
<td>&quot;The Way to Love&quot; (Fox)</td>
</tr>
<tr>
<td>Stillman</td>
<td>1,900</td>
<td>2,300</td>
<td>Tulle and Gus (Para.) and Girolettes de Paris (Equitable)</td>
</tr>
<tr>
<td>Warner's Lake</td>
<td>800</td>
<td>2,800</td>
<td>Footlight Parade (W. B.)</td>
</tr>
<tr>
<td>Denver</td>
<td>1,500</td>
<td>1,500</td>
<td>&quot;The Bowery Thru a Keyhole&quot; (Para.)</td>
</tr>
<tr>
<td>Aladdin</td>
<td>1,500</td>
<td>3,800</td>
<td>Broadway Thru a Keyhole (U. A.)</td>
</tr>
<tr>
<td>Denham</td>
<td>1,500</td>
<td>8,000</td>
<td>&quot;I'm No Angel&quot; (Para.)</td>
</tr>
<tr>
<td>Denver</td>
<td>2,500</td>
<td>4,500</td>
<td>Broadway Thru a Keyhole (U. A.)</td>
</tr>
<tr>
<td>Orpheum</td>
<td>2,600</td>
<td>15,000</td>
<td>&quot;Kennel Murder Case&quot; (W. B.)</td>
</tr>
<tr>
<td>Paramount</td>
<td>2,000</td>
<td>2,800</td>
<td>&quot;Love, Honor and Ob, Baby&quot; (U. A.)</td>
</tr>
<tr>
<td>Detroit</td>
<td>2,750</td>
<td>5,400</td>
<td>&quot;Ace of Aces&quot; (Radio and &quot;East of Fifth Avenue&quot; (Col.)</td>
</tr>
<tr>
<td>Fisher</td>
<td>2,700</td>
<td>5,000</td>
<td>&quot;Night Flight&quot; (MGM)</td>
</tr>
<tr>
<td>Fox</td>
<td>5,100</td>
<td>22,500</td>
<td>&quot;Walls of Gold&quot; (Fox)</td>
</tr>
<tr>
<td>Michigan</td>
<td>4,200</td>
<td>20,000</td>
<td>&quot;Night Flight&quot; (MGM)</td>
</tr>
<tr>
<td>State</td>
<td>2,000</td>
<td>9,300</td>
<td>&quot;I'm No Angel&quot; (Para.)</td>
</tr>
<tr>
<td>United Artists</td>
<td>2,000</td>
<td>6,500</td>
<td>Broadway Thru a Keyhole (U. A.)</td>
</tr>
</tbody>
</table>

The total of theatre receipts for the calendar week ended November 11, 1933, from 119 houses in 19 major cities of the country, reached $1,252,085, a decrease of $107,449 from the total for the previous calendar week, ended November 4, when 114 theatres in 18 cities reported an aggregate gross of $1,359,534.

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MOTION PICTURE HERALD

52

November

1933

18,

CTHCATCE CCCEIPTS — CCNT'Cl
Week

Current

Theatres

Week

Previous
Gross

High and Low Gross

Picture

Gross

(Tabulation covers period from Januetry,

1933.)

•I'm No Angel" (Para.)
(3rd week)
"Kennel Murder Case" (W. B.)....

20,250

High

13,000

High

36,656
14,668
26,000
8,975

Hollywood
CluBCM

2.S00

S0c-$1.6S

W. B. HoUrwood

3.000

25c-55c

No Angel"

•I'm

(Para.)

(4th week)
•College Coach"

(W.

19,500

B.)

12,500

Low

Low

9-9 "Dinner at Eight"
4-1 "King Kong"
3-25 "42nd Street"
4-15 "(Jrand Slam"

Indianapolis
Square" (Fox)

Apollo

1,100

25c-40c

•Berkeley

Circle

2,800

25c-40c

•Footlight Parade"
(2nd week)

Indiana

3,300

25c -55c

•Ever

Woman

2,500

"Worst

4,500

"Footlight

6,000

"The

in

Paris?" (Fox)

2,000

High

9,000

High

Low
(W.

B.)

Parade" (W. B.)
week)

(1st

Low

"State Fair"

2-18

Woman

11-4 "Worst
in Paris?"..
8-19 "She Had to Say Yes"....
3-4 "The Sign of the Cross"

7,000
2,000
12,000
2,500

(2nd run)

My

in

Heart"

Lyric

2,000

25c-40c

Saturday's Millions"

Palace

3,000

25c -40c

'Meet the Baron"

(W.B.)...,

Way

to

Love" (Para.)

Woman"

Loved a

(U.)

3,000

"I

(MGM)

5,500

'Broadway Tliru

8,000

High

Low
(F.

N.)

3,500

High

Low
a

Keyhole" (U.A.)

6,000

3-25 "Parachute Jumper"
6-10 "Below the Sea"
7-22 "College Humor"

"Saturday's

11-11

15,000
3,500
9,500
3,000
11,000
3,500

Millions"

High 8-12 "Tugboat Annie"
7-22 "Storm at Daybreak"

Low

Kaniai City
Maiaatreet

3.049

25c-40c

'"Bureau
(7

Mitilaod

4.000

25c

of Missing Persons" (F.N.)
days and Sat. midnite show)

Reckoning" (MGM)
days and Sat. midnite show)
•'Footlight Parade" (W. B.)
(7 days and Sat, midnite show)

"Day

of

6,000

"Chance
(6

7,500

1,800

UptovB

2.000

25c-40c

25c-40c

••Love, Honor and Oh, Baby! (U,)
and "'The Mad Game" (Fox)

Heaven" (Radio)

16,000

"Broadway Thru

(7

Newman

at

days and Sat. midnite show)

High

Low

10-28 "Ace of Aces"
5-20 "Sweepings"

21,000
4,000

1-7 "Strange Interlude"
4-15 "Perfect Understanding"
10-21
No Angel"
5-27 "Picture Snatcher"

30,000
4,900
17,500
2,800

(25c-60c)
(7

14,000

(6
2,700

"I

a Keyhole" (U.A.)
days and Sat, midnite show)

Way

"The

Love" (Para.)
days and Sat. midnite show)
to

Loved a

Woman"

(F. N.)

10,000

High

Low
4,000

High

Low
3,000

High

Low

"Pm

2-11 "State Fair"
7-1 "Lilly Turner"

7.000
1,600

"Beauty

3,800
1,850
3,500

Los Angeles

(MGM)

Criterion

1,610

25c-40c

'•Beauty

Filmartc

850

40c-50c

"Bitter Sweet" (U. A.)
(2nd week)

2.000

"Stranger's Return" (MGM)
(2nd week)
"Bitter Sweet" (U. A.)

2,416

25c-40c

"The Mad Game" (Fox)

9,500

"BombsheU" (MGM)

Loew's State

Lo« Aareles

.... 3,e)00

Orpheuni

2.220

15c-25c

2Sc-35c

Sale"

for

"My Woman"

3,800

4,750

"Di>ctor Bull" (Fox)

4,200

"Dance,

"Walls

(Chesterfield)

Gold" (Fox)

of

11-11

Low
High

7-29 "The Devil's Brother"
9-23 "Red Head"
9-9 "The Rebel"
8-19 "Tugboat Annie"

Low

3-11

Low

9-2

High

15,650

Low

Dance"

Girl,

High

2,750

week)

(1st

(Col.)

3,200

5,800

4,200

for Sale"

1,800
28,3.00

"Dangerously Yours"
High 7-22 "Kiss of Araby" and

8,000

"Samarang"

6,200

High

"Important Witness" and
"Doubled and Redoubled"

9-23

(since Sept.)

"The

2,200

Devil's

and "Before Dawn"
Low
Speaks" and
"Ladies Must Love"
High 1-7 "No Man of Her Own"...,
Low 3-18 "King of the Jungle"
High 1-7 "Animal Kingdom"
in Love"
10-7 "India

2.700
3,596

Paramount

RKO

Woman"

25c-40c

"White

25c-40c

••After

25c-40c

••Broadway Thru

(Para.)

15,000

Tonight" (Radio)

3,500

"Take

Chance" (Para.)

a

"Ann Vickers"

23,000

(Radio)

4,000

(2nd week)

United Artists

W.

..

2,100

a Keyhole"'

12,800

"The Bowery" (U. A.)

Downtown

3,400

25c-55c

"College Coach" (W. B.)

13,650

Low

9-30 "Brief

High

10-21 "The Bowery"
1-28 "Hello, Everybody"
3-25 "42nd Street"
8-19 "She Had to Say Yes"

3.350
30,000
10,000
11,600
1,700
21,000
3,900
19,000
9.000

4-1 "20.000 Years in Sing Sing"..
11-11 "I Loved a
1-7 "Animal Kingdom"
3-11 "Cynara"

3.000
1,000
14,000
3,000

Low

week)

(3rd

B.

12,000

"Kennel Murder Case" (W. B.)..

11,000

4,850

High

Low

Moment"

Minneapolis
1,238

20e-^

"I

Orpbeom.... 2.900

20c-40c

"Aggie Appleby,

Lrri*

RKO

Loved a

Woman"

N.),...

(F.

Maker

Men"

of

and Gus" (Para.)

1,000

"Tillie

5,800

"Bureau

Missing

of

1,500

5,800

Minnesota

4,000

25c-40c

"•I'm

Stat*

2.300

25c-40c

"Penthouse"

(MGM)

5,000

"The Bowery" (U.

400

25c-75c

••The Good Companions" (Fox)....
(2nd week)

1,000

"The Good Companions" (Fox)....

•Tm No

9.500

World

No Angel"

(Para.)

High

Low

(F. N.)

(Radio)

High

Low

Persons"

Woman"

10,000

A.)...

6,000

High

Low

4-29
3-11

1,200

High

4-22

week)

(1st

"Cavalcade"

Low

11-4

"King of the Jungle"
"Be Mine Tonight"
"The Good Companions"

High

11-4
7-15

"The

8,000
3,500
2,400
1,300

Montreal
Capitol

2,547

25c-75c

Angel" (Para.)

(2nd week)

"Pm No

Angel" (Para.)

(1st

13,000

Low

week)

"I'm

No Angel"
Silver

13.000

Cord" and

)

"Professional Sweetheart"

Loew's

3,115

25c-75c

"One Man's Journey" (Radio)

Palace

2,600

25c-7Sc

"The Prince

of

and "Orders
Princess

New

2,272

25c-65c

Wales"
Is

(British)

..

12,500

"The Power and the Glory" (Fox)

11,000

"Night FUght" (MGM) and
"Facing the Music" (Empire)

9,000

"Tarzan the Fearless" (Principal)
and "My Woman" (Col.)

7,500

Orders" (British)

7,50)
"Broadway Thru a Keyhole" (U.A.)
and "As the Devil Commands" (Col.)

12,500

J

"The Mask of Fu Manchu"..
L.OW 9-30 "Turn Back the Clock" and 1
"Emergency Call"
j
High 2-18 "The Sign of the Cross"..
Low 11-4 "Night Flight" and
}
"Facing the Music"
(

High

1-21

High

1-7

"The Kid From Spain" and

Low

8-12

"Whoopee" and "Virtue"

"Speed Demon"

7,500
14,500

7,500
15,500

9,000

)

j

12,000
5,000

York

Astor

1.012

Camto

55c-$2.a)

549

25c-40c

Cajwtca

4.700

35c-$L6S

Hollywood

1,543

25c-85c

"Dinner at Eight" (MGM)
(11th week)
"Eat 'Em Alive" (Real Life).,..

"Dinner at Eight"
(10th week)

6,187

"The Wandering Jew" (J.A.F.A.)

of

Reckoning"

(MGM)

"The World Changes"
(2nd week)

2.500

25c-75c

"Berkeley Square"

Paramount

3,700

35c-99c

"I'm

No Angel"

(F,

N.)....

"Meet the Baron"

15,107

"The World C:hanges"
(1st

Rivoli

2,200

40c-6Sc

35c-99c

RKO

Uaaie Hall

5.945

35c-$1.6S

RKO

R<acy

3.700

2Sc-55c

Roxy

6.200

25c-S5c

Strand

3.000

35c-$1.25

4,010

High

37,820

High

Low

15,791

"I Loved a

(Para.)

55,000

"Pm No

24,740

High

11,734

High

Low

Woman"

(F. N.)

Angel" (Para.)
week)
"Kennel Murder Case" (W.
(1st week)

Low

a

Keyhole"

(U. A.) (2nd week)
"After Tonight" (Radio)

10.200

19,041

"Broadway Thru
(U. A.)

(1st

a Keyhole"

"Parole

Girl"

"Pm No

B.)..

16,000

....

38,400

High

10-21

Angel"

Low

80,344

High

14,664

"Private Life of Henry "VIH"....

20,763

High

28,000

"Love, Honor and Oh, Baby! (U.)

"Female"

11,862

"Footlight

Low
Low

week)
19,000

High

Low
Parade" (W. B.)

18,862

High

Low

)

J

5,800

10-7 "The Bowery".....
45,000
8-5 "The Rebel"
7.200
4-15
"Cavalcade"
107,761
6-17 "Ann Carver's Profession".. 44,938
1-7 "Animal
7-1 "AdoratrV

Kingdom"..
and

"Supernataral"

(4th week-8 days)

and

"The Fighting President"

"Private Life of Henry VIH"....
(U.A,) (2nd week-4 days)
"Berkeley Square" (Fox)
(3 days)
"My Lips Betray" (Fox)....(F. N.)
(20c-$1.10)

My Heart"
"Animal Kingdom"

Low

"Berkeley Square" (Fox)

(1st

2-4
4-15

2-4 "Hello, Everybody"
High 5-30 "Forgotten Men"
Low 4-15 "Destination Unknown"

week)

21,000
14,559
9,200
1,064
64,000
21,210
25,868
8,296
16,150
4,500
83,450
15,600
22,506

9-1 "Voltaire"
10-21 "Ever in

High

64.000

(U. A.)

9-2 "Dinner at Eight"
3-25 "The White Sister"
1-28 "Maedchen in Uniform"
8-5 "King of Jazz"
8-12 "Another Language"
9-30 "Solitaire Man^'

55,000

(3rd

"Kennel Murder Case" (W.B.)....
(2nd week)

"Broadway Thru

Low

(F. N.)....

week)

(Fox)

High

Low

(MGM)

30,698

(4th week)
2,200

10,261

(2nd week)

"Day

Palaee

Rialto

(MGM)

9,235

1-7 "No More Orchids"
1-28 "Air Hostess"
10-14 "Footlight Parade"
8-5 "She Had to Say Yes"

....
I

71,267
7,592

39,487
9,100
55,190
10.590


<table>
<thead>
<tr>
<th>Theatres</th>
<th>Picture</th>
<th>Current Week Gross</th>
<th>Previous Week Gross</th>
<th>High and Low Gross</th>
</tr>
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<tbody>
<tr>
<td><strong>Theatre Receipts</strong> (November 18, 1933)</td>
<td></td>
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<tr>
<td><strong>Oklahoma City</strong></td>
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<tr>
<td>Capitol</td>
<td>1,200</td>
<td>10¢-45¢</td>
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<tr>
<td>Criterion</td>
<td>1,700</td>
<td>10¢-56¢</td>
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<td>Liberty</td>
<td>1,500</td>
<td>10¢-66¢</td>
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<tr>
<td>Victoria</td>
<td>800</td>
<td>10¢-30¢</td>
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<tr>
<td><strong>Omaha</strong></td>
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<tr>
<td>Brandeis</td>
<td>1,300</td>
<td>20¢-40¢</td>
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<tr>
<td>Orpheum</td>
<td>3,000</td>
<td>25¢-40¢</td>
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<tr>
<td>Paramount</td>
<td>2,900</td>
<td>25¢-50¢</td>
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<tr>
<td>World</td>
<td>2,500</td>
<td>25¢-35¢</td>
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<td><strong>Philadelphia</strong></td>
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<td>Aldine</td>
<td>1,200</td>
<td>40¢-65¢</td>
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<td>Ardalia</td>
<td>600</td>
<td>25¢-50¢</td>
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<td>Boyce</td>
<td>2,400</td>
<td>45¢-65¢</td>
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<td>Chestnut</td>
<td>1,500</td>
<td>55¢-1$1.50</td>
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<td>Earle</td>
<td>2,000</td>
<td>40¢-65¢</td>
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<tr>
<td>Fox</td>
<td>3,000</td>
<td>35¢-75¢</td>
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<td>Karlton</td>
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<td>Keith's</td>
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<td>Locust</td>
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<td>Stanley</td>
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<td>Stanton</td>
<td>1,700</td>
<td>30¢-55¢</td>
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<td><strong>Portland, Ore.</strong></td>
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<td>Broadway</td>
<td>1,912</td>
<td>25¢-40¢</td>
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<td>Liberty</td>
<td>1,900</td>
<td>25¢-40¢</td>
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<td>Music Box</td>
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<td>Oriental</td>
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<td>Pantages</td>
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<tr>
<td>United Artists</td>
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<td>25¢-40¢</td>
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<td><strong>San Francisco</strong></td>
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<td>Columbia</td>
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<td>50¢-$1.50</td>
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<td>El Capitan</td>
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<td>20¢-40¢</td>
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<td>Embassy</td>
<td>1,300</td>
<td>30¢-50¢</td>
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<tr>
<td>Fox</td>
<td>4,600</td>
<td>10¢-35¢</td>
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<td>Golden Gate</td>
<td>2,800</td>
<td>25¢-65¢</td>
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<td>Orpheum</td>
<td>3,000</td>
<td>15¢-40¢</td>
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<tr>
<td>Paramount</td>
<td>2,870</td>
<td>25¢-75¢</td>
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<td>St. Francis</td>
<td>1,435</td>
<td>25¢-50¢</td>
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<td>United Artists</td>
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<td>25¢-50¢</td>
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<tr>
<td>Warfield</td>
<td>2,700</td>
<td>25¢-90¢</td>
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<td><strong>Seattle</strong></td>
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<tr>
<td>Blue Moon</td>
<td>950</td>
<td>55¢-1$1.50</td>
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<td>Fifth Avenue</td>
<td>2,750</td>
<td>25¢-75¢</td>
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<td>Liberty</td>
<td>2,000</td>
<td>10¢-35¢</td>
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<tr>
<td>Metropolitan</td>
<td>1,600</td>
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<tr>
<td>Music Box</td>
<td>950</td>
<td>25¢-50¢</td>
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<td>Orpheum</td>
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<tr>
<td>Roxy</td>
<td>2,075</td>
<td>25¢-50¢</td>
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</tbody>
</table>

**Notes:**
- **Gross** values are in dollars.
- **Picture** refers to the specific film or production.
- **Previous Week** and **Next Week** grosses are also listed.
- **High and Low Gross** for November 18, 1933, includes details on the highest and lowest grosses of the week.
DEAR HERALD:

We want three blonde, gum-chewing snappers to help us take care of our mail girls who work under the gum-chewing code and don't want Tuesdays, Thursdays and Saturdays off. We are getting letters from Massachusetts to Texas and from Grandstone, South Dakota, to Tombstone, Arizona, and every mail brings an additional batch of letters and none of 'em marked "collect."

Mrs. Charles J. Otts of Royse City, Texas, sends us a three page letter, and boy, did it cheer us up. She hopes we get better. Thanks, Mrs. Otts.

Dr. F. Draper Hard of Tolley, North Dakota, writes and tells us not to ride with any film salesman or our blood pressure never will go down. Thanks, Doc, for the advice; it is good.

C. D. Rhind of Atchboro, Mass., writes to say that he can't see how anybody could get high blood pressure out here where the people wear gold log chains across their vests to keep the cows from swallowing their watches. We don't have watches out here now, C. D., we've had to pawn 'em since the last election.

An Offer of Work!

Micky Larson of Oakland, Nebraska, wants us to come down here and help him move another cook store. Doc says we must lay off that stuff, Micky.

Mayne P. Musselman of Lincoln, Kansas, says that she and Ray both hope we have a speedy recovery. Mayne is the lady who makes such lovely huckleberry pies.

Mr. and Mrs. Carl Bailey of Payney City, Nebraska, say they hope we will be able to continue to write our Colym. Why, shame on you folks, haven't you any regard for the HERALD's subscribers? Why pick on them?

F. C. Hensler, district manager for MGM at Kansas City, Mo., says he was sorry to learn of our sickness. Good old F. C., how we'd love to see him again.

E. S. Noreen of Hutchinton, Minnesota, says he has been reading our Colym so long that he considers himself "our friend," although he has never met us but once. Righto, old boy, we hope you continue to feel that way. Outside of a few faults we are not a bad guy.

When Ducks Are Flying

A. F. Jenkins of David City, Nebraska, tells us to not worry, that "it's hard to keep a Colonel down." You bet it is. A. F., when the mailards are flying.

Joe C. Yeager of Burlington, Wisconsin, writes, "Sorry to hear of your bun eye, but we know that your eye will not fail you any more than the thousands of exhibitor friends you have throughout this good old U. S. A. Thanks, Joe. That helps a lot.

H. J. Longacre of Glenwood, Minnesota, says he can sympathize with us because he mashed one of his thumbs recently. Sorry to hear it, H. J., but why didn't you tell us one of your fish stories?

E. H. Gooding, motion picture editor on the Buffalo Evening News of Buffalo, N. Y., says "Speedy recovery to you. Perhaps I ought to say that I find not only your column but the What the Picture Did for Me department, revied by you, good medicine for me—keeps me from getting too sure of myself in rating pictures."

Thanks, E. H., for the compliment.

Bill Weaver, editor of the Chicagoan, a Quigley publication issued in Chicago, advises us to park our shins up close to the stove until the winter is over. Bill used to cown watermelons and run away from school to catch bullheads out at Boone, Iowa, but now he furnishes the elite of Chicago a high-class publication that meets with their approval.

E. S. Clifford of the HERALD's Chicago office says he hopes we have sense enough to stay off the road until we are permanently cured. We hope so too, E. S., but doggone it nobody has ever given us credit of having any sense yet. We've tried to make 'em believe that we are a pretty smart guy but it has never worked.

Ralph Larned of La Crosse, Kansas, writes us, among other things, that going blind must be an epidemic in Kansas since a film salesman told him recently that if he didn't buy his product he must surely be blind. He says that the exhibitors in his locality must be afflicted the same way, since none of them bought his service. Ralph is quite a kidder.

O. W. Tucker of Manson, Iowa, says he hopes we get well soon enough to come over there and shoot ducks, as the lakes are full of 'em. Doggone it, O. W., why bring that up when we are counting daisies on the way home?

Hazel and Harold Dunn of Valentine, Nebraska, writes, "We are sorry that the distance is so great that we can't visit you, otherwise we would be there with new wall decorations for you. Hope the flowers in the paper do not wilt. Lots of ducks here now. We are going out to a duck dinner tonight." There goes that duck stuff again. Good gosh, can't they lay off that duck talk for a while? The first thing they know we will go up there, Doc or no Doc.

Mrs. Hyman Lovitsky of Grand Island, Nebraska, hopes we soon get better and says for us to eat no red meat so our blood pressure will go down. Good advice, Mrs. Lovitsky. We have cut out meat, we have cut out potatoes, we've cut out coffee, we've cut out bread and we haven't smoked for ten days. How's that for self-denial? Yes, and we don't swear except when they keep talking about ducks all the while. We'll betcha that guy Heny of yours don't do that.

Friend to Friend

Then comes a letter from our old friend Henry Reeve of Menard, Texas, and he tries to make us believe that we are of some importance to this picture business. He rates us as "The exhibitor's friend" and hopes we will continue in the service. You went pretty strong, Henry, but don't think for a moment that we didn't appreciate it. We would have been in to see you before now if we hadn't had to leave the road, for we were on our way to Menard was on our list. Good luck, old boy, and regards to the family.

Well, those are a few of the letters we have received, and did they make us feel good? Well, you tell 'em, Azro. But there are about 3,000 others who are as mumm as a catfish, probably due to the increased postal rates.

We note by a recent press dispatch that a radio crooner was going to give up crooning and take up aviation. Good. It has always been our contention that if the public would practice forbearance and "suffer in silence" everything would eventually come out all right.

We wish they would adopt a code to curtail the barks in a dog. Marjorie's skycrool has so many barks in him that the fleas don't get any rest.

Then after that we had to take another dose of Doc's bitter medicine that would sour a buzzard.

J. C. Jenkins--His Colym

JAYSEE'S APPEALING APPEALING FOR HELP

From Marjorie Jenkins Bradley, daughter of this department's box de combat war correspondent, comes the following "appeal for help to improve Jaysee's disposition as well as get him back on his feet":

Did you ever have your father with blood pressure as high? That you get so darned excited, and want to sit and cry? Well, believe me, when I tell you, it is anything but fun
To figure out his menus, it's a regular son of a gun! To begin with, Doctor tells him to lay off all kinds of meat; Liquid diets—never starches—should patient try to eat? But my brain has ceased to function, and I'm just about worn out; Dad's so sick of soups and liquids that he's started in to fount.
So if any of you readers know of anything that's fine, Send suggestions by the busel, for I'm sure 'twll be in time.
For it's hard enough to feed him, even when he's feeling well, But with all this high blood pressure I sure find it's toughbernd.

Neligh, Nebraska.
ANN CARVER'S PROFESSION: Fay Wray and Gene Raymond—A splendid entertaining picture and good work all around.—Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

ANN CARVER'S PROFESSION: Fay Wray, Gene Raymond—Good play, Raymond made a hit in this play by singing. He has excellent voice and we were complimented on this scene very much. Running time, 12 minutes. Play ed Sept. 21—3, Grand Theatre, Dunkirk, Ohio. General patronage.

BRIEF MOMENT: Carole Lombard, Gene Ray monard—Good strong comedy picture. I hope Columbia will keep up their pictures as clean as "Brief Moment." And "Lady For A Day" are two of the best.-H. F. Hild, New Strand Theatre, Gris wold, Ia. General patronage.

CALIFORNIA THEATRE, THE: Buck Jones—Buck Jones has never done a finer piece of work than this. During that romantic period before California because a state, it tells a story that is full of heart interest, because Buck Jones has a chance to make a daring escape from jail and doing other exciting things. Drew well.—A. N. Miles, Emminent Theatre, Emminent, Ky. Small town patronage.

COCKTAIL HOUR: Bebe Daniels, Randolph Scott—Good entertainment picture. Our patrons sub mitted on it very much. Columbia made a bit where they overlooked the best part of the story, running time, 70 minutes. Played Sept. 20—27, Grand Theatre, Dunkirk, Ohio. General patronage.

DANGEROUS CROSSTIES: Chloe Sale—Excellent show and very good play. We should have more pictures of this type. Chloe Sale in them. He makes an interesting actor. Make more of these, Columbia, Running time, 65 minutes. Played Sept. 19—26, Grand Theatre, Dunkirk, Ohio. General patronage.

DECEPTION: Leo Carrillo—Good wrestling play. Carrillo played the part of the villain very good, Running time, 65 minutes. Played Sept. 19—26, Grand Theatre, Dunkirk, Ohio. General patronage.


LADY FOR A DAY: May Robson, Warren William—Excellent picture, wonderful story and it's clean. Very well acted throughout. This is a whole cast. Everything It takes to make a good picture. We have nothing to月份 this sensational is putting this picture over. Running time, 90 minutes. Played Sept. 15—22, New Strand Theatre, Gris wold, Ia. General patronage.

MOTHER'S VICTORY: Helen Twelvetrees, Victor Jory—This is another very good picture from Columbia. The story is rather simple and unexciting. A marital complication via a young boy in a room against a background in the radio atmosphere. The women are sure to enjoy this, but the men are doubtful. We played this one day to a good business and think one day is enough for a small town. Running time, 75 minutes. Played Nov. 1—8, J. E. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NIGHT OF TERROR: Bella Lugosi, Sally Blane—This is a good one of the mystery and will keep the audience. We played this as a special Hallow e'en night show and to a good business. Just the type of picture for a midnight show and will make a good Saturday showing, running 85 minutes and very exciting from start to finish. Our audience was well pleased and we have a lot of compliments on this motion picture. Running time, 65 minutes. Played Oct. 31— Nov. 7, J. E. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SOLDIERS OF THE STORM: Regis Toomey, Anita Page—This is a pretty fair picture, and was well received by our patrons. Running time, 70 minutes. Played Oct. 4—11, J. E. Medford, Orpheum Theatre, Hartford, Ark. Small town patronage.

SO THIS IS AFRICA: Wheeler & Woolsey—Played this picture over last week. Business was very good. Picture is rather smutty, but have heard very few complaints from patrons. Opened House Theatre, Leith, N. D. Small town patronage.

STATE TROOPER: Regis Toomey, Evelyn Knapp—Good play for Saturday and Sunday. Drew a good business. It was a good play and should be shown in the public. Running time, 70 minutes. Played Sept. 3—10, Grand Theatre, Dunkirk, Ohio. General patronage.


UNKNOWN VALLEY: Buck Jones, Cecilia Parker—Different from the usual wild western play. Jones outdoes himself to make this play a lasting and enjoyable one. Running time, 85 minutes. Played Sept. 20—27, Grand Theatre, Dunkirk, Ohio. General patronage.


WHEN STRANGERS MARRY: Jack Holt, Lillian Bond—Good play. It ended with plenty of action. Holt always gives the patrons what they want. We were satisfied with this one. Running time, 65 minutes. Played Sept. 27—Oct. 4, Grand Theatre, Dunkirk, Ohio. General patronage.


WRECKER, THE: Jack Holt, Genevieve Tobin—A good picture throughout. We enjoyed it to the end. We are complimented on it very much. We need more plays like this one. Running time, 75 minutes. Played Sept. 29—Oct. 6, Grand Theatre, Dunkirk, Ohio. General patronage.

First National


ELMER THE GREAT: Joe E. Brown—A good show that did business for us, but not as good as some of the Joe Brown productions. The baseline fan adored it. Running time, 74 minutes.—Robert Schwall, Jr. State Theatre, Ipswich, S. D. General patronage.

I LOVED A WOMAN: Edward G. Robinson, Kay Francis—This is an excellent picture. Story good and acting is perfect. This show has plenty of the stuff that goes to make an outstanding box-office picture. There is only one thing to mar the entertainments—the tragic ending. With a happy ending it would have added considerably to the entertainment value. Give it your best days. Played two days to a good business. Running time, 80 minutes. Played Nov. 6—7, J. E. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


WILD BOYS OF THE ROAD: Frankie Darro—A very different type picture and very popular.—F. Thivin Theatre, Plainview, Neb. General patronage.

Fox

ARIZONA TO BROADWAY: James Dunn—Plenty of action and comedy. For a small town or for the county, an excellent show. Extremely well liked by our people. Played Oct. 21—24, George Lodge, Green Lantern Theatre, Green Lantern, Okla. General patronage.

BEST OF ENEMIES: Marian Nixon and Charles "Buddy" Rogers—While some managers have passed this attraction, we thought it was Running time, 75 minutes. We had some compliments; business was normal. Played Oct. 25—26—27, W. G. Baus, Capitol Theatre, Duncan, B. C. General patronage.

CABALCADE: Diana Wynyard—A few compli ments, but the managers say they got the dip. I paid about twice what it was worth.—Roy Williams, Mason Theatre, Mason, Mich. Small town patronage.


LIFE IN THE RAW: George O'Brien, Claire Trevor.—Played this twice last week in company with Ailes, Nile Theatre, Amamosa, Ia. General patronage.


PILGRIMAGE: Henrietta Crossman — What a swell show of action this one did in this picture. Someone will have to work hard to beat her out of the 1933 popularity contest. Miss Crossman has many fans of comedy. Played it on Halloween on three good houses at night, midnight and mathc and stacked them in. Don't be afraid of it. The picture will please any kind of audience. Running time, 90 minutes.—B. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.

POWER AND THE GLORY, THE: Spencer Tracy, Colleen Moore—If you view this as your honest-to goodness personal opinion, I have no hesitancy in saying that this is a picture of the season and as a result I failed to do the business that the picture was entitled to. I was especially sold on it because it brought back to the screen that wonderful little actress, Colleen Moore. For her long absence she has lost none of her charm, acting and ability. Here's hoping she'll be with us again soon. Played it on your best nights and give your patrons a real treat. Spencer Tracy should also share the acting honors because he has never done anything better. 
MOTION PICTURE HERALD

November 18, 1933


COOL-TO-COOL: Tommy Tyler—with his smooth and persuasive talk about the new picture, he gave fairly good minutes, gave fairly good performance from every angle. A crook story that is different. Excitement, comedy and a bit of romance. Rates and Low accent. Our patrons liked it, and told me so. I considered it excellent entertainment. Played Oct. 24-25—D. E. Fittin, Lyric Theatre, Harrison, Ark. Small town patronage.

MAID: Silent!—This picture proved to be a big disappointment to a fairly good many patrons. The cast not well enough known to do any business. breakup in its worst week. Running time, eight reels. Played Oct. 28—R. W. Hickman, Lyric Theatre, Greenville, Ill.; General patronage.

BROADWAY TO HOLLYWOOD: Frank Morgan. Alice Brady. —This picture that gets through three generation of show folk, and takes long to get there for some reason. It is a rather slow-moving picture, and the scenes of the old timers to stay in the spotlight is entirely too long, and is some of that had been left out, and the tempo speeded up a bit. Is rather an interesting picture, but it takes long to get to it. Not an outstanding picture, but the ballet sequences are very good, but that does not save it from dragging very badly for about four reels. —A. E. Hane, Columbia Theatre, Columbus City, Ind. General patronage.


BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—Not as elaborate a musical as some, but good character portrayals. —R. B. Rice, Morgan, Star Theatre, Dayton, Ohio. General patronage.

BROADWAY TO HOLLYWOOD: Alice Brady and Frank Morgan—This picture did not draw, but I call it one of the best features I ever saw. —M. O. Excel, John's Theatre, Stockton, Calif. General patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan—This picture is one of my favorite pictures. —A. E. Hane, Columbia Theatre, Columbus City, Ind. General patronage.

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HE WILL ONLY TELL YOU HERE.

MOTION PICTURE HERALD 57

SHE DONE HIM WRONG: Mae West—This picture, story, and Mae West, may be a "wow" in some ways, but it is a "stuck" kind of thing. She doesn't mean a thing. We've never seen her on the legitimate stage, so she can't get away with her stage reputation. As a result, we called her after the first picture, which purportedly Universal's "Air Mail" was a real honest to goodness picture.—E. M. Mahoney, New Colosseum Theatre, Colomans, N. D. Small town patronage.


SHE DONE HIM WRONG: Mae West—An absolute classic of W.S. Risoque and raw, but they all liked it here. Business okay, I intend to repeat it. Mae West is in fine form, Captured Capitol, Duncan, B. C. General patronage.

SHE DONE HIM WRONG: Mae West. Good action pictures, news commentaries adventures. Played Friday and Saturday business. Played Oct. 29-31—$2.50, S. Y. Theatre, Parker, S. D. Small town patronage. HEADLINE SHOOTER: Frances Dee, William Gargan—Great action picture and they just can't get away with their usual slap dash. The whole show was received with great enthusiasm by our patrons. Played Oct. 29—George Lodge, Green Lantern Theatre, Claymont, Del. County patronage.

HALF NAKED TRUTH: Lee Tracy—Quite an old picture, but one that was exceedingly good for country towns. Tracy is always fine, and the whole show was received with great enthusiasm by our patrons. Played Oct. 29—George Lodge, Green Lantern Theatre, Claymont, Del. County patronage.


MELODY CRUISE: Charles Buggles—Had more good comments on this one than any RKO I had ran this year. Running time, 2 hours. Played Oct. 29-31—J. E. Weber, Princess Theatre, Chelsea, Mich. Town and country patronage.

MORNING GLORY: Katharine Hepburn, Douglas Fairbanks, Jr.—Good acting by Katharine, but just a lot of his b.s. for the cash customers. Pour at the box office. Running time, 80 minutes. Played Oct. 29-31—M. W. Matttechek, Lark Theatre, McMinnville, Ore. Local patronage.

NO MARRIAGE TIES: Richard Dix—The best from this star for some time, but plenty of room for improvement.—J. J. Hoffman, Plainview Theatre, Plainview, Neb. General patronage.


SUNSET PASS: Randolph Scott, Tom Keene—The advertising of several western stars in one feature brought us a little better than average Saturday night business. The show pleased. Played Oct. 26—C. W. Mills, Arcade Theatre, sodus, N. Y. Family patronage.

THIS DAY AND AGE: Charles Bickford, Judith Allen—Big sets don't make a picture, and this one is very mediocre. De Mille must be alking to them hand him such a vehicle as this one. Some of the scenes are so badly overdrawn in treatment that it was pathetic. Especially the trial by students of Charles Bickford, the rakeholiday. Dead Shot Dick was in college and also a running foo to rope him. All the color or colorless, the big screen or the cheap trial with college songs. A lot of high class hooey to please the middlebrows.—E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.


TILLIE AND GUS: W. C. Fields, Alison Skirrow—Personally, I thought this a pretty silly picture, but in the community and they just can't get away with it. Lots of comedy, and that seems to be what the patrons want. Played Oct. 30-Nov. 1—R. W. Hickman, Lyric Theatre, Greenville, Ill. General patronage.


TORCH SINGER: Claudette Colbert—In this one Claudette has the int gapping. Just what they want, another picture were placed with the entire picture. Running time, 70 minutes. Played Oct. 6—Roy Fairbanks, Crescent City, Fla. Small town patronage.

TORCH SINGER: Claudette Colbert—Another swell musical picture to only average business. Spend an extra few dollars on this one. Tell them how good it is, and you won't be disappointed.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas, General patronage.

TORCH SINGER: Claudette Colbert, Ricardo Cortez—This is one of the best pictures Colbert has ever had. It is packed full of entertainment, especially for the ladies, and although rather sad in places, should prove and instead of a formula. The musical background and specials are marvelous and the picture as a whole is excellent. We played it only one day to a good business, but it will stand two days showing. Running time, 70 minutes. Played N. L. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


RKO BED OF ROSES: Constance Bennett—What Liberty could see in this picture to give it four stars—I think it is very little. The work of Peri Lipton is very good. Story nothing to rave about. Played Oct. 27—J. A. Verlee, Opera House, Abilene, S. C. Small town patronage.


GREAT JASPER, THE: Richard Dix—This old number did better business than I hoped for. Dix is good. Wears Engels is simply among those present:


Films and theatre equipment of all kinds are best transported by Railway Express. This service offers you—whether you are the shipper or the receiver—many features that are not found in any other method of shipping. Though Railway Express Moves at passenger train speed, there is no limit to the size of the shipment. Any object that can be carried in an express car can be shipped by Railway Express. Rates include $50 liability on all packages, and additional liability costs but a little. Absolute safety and careful handling during transit are assured by the experienced employees of the Railway Express, and our system of giving and taking a receipt guarantees delivery. Railway Express lot shipment plans offer exceptional savings in shipping costs.

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SERVING THE NATION FOR 94 YEARS

GET 'EM THERE QUICKLY AND SAFELY

by RAILWAY EXPRESS
MOTION PICTURE HERALD  
November 18, 1933


RAFTER ROMANCE: Ginger Rogers—A nice little picture that pleased. Running time, 75 minutes. Played Oct. 8 at the Lark Theatre, McMinnville, Oreg. Local patronage.


United Artists

I COVER THE WATERFRONT: Claudette Colbert, Jean Hersholt, a great story with an entirely new angle in it. That of smuggling by the use of sharks and whales makes a comeback. Work of a sea town porter. Keeps the audience in suspense with excitement. Advise billing this big, it merits it. Running time: 76 minutes. Played October 9–10, Wm. A., Trust, Victoria Theatre, Vancouver, B.C. Neighbor-

KID FROM SPAIN: Eddie Cantor—Just exactly what you would expect. It’s a great entertainment, and just one that will pleases. But it is so thin that it means run it. It’s a money maker, and one that will please audiences. That is the advice to run "Whoopee," ran it second round, and found it more popular. Present the colorful "Whoopee," and in view of the fact that there is nothing to compete with this picture, the advice is to run "Whoopee" over again, no matter how many times we have seen it. I think I'll give this one a third time next year, and I bet it does a good business all over the country. While I am writing on United Artists pictures, I see that there is a picture called "Cynara" and "Secrets."—S. H., Rich Theatre, Mountieper, Iowa. Town and rural patronage.


PERFECT UNDERSTANDING: Gloria Swanson—This is only a fair picture of the English type and will not go over in the small towns. It may be good entertainment in the larger cities, but here it is just another flop. Had several wallops and many comic-slap-stunts. This type of picture will not help Gloria Swanston much. This picture has the usual "Two's Company" and "Three's a Crowd"—Run it in the small towns, for the country. While I am writing on United Artists pictures, I see that there is a picture called "Cynara" and "Secrets."—S. H., Rich Theatre, Mountieper, Iowa. Town and rural patronage.


TOM BROWN OF CULVER: Tom Brown—An old one, but good enough for any place, time. Please see that this picture is shown in the early s—Run it in the small towns, for the country. While I am writing on United Artists pictures, I see that there is a picture called "Cynara" and "Secrets."—S. H., Rich Theatre, Mountieper, Iowa. Town and rural patronage.

UNIVERSAL

BIG CAGE, THE: Clyde Beatty—Greatest show of its kind I have ever seen. Price—$5.00. I think this is the best we have ever seen. A crowd pleaser of the first order in this city. Wonderful. I think we are almost unbelievable. Played Nov. 4–George Loder, Green Lantern Theatre, Chaynton, Del. County patronage.

KING OF JAZZ: Paul Whiteman and Band—Rei

KING OF JAZZ: Paul Whiteman and Band—Several humorous scenes give a chance for this picture for four years old and it shows. Motion picture produc-

KING OF JAZZ: Paul Whiteman, John Boles—The most magnificent picture of all time. The most gour-

BROADWAY MELODY: Krazy Kat Cartoons—Not so good. Running time, 19 minutes.—Grand Theatre, Dunkirk, Ohio. General patronage.

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JOE HOFFMAN, General

United Artists

BUCKS IN LOVE: Silly Symphonies: This is just another Walt Disney cartoon comedy. Nothing about it; just ordinary and is only fair entertainment. Running time, four minutes. The series and every time we hope the next one will be better. HOFFMAN, Platinium Theatre, Oxford, N. C. General patronage.

Mickey Mouse and Silly Symphonies: Without doubt the best short subjects on the market, Silly Symphonies in color are truly wonderful, and everybody talks about them. Walt Disney is a wizard, and deserves the credit he is getting in the show business. Mickey Mouse is great, but not better than the old Columbia Mickey. The Silly Symphonies are better with each subject. I guess Walt has found a new love for Silly, and just letting Mickey and the gang give us some numbers to, and every theatre should run these wonderful shorts. Running time, 10 minutes.—S. H. Rich, Rich Theatre, Montpelier, W. V. General patronage.

WAYWARD CANARY: The Mickey Mouse: This is a very good cartoon comedy and the best Mickey Mouse that Disney has ever come up with. These cartoons have not been so good, but this one is excellent. Very amusing and amusing. Please see the Eddies. Running time, nine minutes.—J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Universal

CONFIDENCE: Oswald Cartoons—Goon cartoon, very lively, and absolutely unassisted. Running time, one reel.—J. Hoffman, Platinium Theatre, Plainview, Neb. General patronage.


WORLD'S GREATEST THURS: For real thrills this can't be beat. Will help any program. Running time, 10 minutes.—J. Hoffman, Mason Theatre, Oxford, N. C. General patronage.

WORLD'S GREATEST OPERATIONS: Graham McNa- mour—A real comedy. For two reels, more than occurs in the average lifetime. It is a feature in itself. Pot—Absolutely no waste of film. Will pay you. Running time, 19 minutes.—William A. Crute, Victoria Theatre, Victoria, B. C. General patronage.

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WARNER VITAPHONE


AROUND THE WORLD IN EIGHT MINUTES: Pepper Pot—Just another poor comedy from the Pep- per Pot series. There are only four or five that are worth running. Running time, ten minutes. —Orpheum Theatre, Oxford, N. C. General patronage.

AUDITION: Melody Master—This is one of the best musical shorts this music is furnished by Phil Emerson's band and the singing by Hannah Willard and the Lark. The team c. lark and lark gives the best in tap dancing. Running time, nine minutes.—J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


BOSKO'S NIGHTMARE: Looney Tunes—This is another good cartoon comedy with plenty of music and laughs. In this sort there are some caricatures of some of the famous old Westerns. Very good and sure laugh getters. Received many comments on this show about this excellent short. Running time, nine minutes.—J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BOSKO'S PICTURE SHOW: Looney Tunes—This is another good cartoon. Running time, one reel.—J. A. Vrchot, Opera House, Abbeville, S. C. Small town patronage.

BOSK0, THE SPEED KING: Looney Tunes—This is a good musical cartoon comedy with plenty of laughter and slapstick. There is the auto race which wins the race against many odds. Make a good film on any occasion. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BREAKAWAY: Boop—This has 10 minutes of the worst entertainment I have ever seen. Any- where. It is simply punk; no story to it. The show is a pastiche, review of the "Hallelujah" water and Vitaphone will get the prize for the worst short of the season.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CRAshING THE GATE: Ruth Etting—I thought this was a clever act because it is different. Singing good, running time, one reel.—J. A. Vrchot, Opera House, Abbeville, S. C. Small town patronage.

FIFTH: Broadway Brevities—How to find a hat. This did not take so good. —Bert Silver, Silver Family Theatre, Greenville, Mich. General patronage.

HOW'S TRICKS: Melody Master—This is a very good musical short featuring Jean Sargent together with George Owre and his gag. Plenty of good music, singing and acrobatic stunts. This is very en- tertaining and should make all the clocks tick nine times, ten minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

JOP MAN: THE BREVITY: This is a very good musical comedy of the brevity series. Plenty of pretty girls and good music with few specialties. The dance is a good one and it will be remembered. Play it and see for your- self. Starred by A. A. Richards.—RKO, Platinium Theatre, Oxford, N. C. General patronage.

RUFS JONES FOR PRESIDENT: Ethel Waters—This is an act and a dance. Running time, two reels.—J. Hoffman, Platinium Theatre, Plainview, Neb. General patronage.

SHUFFLE OFF TO BUFFALO: Merry Melodies—Good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.


SPEAKING OF OPERATIONS: Broadway Brevi- ties—A good one, very good song and dance numbers, and also a good black-face comedy. Running time, 10 minutes.—J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

STUCK, STUCK, STUCO: Pepper Pot—This is just another waste of time and film. Absolutely no good. Running time, 10 minutes.—Small town reels are completed, we are going to celebrate. If you haven't got them, you should get your own. Lewis and Lewis. Running time, 10 minutes.—William A. Crute, Victoria Theatre, Van- couver, B. C.


World Wide

SPORT THRILLS NO. 5: These sport thrills do not go over so good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Serials

Mascot


Principal

LONG LOST FATHER

Radio

A character conflict drama here is given a comedy thrill atmosphere. John Barrymore and Helen Chandler have the lead roles. The supporting cast includes Alan Mowbray, Donald Cook, E. E. Clive, Doris Lloyd, Natalie Moorhead in dialogue and situations in action suggest a story by G. A. Stern; the screen play is by Dwight Taylor and Robert Gore-Browne, and Ernest B. Schoedsack is directing.

The major locale is London. Barrymore, unwilling to assume responsibilities, leaves his wife and child flat to spend his years meandering around the world. Returning as manager of a Mowbray-owned night club, he finds his daughter, Chandler, is a star floor show attraction. Keeping his identity hidden, Barrymore attempts to guide the girl into the proper paths, only to bring down upon himself the wrath of the girl and Mowbray and his friends. Meanwhile, Cook is falling in love with Chandler at a wild party Mowbray loses his bankroll and the girl is suspected. Barrymore works the old skin game trick to recoup his loss. Falling, a race track coup is attempted, which brings Scotland Yard into the setup. Before Barrymore takes it on the lam again, the girl, accepting the fatherly advice, marries Cook.

Several opportunities for light comedy acts, with a heart-touch in Helen Chandler's part, may make it possible for that young woman to flash in the footsteps of Katharine Hepburn. Linda Darnell in "Only Yesterday" by Donald Cook, Helen Freeman, Maude Eburne, Pat Collins, Greta Meyer, Robert McWade, Monique Shaw, Edwin Maxwell and Wally Clark, all of whom figure prominently in plot and action.

It all takes place during a transatlantic passage. A financier, the ship's doctor and a transmute murder are murdered. The captain starts his investigation after accepting the services of an amateur criminologist. Overcoming objection of the ship's detective, Cook assumes himself as the slim financier's son, establishes a theory that points to Denny. Denny poisons Captain's mind against Cook. The situation becomes dramatic as the amateur sleuth is given 24 hours to prove his theory. Reconstructing the crimes, Cook forces Denny to confess to the killings and confesses, which helps to prove the love of Mary Brian, the only one who believed in him implicitly all the way through.

It's a puzzler type of story, many clues hinting at the real killer but circumstances casting suspicion on many to bewilder and confuse. Suspense adds greatly to mystery and thrill.

The sea locale offers novel background for a familiar tale that permits the tricky exploitation treatment as a means of stirring up excitement. The story, though its dramatic inception and climax in the Arctic and reaches its love interest peak in London, is based on a vague that develops. Based on a stage play by Howard Green in the screen play, J. Walter Rubin, who handled "Phantom of Crestwood" and "Symphony of Six Million," directing, he cast supporting the newcomers numbers a list of well known screen names, including Elissa Landi, J. Farrell MacDonald, Henry Stephenson, Sarah Fadden, Forrest Harvey, Christian Rub and Lumsden Hare.

In the role of an Eskimo, infant Lederer and Padden survive an Arctic winter and plague. Growing to maturity, the boy becomes a mighty hunter, leader of his tribe, and marries Duna. As a guide amazing the Stephenson-MacDonald exploring party, Lederer falls in love with a photo of Stephanie's daughter, Miss Landi. Brought to London, the Eskimo is fascinated by her, and she, warned not to destroy his illusion, treats him kindly. Seeing her in the arms of her lover, Lederer, made to believe it is an optical illusion, is given whisky and goes berserk. Terrorising Miss Landi as the unleashed primitive passions stimulate violent love-making, Lederer is sent back north, his faith in woman kind shattered. A son has been born to Duna, and the boy, for the city, to the child to hurl a harpoon reawaken his old life.

Introduction of new names and Arctic location sustains the "Broken Dreams" - the novel, romantic combination in the story effectively counterbalances the adventure material to give the picture a woman interest. Production values, featuring polar bear, seal hunts and exploring party dangers, introduce much color and action.

TRIGGER

Radio

Here's a story that's right down Katharine Hepburn's alley and considering the current screen rage to the "Broken Dreams" of Luise Vollmer, adapted to the screen by her and Jane Murfin who did the screen play for "Ann Vickers," the picture is being directed by John Cromwell, who recently completed "Ann Vickers."

Robert Young and Ralph Bellamy have the principal supporting roles. Two new screen players, Louis Mason and Sara Haden, of stage and radio fame, are presented for the first time. Others in the cast are Martha Sleeper, representing Monogram's "Broken Dreams"; Virginia Howell, John Beek, Edwin Brady, Robert Burns and Robert Kortman.

A weird dramatic yarn of illiteracy and superstitions mountain folk, Miss Hepburn is a religious fanatic, who assumes the pose of a raging, rock-hurling, epithet-splitting she-demon to cover the miracles which her faith-healing has wrought. Bellamy, a construction engineer, devoid of faith and trust, sees a miracle performed and is greatly affected. Young, his assistant, stirs strange love-yearnings in Miss Hepburn. When she heals an invalid and damps his parentals, the mountain folk are convinced that a witch is working and mob her cabin, as Young desert's her and the baby dies. Bellamy pleads with the mob to leave the girl alone, as he discovers that he is really finding something strange to love, and pleads with her to keep her faith. Mixing curses with prayers, Miss Hepburn restores the baby to life and begs Bellamy to give her a year in the civilized world in order that she may fit herself to become his wife.

The production is learned to melodramatic realism that stamps it as a personality and story exploitation natural. Punch and drive preclude similarity to "Miracle Man" but real showmanship lies in Miss Hepburn again demonstrating her proved histrionic abilities in a colorful role.

SHADOWS OF SING SING

Columbia

Dramatic romance is stripped with sinister gangster menace in this production, from an original story by Doris Malloy and Kathryn Scola. The screen play was prepared by Albert Hernandez, and Phil Rosen is directing. Principals are all well-known screen names with Mary Brian, Bruce Cabot, Grant Mitchell, Harry Woods and Bradley Page in the more prominent roles, supported by Dewey Robinson, Claire DuBray, Charles Wilson, Hooper Atchley and Pat Hattigan.

A cop's son falls in love with the college coed who turns out to be a gangster's sister, Mitchell, the inspector, and Woods, the racketeer, seek to break up the Brian-Cabot affair, but the boy is too tough for ordinary handling. Paige, with an eye on Woods leadership and a yen for the girl, concocts a plan that will make Cabot and Cabot and for the time the same time wise out Rossi. Circumstantial evidence, connects him with the Rossi killing, but convincing his father, they search the police rogue's gallery and form a composite picture of the killer. During the trial, evidence is all against Cabot until his father introduces a composite picture which is a startling resemblance of Brian's, governess, DuBray, whose confession implicates Page, and Page receives proverbial gangland justice as the road to romance is cleared for Cabot and Cabot.

The story setup, particularly the father-son angle and the conflict between pro and anti-law forces, suggests essential dramatic possibilities, which are given a further audience interest by the detective methods adopted, leading to use of a composite criminal picture to force a confession. The part of a hard-to-scare boy, which is Bruce Cabot's, seems most suited to his type than other screen roles.

VAUDEVILLE STAR DEAD

William Dobbs, 48, known in 26 years on the vaudeville stage as "Bert Melrose, the International Clown," died last week in a Philadelphia hospital from congestion of the spine. Mr. Dobbs had retired three years ago. He is survived by his widow and a son.
Managers' Round Table Club

An international association of showmen meeting weekly
in Motion Picture Herald for mutual aid and progress

Don't Tell "Copper"

We have before us a two column "open letter" newspaper ad, addressed to the public of his city by an otherwise able manager as a publicity stunt. In his eagerness to get the business, he put over to full houses what he considered a poor attraction, by warning his patrons in print not to pay their hard earned dough to see a picture the story of which "might have been written by a moron and produced by sex-crazed inebriates." Further, this showman blithely and still publicly proclaims that pictures of this type make him "almost favor censorship."

Ain't that nice?
The gag evidently had the desired effect, as hundreds stormed the box office, the newspapers went for it, and the local ministry from every pulpit lauded the efforts of the agitated theatreman so concerned with the effects of these iniquities upon his susceptible paying public.

We question the benefits, lasting or otherwise, of so dangerous an advertising practice. Yes, it is good business to be honest with patrons, but this manager is playing with dynamite by hooking industry weaknesses to a dubious publicity campaign. By all means, showmen should concern themselves sincerely with the exhibition problems of questionable features. But not to the extent of vehemently condemning and damning publicly the picture business, and by all means not by adding quick-igniting fuel to the flame of reform by howling for censorship.

Brother, yell your loudest and run hawg-wild if you must to put over your shows, but, in the name of common sense, lay off shouting "copper."

For if the police do come, remember that you seat for them.

\[\text{\textcopyright 1933 Motion Picture Herald}\]

Attention, Exhibitors

Always of interest are the comments from a certain able Round Tabler, who in a recent communication to the Club speaks pithily of that much-to-be-desired day off. We quote from his letter:

"Honestly, Mike, when we used to get a regular day off, I'd take the wife and the kids and we'd go fishing or on a picnic and, while away, I'd have a chance to go over things in my mind and come back full of ideas. This thing of seven days and nights a week gives you that feeling of 'Oh, what the deuce is this all about?' You don't see the operators, stage hands or musicians doing it, but still the manager has to take the beef for those babies, too. I think the trouble about a day off in most outfits lies in the fact that the big boys rarely take a vacation themselves and don't see why others need one. But there are a lot of birds who have passed away that would be walking around if they had taken a few days off now and then.

We know many exhibitors afflicted with this obsession for long hours. To them, we refer this member's remarks on the box office value of a day off, and longevity in the exhibition end of showbusiness.

But Not For Tribute"

By a conclusive majority, citizens of Georgia's progressive Atlanta have voted for Sunday movies, and thus another antique blue law bites the dust. But we register an emphatic protest against the legal qualification that makes this privilege possible, for under the state law, theatres may operate on Sundays only if a portion of the proceeds are given to charity.

Why? Isn't it about time in this supposedly enlightened generation that the motion picture theatre be recognized as an integral part of community activity? Is there any lingering doubt left that motion picture entertainment supplies a most vital emotional need? Then why must the theatre pay tribute in order to function?

We have no quarrel with those worthy institutions benefitting under terms of the law. But theatremen, always first to rally for sweet charity's sake, should not be forced to donate large percentages of receipts needed for actual operating expenses.

Early in our country's history, a fiery patriot thundered, "Millions for defense, but not one cent for tribute." We recall these deathless words to the attention of the gentlemen who make the laws of Georgia.

When Portland, Ind., recently was inundated by flood waters, Roger Ludy ferried patrons to the Hines Theatre in row boats. Our admiration grows daily for the resourcefulness of "never say die" showmen.

A. Mike Vogel
Kay Works New Gag
On Free Ticket Idea

The free ticket slant is being used profitably by the merchants of Painesville, Ohio, in cooperation with the Utopia Theatre, there, managed by Round Tabler Harold Kay, the stunt being worked as a sort of round robin idea. The tickets are given to the local shopping paper, which distributes them to the merchant advertisers who, in turn, give them to patrons.

In order to obtain the free ticket, however, each advertiser must give something of equal value, and Harold leaves the distribution to the discretion of the merchant. For instance, one grocery store offered a new dollar bill in addition to the tickets to which was attached copy such as—"We hope you and your guest will enjoy the greater movie season program, and after the show attend the Cosy Corner Restaurant for some good draught beer and pretzels with our compliments."

Each advertiser works out his own method in donating the tickets to his customers, but these come as a surprise, as no mention is made of them in any of the advertising, as merchandise orders and theatre tickets are sealed in an envelope and given away as the store pleases.

Kay writes that the stunt works out very well, as these ticket prizes are an unexpected surprise to those who receive them, the novelty angle of distribution of course building up a lot of good word of mouth advertising for theatre.

MGM Portable Studio
Cracks Page One

The Metro-Goldwyn-Mayer traveling motion picture studio which has been garnering a flock of swell newspaper tie-ups in the search for new talent, adds to its lustre with a hook-in with The Cleveland News, in which that paper broke the story with a five-column page one streamer cuts of stars and a picture of the traveling studio.

Although the idea has netted plenty of publicity, the MGM boys regard the Cleveland flash as unusual and thus worthy of further comment. Which is cheerfully given, as results so far have proven that the traveling studio is one of the most effective nationwide advertising picture ideas that is helping the theatre as well as the studio.

U.A. Hits Hard On
"Keyhole" Opening

The early morning "milkmaid's matinee" put on at three o'clock the opening day of the New York Rivoli Theatre engagement of "Broadway Thru a Keyhole" was one of a flock of snappy gags executed by Hal Horne's exploitation staff, under the supervision of Monroe Greenthal.

Preceding the showing was a midnight celebration at the theatre in honor of Walter Winchell, author of the story, in which many stars of the stage, screen and radio took part. Nick Kenny, popular radio columnist, acted as M. C., and introduced the celebrities over a special broadcast which was hooked up to a street amplifying system for the benefit of the large crowds gathered.

Thousands of lines of free space in the New York papers were promoted by the U. A. exploiters, and were run over a period of about two weeks in advance. News stands carried one-sheet cards, placed by the New York paper that carries Winchell's column, prominent radio bands plugged the song hits of the picture well in advance, and a tie-up with the sponsors of Winchell on the air assured cooperation with local showings by over 5,000 dealers in every part of the country. (See photo.)

Although fronts play a large part in the publicizing of the New York opening at the Rivoli of United Artists' pictures, the flash on this attraction gained more than its usual share of attention due to the keyhole theme carried out in all decorations, and of course the Broadway background.

"Where's Elmer," So
George Tells Them

By keeping an open eye for what's new in the national press, Manager George F. Friari, Strand Theatre, Pittsfield, Mass., was able to get a different angle into his newspaper advertising. It seems that a local newspaper ran a story about the recent American Legion convention in Chicago, in which the paper commented upon a wise-crack, "Where's Elmer?" popularized by the legionnaires.

So George ups and plants the story in his regular newspaper ad in which was included a supposed telegram to the editor from Joe E. Brown, in which the star stated that those seeking him would find him at the Strand Theatre where he was playing in "Elmer the Great." Friari planted a two-column Postal telegraph cut at the head of his ad to make it more authentic, and reports additional interest aroused through this novel publicity.

Winchell Window Display
Managers Scoring High With "Bowery"

Exploitation on "The Bowery" continues to extend showmen to their utmost and from the numerous campaigns received we are pleased to detail what has been done by Round Tablers on this attraction.

A slightly different newspaper contest was arranged by Manager Martin C. Burnett, Loew's Theatre, Dayton, Ohio, in which each day the picture of a different prominent citizen disguised in a derby and handlebar mustache was run, and prizes of cash and tickets awarded to those guessing the proper identities. Another smart idea was the tie-in with a local race track where one of the races was called "Loew's Bowery Handicap" and so mentioned in all the sporting columns.

A nice "selling" window display was arranged for the "Bowery" date by C. B. Taylor of Shea's Hippodrome, Buffalo, N. Y., which featured the costumes as worn in the nineties as compared with the apparel of the modern woman (see photo).

Manager Harry Shaw, Loew's State, Syracuse, N. Y., working with U. A. exploiter Harry Rice, tied in a local brewery that furnished a lobby bar and served free lunch and brew. In addition, 30 of the brewery trucks were harnessed and paraded through the streets. The nearby Syracuse University cooperated on a costume party whereby cash prizes were given for the best "Bowery" outfit, the university band parading through the college grounds and then marching to the theatre where the awards were made.

Up in Montreal, Canada, Manager Tom Cleary of the Princess Theatre, constructed an old-fashioned street car on a truck chassis which was horse-driven around town.

To make the gag more authentic, Tom dug up a flock of "Bowery" costumed characters, including motorman and conductor (see photo).

A leading bakery and department store were enlisted by Manager Mike Cullen, Loew's Penn, Pittsburgh, Pa., on his "Bowery" campaign, the bread people going for 25,000 stuffers in every bread and cake package, thoroughly covering the suburban sections of the city. The department store went for a number of artistic lingerie window displays, and the sport page of a local daily carried an advance story and cuts of the old-time fighters mentioned in the picture.

These above campaigns present a very appetizing dish of hard-hitting, attention-grabbing, ticket-selling ideas, and, although the picture is more or less a natural in this respect, showmen are taking nothing for granted in covering every possible angle of publicity and advertising.

Teaser Cards Bring Sheriff and Squad

That newly married Sonny Shepherd informs us that the theatre he operated so successfully for the Wometco circuit last year, the Mayfair, Miami, Fla., has now reopened for the season, and that a sidewalk cafe has been added to the theatre front, this being made possible by the grass parkway in front of the house.

Sonny also reports a clever little idea that broke on the front page of one of the local papers. It was put over by Manager Walter Toennes, of the Ritz Theatre in the resort city, and consisted of a small card announcing the opening of a new gambling place to be called the "Gambling Ship." The theatre was not mentioned, though the address given was that of the house.

It seems that there has recently been a change in sheriffs, and the new officer coming across one of the cards called it to the immediate attention of the chief of police, the result being a squad of deputies descending upon the newly announced gambling place, which of course they discovered to be the Ritz Theatre. The resultant publicity did not harm the gross on this picture, and Shepherd states that the officers themselves got a laugh out of the idea after reciting the story.

Glad to have heard from you again, Sonny. Regards to Rosalie and keep us in touch with your activities down in the Southland.

Cracks Tough Sheet For Co-op Contest

Conservative newspapers are lending more of an eager ear to theatre tie-ups that will encourage merchant advertising, and among managers who report progress in this direction is W. M. Griffin, Gem Theatre, Cairo, Ill., who sends along a copy of his local paper in which the back page is given over to co-op advertising on his showing of "My Weaknesses".

The hook-in was made in the form of a contest in which 40 free tickets were given to those finding their telephone numbers in any of the advertisements. Griffin's greatest accomplishment, however, was in promoting for the first time a free page one box in which the paper called attention to the contest, giving all the details and instructing readers how to go about winning the prizes.

Offers Prize For Best Fight Letter

Fifty dollars in cash for the best 50-word letter giving, in the writer's opinion, the decision on who won the heavyweight championship fight between Max Baer and the champion Primo Carnera in "The Prizefighter and the Lady" is the gist of the copy on a circus herald gotten out by Billy Ferguson, MGM exploitation chief, as part of the advance campaign on the showing of that picture at the New York Capitol.

The two much publicized fighters frequently mentioned as principals in a coming actual championship battle appear in the action of the picture. The bout in which they take part of course ends in a draw decision, and it is upon this angle that Billy is playing to arouse the interest of fans.

Wisely not ignoring the romance angle for the feminine draw, the reverse side of the herald strongly plugs the appeal of Max Baer, whom the Metroites modestly acclaim the screen's new "it" man, and a heavy lover. The letter contest is announced to run until December 1, which should give plenty of time to all those requiring a lengthier period of deliberation to decide the fictitious abilities of the two participants.

Another smart bit of showmanship was put over at the Capitol on the recent showing of "Meet the Baron" when the cigarette company sponsoring Jack Pearl's radio broadcast planted window streamers on the picture in thousands of cigar and drug stores throughout the metropolitan district.

Boardwalk Beauties Plug "Footlight"

Operating a theatre on one of the world's most famous thoroughfares, the Boardwalk, calls for plenty of flash and crowd-stopping lobbies, and Manager Floyd E. Wesp, Stanley Theatre, Atlantic City, N. J., kept this thought well in mind on his "Footlight Parade" campaign, as can be noted from accompanying photo. However, the local residents were not ignored, as a number of other smart angles were put over in various parts of the city to attract attention.

The city was billed thoroughly with all sizes of paper, taxis and jitneys carried banners, and from store to store broke out attractive window displays, and radio stations plugged the hits from the picture and announced the theatre and date.

Another effectual crowd stopper was a Boardwalk parade with 16 beautiful girls, each riding in a wheel car and carrying one letter of the title of the picture. District Manager Herbert Copeland and Art Director Edward L. Streetfield cooperated with Floyd on this well rounded campaign.
SOME TRAILER SUGGESTIONS

Florida Manager Advises on Slants He Has Found Effective In Screen Attraction Ad Copy
by JACK HODGES
Manager, Tampa, Tampa, Fla.

The screen, being the most effective medium through which a theatre manager can talk to his patrons, affords an excellent opportunity for the slow-thinking copywriter to impart something you should never overlook. By the proper use of his screen he can get messages over to his patrons in a sure and effective manner. Trailer copy, like newspaper copy, should always be written in plain everyday English so that the slow-thinking and slow-reading person may understand the message as well as the fast-thinking and fast-reading person.

The use of adjectives is just as harmful in trailer copy as in newspaper copy, or more so, because your trailer copy copy before your patrons' eyes and is gone; whereas your newspaper ad can be read and re-read until the person can figure out the meaning of every word used in your copy.

Another important thing to remember in writing your trailer is not to burden your patrons with too much copy. Nothing is more tiresome than to sit through ten or fifteen minutes of trailers. Make your announcement in as short a speech as possible and do not crowd too many words into one frame. Make it easy to read at a glance.

You can command the attention of your patrons to a trailer by the proper use of eye-catchers—something that will catch their eyes and hold their attention while your message is flashed on the screen. This can be accomplished by the use of snap titles and dissolves. It possible, have your copy hand-lettered to produce a clear, legible effect.

A mistake that is frequently committed by well-meaning managers is to feed their patrons too much trailer copy. Do not place a trailer on your screen unless you are sure in your own mind that it will be of extreme importance to your audience. In doing so, you will undoubtedly build up confidence with your patrons. If you have something that you wish to tell your patrons write it into a trailer in as condensed a form as possible and flash it before them, and if you have not overdone this form of contact with your patrons they will know right off that you are telling them something of importance that will be heard and will believe in what you are telling them.

Do not cheapen your theatre and stand the risk of boring your paying customers by compelling them to witness trivial announcements on your screen. They come to your theatre for relaxation and entertainment, not to have their brains taxed.

Make Screen Sell House

There are dozens of interesting things in the modern theatre palace that would be of interest to your patrons if only brought to their attention. You can always tell them about the appointments of your particular theatre, your cooling plant, your service, your bargains in matinees for sleepyheads, your policy, your constant endeavor to always supply them with the best possible entertainment for their enjoyment, and any number of other subjects that the average theatregoer perhaps would never think about.

Run a series of this type of trailer and sell your theatre as an institution to the community in which it is located. Make it interesting and intimate, and remember, the majority of your patrons only know you by what you say on your screen and you are judged accordingly. If they like the way you talk to them through your trailers on the screen, you stand a darn good chance of their liking you personally should you come in personal contact with them. Let Your Screen Make Friends for You.

Daredevil Stunt Helps Jake Pack 'Em In

Jake Rosenthal, who does things to amaze the Iowa Theatre, Waterloo, Iowa, went up in the air, but not in person, on an advance rally for his date on Rose and Thad's Minstrels, operated by his brother. An old timer who knows the value of traffic stopping crowds, Jake had one of the feature acts in the show, an equilibrist, walk on his hands up and down an electric sign atop the leading hotel (see photo). Of course, the newspapers were informed well in advance and broke nice stories announcing the event, which resulted in the aforementioned crowds. As the theatre is nearby the hotel, the curious throngs could not help but note the lobby advertising of the daredevil's appearance at Jake's theatre, with a resultant pickup at the box office.

Because he hasn't used the idea in a long time, Rosenthal phoned every music lover in town to say a few nice things about the music angles of "Be Mine Tonight." Evidently, there are quite a host of melody fans in Waterloo, as Jake reports quite a bit of extra business due to the plug.

This ingenious Round Tabler always has a few of these zippy ideas on file which he manages to whip in shape to bring in that extra business. Thanks for the laugh, Jake, and you know any more jokes?

Presented Plan For Advertising Check by JOE KINSKY
Manager, Capitol, Sioux City, Iowa

While we all agree the depression was terrible, it taught every one of us in the show business a definite lesson. We know our merchandise is perishable and must be sold in two or three days or not at all. For this reason our advertising must be quick and effective, and every showman must get everything possible out of every advertising dollar.

We can accomplish that object if we plan a definite budget, based upon an approximate gross. I believe we all would be more successful if we would figure carefully just about how much each attraction will gross and then divide the percentage to be spent on advertising.

Managers then will find they have a sensible budget appropriation which should un- dertake the success of the success or not at all. In other words, rather than set a permanent budget to be used for big and little attractions alike, I think each manager should set an individual budget for each picture. For example, if a manager sets 10 per cent as the amount to be used on advertising, he will find his advertising budget will vary from week to week. That is, if he figures to gross $6,500 on the week, he will spend $650 on advertising; if he estimates a gross of $3,500, he will set his advertising expenditure at $350. This should not be taken to mean 10 per cent is the percentage of the gross managers should use for advertising. Each manager knows, or should know, what percentage of the gross he normally can spend to show a profit.

Too often, however, a manager will lay out a budget and then, after he has decided on a definite campaign, some new stunt comes to mind and, before he knows it, he is $50 or $100 over his budget. Many times the extra expense is the difference between a profit and a loss.

To aid in budget control, I have developed a form, that not only gives definite control of the money spent, but it also takes in practical every form of advertising and serves as a constant reminder of a number of ways to publicize attractions. I have found this form a great aid in keeping my advertising expenditures within sensible bounds, and I am passing it on to fellow showmen in the hope it will be of use to them.

The chart Joe refers to will be found on the adjoining page and should prove helpful to managers who have not as yet found a satisfactory system to check advertising expenditures. In a subsequent issue, we will run another Kinsey chart, which is a complete breakdown of hourly, daily and weekly business (admissions and attendance), and also lists expenses in all departments.

VERY FUNNY, BOB

For laffin' out loud, grab a load of the gags in the Paramount "Duck Soup" press book. It's a giggle all the way, and a hoot in spots, especially that filling "Mam Sisters Identification Contest," with Groucho as Mae West. Bob Gillam's ad crew rates an extra bow for a swell job.
Here is Kinsky's Weekly Advertising Budget Form that Checks and Reminds

Week of ____________________________

**WEEKLY ADVERTISING BUDGET**

<table>
<thead>
<tr>
<th>Picture</th>
<th>ESTIMATED GROSS</th>
<th>ADV. %</th>
<th>ADV. EXPENDITURE</th>
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</thead>
</table>

**NEWSPAPER SPACE BREAKDOWN**

Local Papers

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**MISCELLANEOUS EXPENDITURE**

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**LET THE READER AND PRINTER OF THIS FORM REMEMBER**

1. To keep a record of all expenditures.
2. To ensure accurate and timely payments.
3. To maintain a transparent and accountable process.

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Water Races and Land Tugs Bally "Annie"

As much of the picture was made in the Pacific Northwest waters, it was quite befitting that Manager Ted Gamble, United Artists' Theatre, Portland, Ore., should successfully put over a actual tugboat race for the championship of the nearby Willamette River, as an ace exploitation nautical bally on his showing of "Tugboat Annie."

The race was held on Sunday afternoon and as honorary judges of the event, the officers of "Old Ironsides," then in exhibit in Portland, were requested to act, by Marie Dresser, who wired the invitations asking them to serve. The four foremost tugboat companies on the river competed in the race and thousands lined both shores to witness this unusual event, publicity on which was carried in all papers.

The Portland showing was announced as the "Oregon Premiere" and all the usual accessories were utilized at the theatre, including searchlights, burst bombs and a radio broadcast from the lobby, the attendance including the Mayor, prominent naval officers and other dignitaries.

On a smaller scale, but just as effective for the territory it covered, was the 20-foot lumber and canvas land tugboat constructed by Manager L. D. Guindry, Jefferson Theatre, LaFayette, La. Mounted on a motor trailer (see photo), the bally was used in LaFayette and all surrounding towns besides plugging the date for the other Southern Amusement Company houses in Crowley, Lake Charles and Oakdale, in the same state.

On land or on water, the boat ballys on this picture have proven definitely helpful to the box office, indicating that managers alive to the possibilities of this form of exploitation are not passing up any bets.

Seashore City Mayor Aids "Lady For a Day"

That "Lady for a Day" tie-up natural that has clicked so well in many different spots is now reported from Atlantic City, where Manager Sidney J. Poppay put it across for his date at the Virginia Theatre.

Immediately after booking in the attraction, Sidney contacted the Mayor, who consented to go through with the idea providing the "Lady" could be obtained within 24 hours. Nothing daunted, this showman hustled around and dug up the required character. Everything clicked from promoting the limousine and cooperation of various local merchants, such as gown and shoe shops, hairdressers, hotels, jewelers etc.

The campaign was climaxd by the pres-
"Bank Harlan" Publicity Chief for Warner Cleveland Theatres

Comes Across

With Some Ads
HOWARD WAUGH
well known Club member formerly located at Warners Theatre in Memphis, Tenn., is heading the formation of a new zone of theatres in Kentucky, Tenn., lower Indiana and Ohio. Lots of luck, Howard.

WILLIAM L. HENDRICKS
also Club member and manager of the Warner Strand, Oshkosh, Wis., takes over Waugh’s duties at the Warner in Memphis, Tenn.

CARL KRUGER
has been named manager of the Fisher Theatre, Detroit, Mich., succeeding SAM RUBIN, who has returned to his former post in the publicity department of Public theatres.

SAM BROWN
will open his new Belmont Theatre in Highland Park, Detroit, Mich. House is a 600 seator.

LEW KANE
is the manager of the Mayfair, formerly the Civic, in Detroit, Mich. FORREST FREELAND is the publicity man.

MAX HALPERIN
formerly city manager for RKO in Cincinnati, Ohio, and later manager of the Fordham, New York, has purchased part interest in the Beecher, colored house in Cincy.

RED ROCKWELL
is the new manager of the Sprechles Theatre, San Diego, Cal., replacing A. S. METZGER.

MAX ASCHER
has been made manager of the Belpark, a Chicago nelgh house. He is one of the Ascher Brothers who formerly operated a string of theatres in that city.

VIVIAN GASKIN
skipper of the Vivian Theatre at Laccoochea, Fla., has remodeled the Princess at Columbia, Tenn., and reopened it.

J. L. THOMPSON
has acquired the Peach Theatre at Fort Valley, Ga., from T. J. McDougall.

R. L. JONES
has taken over the operation of the Grayson Theatre, Sherman, Tex., from Penny Swetzoff, former owner.

MELVIN REED
is reopening the New Theatre at Stevenson, Wash.

A. O’NEIL AND W. L. EVANS
are the new skippers of the newly opened Post Street Theatre, Spokane, Wash.

JOHN DANZ
Seattle, has added to his chain of theatres the new Roosevelt, a second run house.

GEORGE BRONSON
former Warner Cameraphone manager in Pitts-
burgh, Pa., is managing the Victoria in Wheeling, W. Va.

EDWARD FITZGERALD
former manager of the Warner Theatre in Frisco, has been made manager of Bill Wagner’s Orpheum there.

LOU GOLDING
who formerly was RKO district manager in Al-
bany, is managing Proctor’s in Newark, N. J.

APPLICATION FOR MEMBERSHIP
MANAGERS’ ROUND TABLE CLUB
Please enroll me in the Club and send me my framed certificate.

NAME

POSITION

THEATRE

ADDRESS

CITY STATE

DATE OF BIRTH

(Mail to Managers’ Round Table Club, 1790 Broadway, New York)

POSTER ART WORK FOR THE THEATRE!

Here we show a Katherine Hepburn head done by Don Andorfer, artist at the Strand Theatre in Whitewater, Wis. Don says this entire poster was done in charcoal. Inci-
dently, he also tells us that the poster we showed a few weeks ago of Marlene Dietrich was purchased by the American Lead Pencil Co., for advertising use, the drawing having been made with one of their pencils.

W. C. BREMER
has purchased the Gilroy Theatre at Gilroy, Cal., from the T. & D. Enterprises and will personally manage the house.

P. KYPRIO
who has the Casa Grande at Santa Clara, Cal., has taken over the College at San Mateo, Cal.

HENRY PINCUS
has purchased the Suisun Theatre in Suisun, Cal. He was formerly connected in San Francisco.

RAY LANGFITT
is the new assistant manager of the Tower Theatre, in St. Paul, Minn.

GEORGE BUCKLIN
is the skipper of the New Theatre, Crookston, Minn.

NATHAN GOULD
manages the Orpheum Theatre, in St. Joseph, Mo. House recently acquired by Dubinsky Bros.

JACK HOOLEY
recently resigned as manager of the Sheridan Square, Pittsburgh, Pa., has joined the Harris Amusement Co. and will handle the Family.

CHARLES PERRY
former St. Louis theatre operator, is the new man-
ger of the St. Louis Theatre, succeeding JULES KARTY, who has gone to New York to confer with J. J. Shubert.

MR. AND MRS. ORTMAN
are the new skippers of the Ortmam Theatre, at
Hennessey, Okla. House was renovated.

W. W. HAWN
manager of the Rialto, Grundy Center, la., has also acquired the Princess, at Reinbeck, la.

PERCY OTT
of Phoenix, Ariz., has taken over a part interest in the Redwood Theatre, Redwood, Cal., and the California, in Palo Alto.

LOU TRAGER
has bought an interest in the Valmar Theatre, Vallejo, Cal., from PHIL FREASE.

CHESTER BRENT
is the house manager of the newly reopened Mystic Theatre, in Malden, Mass.

BILL BARRON
of Warner Theatre, in Pittsburgh, Pa., was married recently to Kayhyn L. De Roy. Happy days, Bill.

WILLIS GRIST, JR.
has been transferred from Spartanburg, N. C., to resume control of the Lynchburg, and HUGH SMART is transferred to High Point, N. C.

LEO YOUNG
former manager of the Isis Theatre, Lynchburg, Va., has moved on to Boston to head a string of New England independent theatres.

HOLDEN SWIGER
has left the Indians at Indianapolis, Ind., to go to the Palace, at Akron, to fill the post that JACK ROTH has just resigned from.

GEORGE MINER
is the new manager of Loew’s Mt. Vernon, Mt. Vernon, N. Y.

A. DESAUTELS
has just reopened the Majestic Theatre, in Hol-
yoke, Mass.
**THE RELEASE CHART**

**Productions are listed according to the names of distributors in information as he may need, as well as information on pictures that which release dates have not been assigned, are listed in "Coming Attractions." Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.**

**ALLIED PICTURES**

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<td>Elissa Landi</td>
<td>May 19, 1933</td>
<td>67</td>
<td>69</td>
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<td>Devil's in Love, Too</td>
<td>Victor Jory-Loretta Young</td>
<td>July 21, 1933</td>
<td>71</td>
<td>75</td>
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<tr>
<td>Wonder Bar, The</td>
<td>Al Johnson</td>
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<tr>
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<tr>
<td>Wives of Sin</td>
<td>Robert Homans-A.</td>
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<td>Don Ameche-Coplane</td>
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<tr>
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<td>Paul Cavanagh</td>
<td>Sept 10, 1933</td>
<td>71</td>
<td>75</td>
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<tr>
<td>Man's Castle</td>
<td>Leatrice Joy-Spencer Tracy</td>
<td>July 18, 1933</td>
<td>67</td>
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<tr>
<td>Master of Men</td>
<td>Jack Holt-Way</td>
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**FIRST DIVISION**

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<td>Ghosts</td>
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**FIRST NATIONAL**

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<td>June Byrd-Clyde Courtwright</td>
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<td>Julia Faye-Cary Grant</td>
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<td>Mary Livingstone</td>
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<td>Victor Jory-Loretta Young</td>
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<td>Leslie Howard</td>
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<td>Hold Me, Tight</td>
<td>James Daley-Elaine Lang</td>
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<td>George O'Brien-Claire Trevor</td>
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<td>Made to Order</td>
<td>Elisa Landi-Ralph Morgan</td>
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<td>J. Edward Waterman</td>
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**FREUER FILM ASSOCIATES**

<table>
<thead>
<tr>
<th>Title</th>
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<th>Running Time</th>
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</thead>
<tbody>
<tr>
<td>Deadwood Pass</td>
<td>Tom Tyler</td>
<td>May 19, 1933</td>
<td>67</td>
<td>69</td>
</tr>
<tr>
<td>Marriage on Approval</td>
<td>Jennifer Kennedy</td>
<td>June 30, 1933</td>
<td>67</td>
<td>69</td>
</tr>
<tr>
<td>War of the Range</td>
<td>Tom Tyler</td>
<td>May 19, 1933</td>
<td>67</td>
<td>69</td>
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**GAUMONT-BRITISH**

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<tr>
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<tbody>
<tr>
<td>Buried (aka &quot;Love in Memory&quot;)</td>
<td>Violet Lorraine-Gorden Harrow</td>
<td>July 26, 1933</td>
<td>71</td>
<td>75</td>
</tr>
<tr>
<td>Channel Crossing</td>
<td>Constance Cummings-Matheson</td>
<td>July 26, 1933</td>
<td>71</td>
<td>75</td>
</tr>
<tr>
<td>Falling for You</td>
<td>June Byrd-Clyde Courtwright</td>
<td>July 26, 1933</td>
<td>71</td>
<td>75</td>
</tr>
<tr>
<td>Ghost, The</td>
<td>Della Reed-Reginald Ford-J.</td>
<td>July 26, 1933</td>
<td>71</td>
<td>75</td>
</tr>
<tr>
<td>King of the Wild Horses</td>
<td>Paul Cavanagh</td>
<td>Sept 10, 1933</td>
<td>71</td>
<td>75</td>
</tr>
<tr>
<td>Man's Castle</td>
<td>Agnes Moore</td>
<td>May 29, 1933</td>
<td>71</td>
<td>75</td>
</tr>
<tr>
<td>Master of Men</td>
<td>Jack Holt-Way</td>
<td>Dec 1, 1933</td>
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**All entries are preliminary.**
### MAJESTIC

**Features**

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<tr>
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<tbody>
<tr>
<td>Manhattan Love Song</td>
<td>25mn</td>
<td>8.1929</td>
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<tr>
<td>Myrtles</td>
<td>30mn</td>
<td>8.1929</td>
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<tr>
<td>Sudden Thrill</td>
<td>28mn</td>
<td>8.1929</td>
<td>28</td>
</tr>
<tr>
<td>A Girl Named Woman’s Man</td>
<td>22mn</td>
<td>8.1929</td>
<td>22</td>
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<tr>
<td>Vivian Vale</td>
<td>30mn</td>
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### METRO-GOLDWYN-MAYER

**Features**

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<tbody>
<tr>
<td>Sing, Sing, Sing</td>
<td>25mn</td>
<td>8.1929</td>
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<tr>
<td>Ermine</td>
<td>30mn</td>
<td>8.1929</td>
<td>30</td>
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<tr>
<td>The Singing Fool</td>
<td>28mn</td>
<td>8.1929</td>
<td>28</td>
</tr>
<tr>
<td>In My Room</td>
<td>22mn</td>
<td>8.1929</td>
<td>22</td>
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### MONOGRAM PICTURES CORPORATION

**Features**

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<tr>
<td>Man With a Camera</td>
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<tr>
<td>The Man with the Gun</td>
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<tr>
<td>The Man From David Street</td>
<td>28mn</td>
<td>8.1929</td>
<td>28</td>
</tr>
<tr>
<td>The Man From Dixie</td>
<td>22mn</td>
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### PARAMOUNT

**Features**

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<tr>
<td>Big Executive</td>
<td>25mn</td>
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<tr>
<td>The Call of the Hills</td>
<td>30mn</td>
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<tr>
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<td>28mn</td>
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<td>28</td>
</tr>
<tr>
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<td>22mn</td>
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### PRINCIPAL

**Features**

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<tr>
<td>The Great Moment</td>
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<tr>
<td>The Great Moment</td>
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### RKO RADIO PICTURES

**Features**

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<tr>
<td>Flying Saints</td>
<td>25mn</td>
<td>8.1929</td>
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<tr>
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<td>22mn</td>
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SHORT FILMS

[Motion pictures are listed with their release dates.]

COLUMBIA

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<tr>
<th>Title</th>
<th>Release Date</th>
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<tbody>
<tr>
<td>MANN AND MACK COMEDIES</td>
<td></td>
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<tr>
<td>A Farm Ducks</td>
<td>May 14, 1920</td>
<td>27</td>
</tr>
<tr>
<td>Nine Blackbirds</td>
<td>Aug. 18, 1919</td>
<td>25</td>
</tr>
<tr>
<td>Fantasy Farmer</td>
<td></td>
<td>18</td>
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<tr>
<td>Hot Heels</td>
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<td>18</td>
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<tr>
<td>MANN AND MACK COMEDIES</td>
<td></td>
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<tr>
<td>Million Dollar Melody</td>
<td>Oct. 27, 1920</td>
<td>28</td>
</tr>
<tr>
<td>A Morning Journey</td>
<td>Oct. 20, 1920</td>
<td>28</td>
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<tr>
<td>Around the Sea</td>
<td>Dec. 6, 1920</td>
<td>25</td>
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<tr>
<td>Elatedenthal Street</td>
<td>Dec. 10, 1920</td>
<td>29</td>
</tr>
<tr>
<td>Last Destiny, The</td>
<td>Nov. 17, 1920</td>
<td>17</td>
</tr>
<tr>
<td>Madcap Manx</td>
<td>Jan. 18, 1921</td>
<td>29</td>
</tr>
<tr>
<td>Helen Morgan</td>
<td></td>
<td>26</td>
</tr>
<tr>
<td>New Faces</td>
<td>Nov. 22, 1921</td>
<td>25</td>
</tr>
<tr>
<td>Stephen Falsight</td>
<td></td>
<td>27</td>
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<tr>
<td>SPIRITS OF THE CAMPUS</td>
<td></td>
<td>19</td>
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<tr>
<td>Tondo (Westerners)</td>
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<td>17</td>
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<tr>
<td>FLYING CAMELA</td>
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<tr>
<td>TERRY-TOONS</td>
<td>June 25, 1921</td>
<td>20</td>
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<td>Mountains Jack</td>
<td>Oct. 20, 1920</td>
<td>28</td>
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<td>Circumstances</td>
<td>Oct. 25, 1920</td>
<td>28</td>
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<tr>
<td>Fairy in the Lion’s Den</td>
<td>July 23, 1921</td>
<td>28</td>
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<tr>
<td>My Father Has 9 Wives</td>
<td>Aug. 2, 1921</td>
<td>27</td>
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<tr>
<td>Gray Fiddler</td>
<td></td>
<td>18</td>
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<tr>
<td>Hypnotyx Eyes</td>
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<tr>
<td>King Zitto</td>
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<td>25</td>
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<tr>
<td>Little Boy Blue</td>
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<tr>
<td>Old Man Mystery</td>
<td>Dec. 28, 1920</td>
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<tr>
<td>Bandaged Ties</td>
<td>Oct. 8, 1920</td>
<td>23</td>
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<tr>
<td>Chances Are</td>
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<tr>
<td>MINUTE MYSTERIES</td>
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EDUCATIONAL

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<td>THE TRICK OF THE TALK</td>
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<tr>
<td>COLUMBIA</td>
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<tr>
<td>WORLD OF SPORTS</td>
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<td>22</td>
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<td>THE WIND TALK</td>
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<td>38</td>
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<td>TRUE TALEST</td>
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FOX FILMS

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<tr>
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<td>PARAPANIC TRAVEL TALKS</td>
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<td>21</td>
</tr>
<tr>
<td>FAPATOK TRAVEL TALKS</td>
<td></td>
<td>19</td>
</tr>
<tr>
<td>LAURIE &amp; HARDY</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>MCLAUGHLIN &amp; BANANA</td>
<td></td>
<td>15</td>
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<tr>
<td>GORDON'S</td>
<td></td>
<td>15</td>
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<tr>
<td>GOODLIV'S</td>
<td></td>
<td>15</td>
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<tr>
<td>BAD BOX'S</td>
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<tr>
<td>TRAVEL TALKS</td>
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<tr>
<td>NO MOTION PICTORIAL</td>
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<tr>
<td>THE LONE WOLF</td>
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<tr>
<td>MELODY MAKERS</td>
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<td>THE RELEASE CHART--CONT'D</td>
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TAKE A CHANCE

CRADLE SONG

"Duck Soup"

Design for Living"

ALL OF ME

ALICE IN WONDERLAND

SITTING PRETTY GIRLS IN A BOAT

TOO MUCH HARMONY

"GIRL WITHOUT A ROOM"
Elements of Advertising Layout

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WITH
Simplex
THE INTERNATIONAL PROJECTOR

One of a Series of Advertisements
Showing Leading Theatres
Throughout the World Equipped with
Simplex
PROJECTORS

THE METRO
Johannesburg, Africa

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Heywood-Wakefield
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A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor
C. B. O'NEILL, Advertising Manager
RAY GALLO, Eastern Advertising Manager

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Observations

More evidence than that brought forward by Mr. Ben Schlanger in the October 21st issue, is available to show that an active interest has begun, and is increasing, in the conveniently located theatre designed to meet precisely the technical requirements of the motion picture, and to be operated at an admission price low enough to encourage in the public the cinema-going habit.

This interest began to be noticeable a year or so ago. Naturally the depression checked it. We expected that better times would allow it to develop. And it has. For several months this publication has been receiving a growing number of inquiries from various sections of the country, from both present and prospective exhibitors, seeking information concerning the design, equipment and operating economics of such houses, seating about 600.

We think this interest is a healthy sign for the motion picture. It represents the faith and the energy necessary to the development of any industry. And if it is the result of a decision as to what is the real place of the motion picture in our social scheme, then it represents at least a glimmer of light in a thickening fog. Some day, of course, we are going to have a pretty definite idea of what the motion picture is and why it is. Then we shall know better how and where to build its theatre.

On the other hand, we have the Colosseum in Johannesburg... To our desk the other day came a handsome and a rather expensive brochure of many pages, describing this new "wonder theatre" in "the Miracle City" of South Africa. It has been a long time since we in this part of the world have gone in for announcements of theatre openings quite on the same scale.

We dare say that the inaugural ceremonies were well attuned to their time and place, and that the elaborate tribute paid the architecture and facilities of the Colosseum is amply supported in fact. But instead of seeing here demonstrated the present, we are reminded of the past. "An acre of seats in a palace of dreams." And we could read then, as we can read now concerning the Colosseum just built in Johannesburg, South Africa: "Despite the great breadth of the auditorium nobody has a distorted view of the screen... The sky is overhead... there are twinkling stars in it." Extreme angle of vision and projection angle, both enormous. To say nothing of the size of the overhead!

Further, thinking of the past, we venture the assertion that such theatres serve their purpose. With the sheer might of mere splendor the stigma of the "nickel show" is blotted out. But in this country, we trust, that purpose has been served.

Theatre reopenings continue their upward trend. Like September, October gave the edge to re-lighted houses over those which went dark. According to reports to the Film Boards of Trade, 22 theatres reopened in Chicago, while only five closed. In Kansas City, ten reopened as three closed. Philadelphia area, 21 openings against three closings. Indianapolis, 16 openings to four closings.

These are typical of the list. It should be further remembered that reports of closings do not take into consideration the fact that some houses are being darkened temporarily for extensive reconditioning and therefore by no means represent permanent closings.

Air conditioning is even more important to the motion picture theatre than we thought it was, and that was plenty. According to a statement quoted in an article on eye fatigue in this issue, improper air in the theatre may contribute to that physical condition which manifests itself in visual fatigue and is erroneously blamed on the motion picture itself. And in Mr. Volkmann's discussion in the October 21st issue, the effect of dry air on the higher sound frequencies was described.

Now Dr. Vern O. Knudsen of the University of California, who has presented the results of some of his acoustic researches in Better Theatres, announces that according to his measurements, "in large auditoriums, the reverberation of the high frequencies components of speech and music is affected more by the condition of the air in the room than it is by the nature of the materials which form the boundaries of the room."

That is a remarkable assertion, and in view of its source, we are disposed to accept it as entirely true. Proper air conditioning therefore seems to be vital to the full realization of that advancement in the art of the motion picture represented by the recent extension, particularly upward, of the frequency band in both production and reproduction.—G. S.
CONSTRUCTING THEATRE ADVERTISING

Elements of Layout

The main physical materials out of which an advertisement is built, discussed in the fourth article of a series

By GEORGE SCHUTZ

The average person in active charge of the operation of an individual theatre is in a position somewhat different from the proprietor of an establishment in most other lines of business. In the selling of motion picture entertainment, the manufacturer endeavors to prepare the advertising for the retailer as well as for himself. The theatre executive has recourse to the producer-distributor's press book.

The press book has been of great service in theatre selling—and it has not been without a certain objectionable influence. The evils, to the extent they have existed, have proceeded precisely from those resources which give such a service its great value. That is to say that because the producer, knowing well in advance of release the principal general selling points of his product, can prepare advertising for possible use by a great many theatres, he is enabled to employ highly trained experts in the several crafts involved in advertising. But inevitably this is likely to result in a habit of taking the easiest way—casual use of press book material—when, as it occasionally happens, an original advertisement, perhaps merely adapting a press book illustration, might meet local conditions more forcefully.

In general it is doubtful safe to regard the press book as a first source, of the complete advertisement, and of ideas for an original one, with the chances being that unless the manager has an aptitude for advertising, he will not be able, as a rule, to improve upon the press book copy and layouts. He is likely to find original efforts advised only (a) when a play date coincides with a local occasion (such as a celebration), the presence of an institution of some special character (such as a college), or similar factors peculiar to the local community; and (b) when competition, either more or less continually or occasionally, demands outstanding distinction in advertising not provided for, in the local sense, by the press books. Even in these situations the illustrative matter in the press books (readily available from the exchange in mat form) can commonly be adapted to local needs, with the copy and the arrangement of the type matter following the requirements of the local problem.

These considerations obviously make a discussion of this kind necessarily different from one on advertising layout in general. And because advertising is only one of many and varied functions of theatre management, the suggestions offered are properly to be confined to that minimum directly applicable to the theatre manager's job. These suggestions will be conveyed in three ways: (1) Discussion of the elements of advertising typography, (2) steps in building advertisements (to be shown principally by graphic examples), and (3) discussion of the selection of type and type arrangements according to the style and message of the copy. This article is devoted to the first division.

ARRANGING FOR THE MESSAGE

As indicated at the beginning of this series, the purpose of the layout, just like that of the copy itself, is to sell. Not merely to look pretty, but to sell. Therefore all the elements of the layout depend initially on the message you wish to get across to your own prospective patrons. This may seem a truism, and it probably is. However, many a theatre advertisement has shown precious little relationship between its form and its message.

No pretty lettering, no ornamental gew-gaws, no trick type arrangements, not even illustrations, should be allowed to get in the way of the clear, readily readable statement of what you have to say. In its main requirements, the message should be adjusted to the space available in its most readable patterns, with the catchlines where they will attract the eye, and with the rest of the copy leading the eye in as natural a manner as possible from beginning to end.

Too often the copy is arranged in disjointed pieces, some here, some there, so that the eye has to stop and begin all over again somewhere else.

With the copy sketched in substantially in the way the type should flow, the other elements may then be built in. In theatre advertising these other elements consist principally in an illustration or two, the name of the theatre, a block of type stating the performance hours and prices, and a border.

Perhaps as still another element should be considered white space. All printed matter is visible and readable because of its contrast with the white space around it. White space therefore is really a typographical element, too, and should not be regarded as so much waste merely because it is not occupied by ink.

SELECTION OF ART MATERIAL

Not all theatre advertisements require illustrations. But most of them are improved by them. It depends upon the message and to whom it is directed.

The average theatre manager's position with respect to illustrative matter is more or less rigidly influenced by his advertising equipment. The press book is usually his only economical source. Fortunately it is a good source. Similar advertising services have been tried in other fields with little or no success. Peculiarities of the motion picture business, however, have made this type of service well adapted to the common needs of the retailer of motion pictures, and for the most part press book art is well done.

FACTORS IN SELECTION

In selecting illustrations from the press book for an advertisement otherwise (Continued on page 28)
MODERNIZING THE INTERIOR WITH LIGHT

Offering a group of practical suggestions for enlivening the decorative effect very economically

By FRANCIS M. FALGE

There are encouraging reports of theatre reopenings throughout the country. In many cases these theatres have been closed for some time and have perhaps had little or no maintenance during the past four or five years. In general, they are examples of a past era, heavily and ornately decorated and with relatively little lighting of real value.

Today, conditions have changed. Modernization is the order of the day, the public appetite for the modern having been greatly stimulated by Chicago's Century of Progress. Then, too, the motion picture is "on its own" today, without the support of stage shows, organs—or other incidentals.

Light in theatres has in too many cases consisted in a series of spots attracting attention to themselves rather than enhancing what the theatre sells. There have been annoying direct views of lamps, or too-bright reflections. Modern lighting offers the opportunity of enhancing the show simply and inexpensively. It can make small theatres seem larger and less crowded. It can be made temporary for trial or for use until a permanent installation can be afforded.

Some of the elements suggested for modernizing the theatre exterior (Better Theatres, September 23, 1933) may also be used to advantage for interiors. Instead of lettering, however, decorative patterns in silhouette or designs in glass provide many interesting effects. In many cases the elements are useful as lighting units, rather than merely as backgrounds for decoration.

RECESSES

Recesses covered with diffusing material offer many possibilities for the treatment of the theatre interior. They may be smoothly luminous, or the intensity may be graded from top to bottom, from side to side, etc., as desired.

Relatively few lamps are needed where

Figure 1 (upper view): The Litchburg theatre in Berlin, lighted in the modern spirit. Troughs concealing lamps on fairly wide centers are silhouetted against the illuminated recessed ceiling of the auditorium.

Figure 2 (left): One of the silhouette side wall lighting elements used in the Radio City theatres as part of the decoration.

Figure 3 (below): The adaptability of colored shadow effects demonstrated by an interesting ceiling treatment. A stencil pattern placed over clear light sources of various colors projects changeable designs.
ample depth is available, and color is readily provided by means of colored lamps or hoods. For permanence, diffusing glass is preferable, but many inexpensive temporary decorations may be made by using lacquered muslin, sign cloth, tracing paper, or one of the composition materials. Flashed-opal glass provides for adequate diffusion as well as transmitting a large portion of the light, but where sparkle and special lighted patterns are desired there are many other configured and diffusing glasses that are useful.

**SILHOUETTES**

Silhouettes are featured elements in many modern conceptions. They are so easy to accomplish, are relatively inexpensive and the lamps are readily accessible. For best effect the brightest area should be immediately behind the silhouetted element, therefore lamps should be placed immediately behind it where possible. Simple elements, circles, squares and cutout figures of all kinds are appropriate. The light may be confined to a recess where this is feasible, or it may be reflected from a flat surface, using care to baffle the lamp so as to protect it from direct view from the sides.

**TROUGHS LIGHTING**

The auditorium shown in Figure 1 illustrates a ceiling treatment made up of inverted troughs that carry the lamps. In this case, lamps of a particular color may be twice as far apart as the trough is from the reflecting surface. The trough should be painted white inside and the reflecting surface should be of light tone in order to reflect as much light as possible. This type of treatment has been widely used in Europe and is simple, adaptable and modern in spirit.

It is by no means necessary that this method be used on as large a scale as in the theatre shown in Figure 1. It is equally applicable to small elements, and especially useful for side wall treatment and for foyers and rest rooms. Figure 2 illustrates a small element of this type.

**LUMINOUS COVES**

Many old theatres have ceiling recesses or coves which may or may not have been lighted. A most interesting modern treatment is to suspend a fixture or cutout in the center of the opening concealing the lamps flush with the ceiling. The cove then appears completely luminous and the fixture cutout appears in silhouette, often a more attractive effect than if the cove were lighted at the edges.

**HOLIDAY EFFECTS**

Silhouette treatments also lend themselves admirably to temporary effects. Cutout figures for holiday effects, such as cats, witches, moons, etc., for Halloween, and stars, bells, poinsettias, candles, etc., for Christmas are but a few of the possibilities. Appropriate cutout figures and designs may be made by the displayman and used to tie in with special features.

A simple way of providing for these occasions would be to arrange side wall recesses equipped with a lamp or lamps at the center, and a means for fastening cutouts. Cutouts of pressed wood or other material could then be installed for these special occasions, and a permanent cutout, such as a circle or square, could be used at other times.

**DIRECTIONAL SIGNS**

To carry out the modern note, even the exit, aisle marker and directional signs can be altered. This may be easily accomplished by concealing a lamp behind an opaque strip, allowing the light to project against a light-colored background (which may be a projecting plaque, or the wall itself). Letters or designs placed above or below this strip will present an effective silhouette.

**COLOR PATTERNS**

A more spectacular note may be struck by projecting color patterns, as in Figures 3 and 4. This may be accomplished by a method similar to the Colorama, or more simply by the use of stencil cutouts over a black box in which is placed one or more clear or colored lamps. With two or more

(Continued on page 29)
THE GOAL OF THEATRE MANAGEMENT

By J. T. KNIGHT, Jr.

What the new conditions demand from the individual manager, and what they offer him—the seventh article of a series

THE OPERATION and management of motion picture theatres by the larger producing companies has not yet reached the level of perfection attained by the producing companies or the distributing companies themselves. Yet the theatres so operated have to a great extent, due to their big brothers, the producing and distributing companies, dominated the field of motion picture exhibition. This domination has been for better or worse, with opinion pretty well divided.

The reason for this lagging behind by the theatre operation and management function is due primarily to the fact that pictures first must be produced, and, secondly, distributed before they can be exhibited. The theatre function, therefore, was the third and last of these three functions to be born—it is the youngest, and is of such a physical makeup that it is totally and entirely dependent upon the two older functions—production and distribution.

We sell in the theatre a product or a commodity, the supply of which is limited, therefore we are entirely dependent upon the supply, production for the theatre's existence.

The theatre operation and management branch of the business, nevertheless, could be developed far beyond the extent it has been to date. It can grow in greater proportion than the other two branches of the business. This is true in all circuit operations, more especially so in circuit operation by producing companies. In theatre operation, the individual development of man power to do creative and individual thinking toward the solution of most obviously individual and localized community problems, seems not to have been touched, or has been passed over up to the present time.

STANDARD OF GOOD MANAGEMENT

Several years back efforts and money expended, by large circuits to establish a standardized course of instruction for theatre manager material, aimed at turning out a standardized type of manager trained to follow out a standardized procedure in managing theatres. They accomplished admirably what they set out to do, but that objective has been proved wrong, by time and experience. Instead of standardized man power the craving is for individual thinking, individual study and individual application of the mass of general information available today—tempered by individual perspective. Ideas applied to the specific problems presented by the specific locality of any particular theatre.

This need of today throws a tremendous burden and great responsibility upon those theatre managers fortunate enough to be operating theatres of this form. Their share of that burden and responsibility is to demonstrate positively that they are capable as theatre managers in the light of the broader demands that are going to be made upon them; and further, they must demonstrate that they are flexible enough to swing from the old to the new if the need arises.

A theatre manager must be a rounded-out individual having substantial information on all subjects and all branches of theatre management—actually expert in some of these branches—all of this combined with good business judgment.

Perhaps this standard seems too high to some managers, and it is certain that some executives and owners of circuits will be inclined to say that it can't be done. It can be done. But it won't be done by the driving methods used in the past. It won't be done by any living individual other than the managers themselves. They have the power to develop, to recreate, if properly inspired. If they have not that ability to develop, then it's time to give someone else a chance at that manager's job.

In selecting the man to be given the chance at the job, analyze the requirements of the job, and select the man who has the most necessary qualities and the possibility of development. The man so chosen need not necessarily be one of the particular organization. The selection should be based on qualities of character and ability regardless of whether the individual is young or one who has not been raised in the business. The selection of man power is a highly important function and one which has no natural tie-in with welfare work, safety departments, or an elaborate set of personnel records with which it seems to have been so closely associated in the past. The placing of man power is a rather cold-blooded analysis of the requirements of the job, then the matching up of those requirements with known qualities of a known individual.

The knack of selecting the right man for the right job does not always go hand in hand with executive capacity, therefore there may be excellent executives who should not have the final say in placing man power. The mistaken principle which has been overdone in the past of letting executives or junior executives select their own assistants always degenerates into a factional, political and personal group type of organization.

REAL BASIS OF HIGH MORALE

Here again someone may volunteer the information that such a procedure is going to tear the morale of the organization to pieces. The answer is it won't. The morale of practically every theatre circuit so far as the manager and the employees under the managers are concerned, is about as low as it can be. Every employe now on the payroll has wondered why he is on that payroll, how it happened that he survived when others went; after all he might have just luck, and his luck might desert him tomorrow! Such a condition, in many cases beyond the control of the circuit operators, has nevertheless lowered morale to an almost all-time low.

The approach to this problem is suggested herein. Inspire the manager to become an individual, not just a cog in the machine. Give him the option of either developing himself so as to carry his full share of responsibility or make room for someone who can make good. Cut the theatre manager loose. Let him become an individual in thought, action and spirit. Prive him with the necessary, real and tangible incentive so that when he has taken hold of things and produced results at the box office he too profits thereby.

The theatre manager is not directly responsible for the calibre of pictures. Regardless of the calibre of a picture the manager is expected to merchandise it energetically and honestly—he should be held responsible for its exhibition in a wholesome and well-cared-for theatre.

The days of appealing to theatre managers through "pep" talks and emotional platitudes is just about over. They have grown old or older during the past three and one-half years. The old high-pressure methods accompanied by those hollow half-promises of great futures with the company are of necessity going to be changed. The appeals for greater effort in the future, to be effective, must be based upon correct facts, right and clear thinking and equitable compensation to managers for their part in building box office grosses.

There is only one common ground for
HOW TO KEEP AN EXPENSE BUDGET

BY WILLIAM F. MORRIS, C.P.A.

AUTHOR OF "MOTION PICTURE THEATRE ACCOUNTING"

THERE ARE just two ways by which profits can be made or increased—by increasing the volume or gross income on a fixed expense, or by reducing operating costs when the other alternative cannot be effected. Therefore, expenses must be considered in connection with income to determine any satisfactory budget.

Expenses may be grouped into two classes—fixed and variable. Fixed expenses are those that do not vary or that cannot be reduced and are frequently alluded to as "overhead," including taxes, insurance, mortgage interest, electricity, depreciation, etc. None of these are weekly items; some are annual, but they should be totaled and divided in order to get a weekly cost. Variable expenses consist of labor, repairs, supplies, tickets, telephone, advertising and decorations, and are under the control of the management. Film costs and vaudeville salaries are not considered as expenses. They correspond to merchandise in a mercantile business as these produce the revenue.

For budget purposes then, it is recommended that expenditures be grouped under these headings: (a) Film and Vaudeville (if latter is used), (b) Fixed Operating Expenses, and (c) Miscellaneous Operating Expenses.

To prepare a budget for the new year, first review the past year and work from those figures. The analysis should be by months in order to be of the greatest value, and the schedule divided into twelve columns. As previously stated, fixed expenses should be reduced to a weekly sum and other expenses could be divided similarly so as to give approximate weekly expenses in total.

After the income by months or weeks has been determined for the preceding year, estimate conservatively the income for the coming year. Set this amount at the head of each column. It should serve two purposes: first, the amount of revenue to strive for; and second, the maximum amount that may be spent for operation.

The next question is to determine the total to be allowed for pictures and vaudeville. It may be that last year too much was paid in proportion to receipts. On this subject no rules can be laid down, as proportions vary in different sections and even among theatres in the same territory. However, if operating expenses equal 60% of the income, it is clear that an effort must be made to keep the direct cost of amusement under 40%.

Under the cost of pictures should be entered the fixed charges. These may be in one amount for the month, as it will not vary. Depreciation is included in this, although it is an item that does not involve a cash outlay. However, equipment does deteriorate and eventually must be replaced. Ignoring this cost or failure to provide for it has been responsible for many business failures in all lines of industry.

Miscellaneous expenses should be listed separately in order to keep watch on them. One very considerable item in this group is advertising. Probably in no other business is this so important as in the motion picture industry. It is also true that in no other item of expense is waste more prevalent. This must be determined by the day of the week and the season of the year as well as the picture itself.

With regard to the picture, it becomes a question as to exploitation possibilities and the type of advertising required. Also, if the picture is an expensive one, it may be necessary to spend more than on some others in order to get all possible revenue from it. Here again it is necessary to refer to past experience on similar subjects in order to determine the appropriation necessary. It is advisable to set a sum for advertising for the entire year and when it has been necessary to exceed a monthly appropriation without an increased revenue to reduce the outlay the next month.

Whether setting up the budget on a monthly or weekly basis, when writing the items down, a blank line should be left beneath each one. Enter under each budget item for the period the actual results—admissions collected and what was paid out under each classification. By so doing you will be in a position to check any excessive item of expenditure before it gets very far.

If you are going to have a budget (and it is to your interest to do so) make it an active partner. Keep it with you day by day and plan your business with it. If you have not kept detailed records, your budget for the first year may not be just the way you want it, but each succeeding year will show improvement. Proper records are the basis for success in any business, and even more so in motion pictures, for it is only through past experience that you can plan for the future.

The United States Chamber of Commerce, after a survey of one of the largest industrial states, reported that 23.5% of the concerns studied kept no books, another 29% did not have sufficient records for sound management—and in listing causes of business failures, the Journal of the American Bankers Association placed at the top, "Inadequate Records."

agreement and financial success in this business—good pictures, energetically and honestly merchandised, exhibited in a properly cared for theatre with the help of properly trained assistants. Advice which gives no rules for selling a picture is considered by many to be without value. The theatre manager who takes this point of view is undoubtedly of that crop of standardized managers who were bred during that era when theatre managers were judged by their ability to follow voluminous instruction books.

Securing attendance at the theatre, arousing community interest and creating the motion picture desire rests within the theatre manager and cannot be accomplished through the distributing of manuals, redundantly worded telegrams, or long distance telephone instructions from someone who is not on the ground and is without the "feel" of the situation. A homely idea, the creation of the manager, handled in all its details in the neighborhood or small town way, has many times brought more people to the box office than the attempt to put over the smartest big time exploitation stunt coming from the largest metropolitan centres!

SELLING THE SHOW AND THE THEATRE

DETERMINE what there is to sell, second, how is it to be sold? Then sell it to the particular type and class of people to which that theatre caters. Furthermore, the box office and the attendants are the show cases, display windows and clerks of any theatre. The arrangement of these elements, their decorations, lighting effects and displays are of vital importance, and as a result of the personal attention of the manager they reflect his ability and his personality. The theatre manager, whether he be a "man in the crowd" approach (lobby, etc.) or neglects it for newspaper space, window cards, hand bills, or some tricky ballyhoo, is truly negligent of one of the fundamentals of salesmanship as applied to theatres.

There has been a trend in the past year or two to overdo lobby decorations, ballyhoo and lighting effects. Such over-emphasis does not generally sell tickets at the box office, but only tends to give a cheap and distracting impression of the show being presented inside the theatre.

There are no set procedures for selling a picture or pictures. The same picture may be sold in different theatres by dozens of different ways and emphasizing several or many different angles or appeals. The success of a particular picture, sold in a particular theatre, in a specific way, is no reason to believe that that way will be most successful in another theatre. Consider all the information which can be gathered on a picture from press sheets, trade papers and campaigns by other managers as the tools of the trade; then with these tools fashion a campaign and a presentation of that picture to the people of the community as a creation for them by the manager, to fit the particular local requirements. No general principles of

(Continued on page 28)
AN 800-SEAT THEATRE COSTING $53,000

THE HILAN theatre in Atlanta, Ga., represents the current interest in theatres of the smaller sizes devoted to exhibition of the motion picture. Its auditorium is of the rectangular shape that originally was associated with motion picture theatres and which has lately been pronounced best adapted to suitable cinema acoustics. The Hilan is especially worthy of study because of its cost. The building represents an investment of only $30,000. Equipment cost another $23,000. The seating capacity is 800.

The building housing the Hilan, called the Franklin D. Roosevelt Building, was built by Messrs. Mion and Murray of Atlanta, and the theatre is leased by Wynba Amusements, Inc., of which L. S. Bach is president. The lessors equipped the theatre.

The building has overall dimensions of 130 feet, in length, by 56 feet in width, with a mean height of 28 feet. It is constructed of brick, concrete and steel and is fireproof throughout. Facing is in fine sand-finished stucco. Rising above the structure proper are two towers, done in the pattern of the Campanile in Venice. One is 76 feet high; the other 40 feet. They have narrow windows covered with grilles at the top. The distance from the towers to the theatre proper (fire walls) is approximately 30 feet. Flooring is of concrete, while the ceilings of the commercial portion—two small stores—is of concrete.

The Hilan is located in a neighborhood of Atlanta, which has a population of 250,000. The building was erected under a general contract.

Describing the new Hilan theatre, a one-floor neighborhood house in Atlanta that was built for $30,000

The Hilan is a one-floor house, its 800 chairs being divided into 35 rows. All chairs are 20 inches wide. They are of ply veneer with leather-upholstered seats and backs. They were designed and installed by the Wisconsin Chair Company.

Projection

The projection room measures 24x10 feet. The walls are tinted a Nile green, trimmed with black, while the floor is covered with heavy battleship gray linoleum. Adjoining the projection room is the generator room, which is separated by a fireproof door. There are also lavatories adjoining the projection quarters.

Equipment consists in two Simplex projectors, one spot, one effect machine, and RCA “high fidelity” sound system. The angle of projection is 15°.

The maximum screen size is 15x20 feet, while the distance from the screen to the first row of seats is about 20 feet.

Air Conditioning

Air is blown into the auditorium through ducts, two large ones being placed over each side of the rear exits and having two-way deflectors, up and down or either side. The ducts are lined with ozite to absorb extraneous sound.

Cooling is by means of water chambers. The air is heated by a large boiler located in the basement under the stage, from which steam pipes lead overhead into fan room coils (three sets) and then blown into the theatre.

This system air conditions the lounges and manager’s office. There are also auxiliary gas heaters in the vestibule and retiring rooms for use if necessary.

Acoustics

Acoustic treatment consists in absorbent plaster in the ceiling and velour drapes over the standee rail. The front exits at either side of the stage are also covered with velour drapes.

Illumination

The facade carries lighting elements consisting in a three-color neon marquee illumination system, and a neon vertical sign of steel construction. This sign is 17x7x9 feet, while the marquee measures 22x7½ feet.

In addition, both towers are capped by a single line of green neon tubing, while the inside of the towers are equipped with
1,000-watt projectors throwing beams out of the grilled windows. The marquee has a capacity of two lines, each 26 letters long, with eight letters at each side. The letters are of transparent opal, 8 inches high.

**LAYOUT AND STYLE**

Entrance is through a vestibule containing the box office, and then through a main lobby into the auditorium. The women's lounge is to the left of the auditorium, while the men's lounge is at the right. The manager's office is located to the left off the lobby. There is also another theatre office, located on a second level, which is reached through an entrance to the right of the lobby. This entrance serves as a private passageway for theatre employees.

The upper theatre office is heavily carpeted in a black and white scheme. Besides furnishings, it has radio facilities for catching news flashes for occasional house announcements. Poster and electrical auxiliary quarters are located on the second floor, beneath one of the towers.

The stage is arranged with heavy silk curtains in gold and black. The traveller is two-toned silk running on a steel rack and is remotely controlled from the projection room. Borders and footlights are of three-color type operated on a three-way system and also controlled from the projection room. There are six sets of lines and a pin rail on the floor. The equipment is designed to take care of small acts or presentations for special occasions. The regular policy, however, calls for screen shows daily.

The proscenium opening is 26x28 feet. The general decorative style of the Hilan is modern, and that treatment is very simple. The vestibule floor is done in terrazzo executed in star designs in color. This floor has a border in a spiral effect in two colors, with the centers in pastel.

For display, there are four frames, containing eight 11 x 14-inch display boards. Outside there are two combination boards for one-sheets, and on each pilaster facing the street is a double one-sheet frame in orange, silver and black.

The main lobby is carpeted throughout, with Ozite padding. It is furnished with modernistic steel-tube chairs and tables, and with floor and table lamps. The color scheme is orange, yellow, black and green, with the pattern dominated by a large figure.

The lounges are similarly furnished, having steel-tube chairs and tables. The floor of each lounge is done in green-tinted tile, while the walls are painted the same shade.

The auditorium is simply treated throughout in a modern manner. The walls are done in three shades of orange, with pilasters in silver and jet black trimming. The ceiling is a sky blue. Into the walls panels are set, all of the same size and on the same level. At the center of each is a bracket light, supplying illumination in two colors—dark blue at the bottom and light orange at the top—through prismatic glass. In the ceiling are six chandeliers of indirect type with prismatic glass. Each contains two outlets. The sides, each of which is 5 feet wide, have cris-cross lights and heavy carpets of the same pattern as that of the lobby.

The Hilan runs continuously beginning at 2:30 p.m., daily, except Saturdays, when the opening show is at 1 o'clock. Admission is at 15c until 5:30, when the price becomes 20c for adults, and 10c for children.

The architect of the Hilan was Harralson Bleckly of Atlanta. Building contractors were Mien & Murray. Much of the job work was done by local concerns, while much of the general equipment was supplied by the National Theatre Supply Company. Carpentry is by Alexander Smith. Matt H. Whitham is manager, and J. L. Hollingsworth is his assistant.
Analyzing recent decisions of the higher courts handed down in cases pertinent to theatre operation

The higher courts have consistently held that a theatre owner is required to use ordinary or reasonable care to put and keep the premises, appliances and devices in a reasonably safe condition for persons attending. If he fails to perform his duty in this regard, a person who is injured in consequence thereof is entitled to recover for the injury sustained.

In determining whether theatre premises are reasonably safe which are ordinary prudent person would have furnished under the same or similar circumstances—that is to say, taking into consideration the purpose for which the theatre was used, and having due regard for the safety of patrons. Failure to conform to these established rules of the law may result in the theatre owner's being held liable in damages for an injury sustained by a patron.

Case

For example, in Eury v. Midwest Amusement & Realty Company (284 N.W. 804, Scotts Bluffs, Nebraska), it was disclosed that a theatre owner failed to provide illumination in the balcony, with the result that this part of the theatre was intensely dark. A patron, while proceeding to her intended seat, stepped onto an unlighted stairway without knowing it was in close proximity to her and thereby fell, receiving severe injuries.

The patron filed suit against the theatre owner to recover damages, and during the trial she proved that the balcony was insufficiently illuminated to enable an ordinarily careful patron to observe the stairway. Although the lower court held the theatre owner not liable, the higher court indicated his liability and stated the following important law:

**Decision**

"The proprietor of a place of public amusement is required to use ordinary or reasonable care to put and keep the premises, appliances and devices in a reasonably safe condition for persons attending; and if he fails to perform his duty in this respect, a patron who is injured in consequence thereof is entitled to recover for the injury sustained. . . . In the light of the authorities above referred to, we are convinced it is the view that the evidence in the record in the instant case is sufficient, if believed, to sustain the conclusion that the defendant (theatre owner) was guilty of actionable negligence in failing to provide proper lighting, which was the proximate cause of plaintiff's injuries. . . ."

**Negligence Factor**

It is well established law that a theatre patron is not entitled to recover damages for an injury sustained as a result of his own negligence. Therefore, where the evidence indicates that the theatre owner was negligent in failing to provide proper illumination on or in the theatre patron observed the dangerous condition which caused the injury, the theatre owner is not liable in damages, because under these circumstances the injury resulted from contributory negligence on the part of the injured patron. However, a theatre patron is not expected by the law to exercise more than ordinary care in darkness.

Case

For illustration, in the leading case of Branch v. Klatt (165 Mich. 666), it was shown that a theatre patron was severely injured as a result of falling down a flight of steps. Suit was filed against the theatre operator. During the trial testimony was introduced showing that many theatre patrons had previously walked down the stairs and has been able to avoid injury. Other testimony was given proving that the illumination was not sufficient to enable the average careful patron to descend the steps without falling. Therefore, the higher court held the theatre owner liable in damages and stated the following important law:

**Decision**

"A person may presume that the owner of a theatre has discharged his duty of having the premises and exits in a reasonably safe condition as to lights and construction, so that patrons may safely pass through a darkened passageway or exit in leaving the theatre."

**Negligence Is Perfect Defense**

On the other hand, where the evidence clearly indicates that a theatre patron is injured as a result of his own negligence, he is not entitled to recover damages from a theatre operator. This point of the law is applicable in all cases involving injuries to theatre patrons, irrespective of the manner in which the injury is sustained. The latest higher court case involving this point of the law is Gibbons vs. Harris Amusement Company (167 Atl. 250, Pittsburgh).

Case

The facts of this case are that a theatre patron, when walking across a lobby of the theatre, sustained severe injuries when he tripped on a rug five feet square.

He filled suit against the theatre operator to recover damages and alleged that the injury was sustained as a result of negligence on the part of the theatre operator in failing to provide proper illumination so that he could have observed the dangerous rug, and that the rug was wrinkled which materially assisted in occurrence of the theatre to trip. Also for the theatre patron contended that the rug should have been fastened to the floor or that a theatre attendant should have kept the wrinkles out of the rug in order to avoid injury to patrons.

Notwithstanding the fact that the lower court held the theatre operator liable in $1,200 damages, the higher court reversed this verdict and in holding the theatre operator not liable said:

**Decision**

"The rug was not fastened to the floor, but we know of no rule that requires a rug of that size and description to be fastened to the floor. It was in good condition, had been used there for some time. . . . Under the plaintiff's (patron's) own testimony, the rug was not a light, flimsy affair. It was not in a torn or curled up condition which might cause a patron of the theatre to trip. . . ."
structural defect in the rug; nor was it inherently dangerous. . . . Unless we are to hold that the use of a rug of that size, in a theatre lobby, which is not securely fastened to the floor, is evidence of negligence—which we are not prepared to do—the case is barren of any evidence of negligence.

**LOSS OF WAGES AS DAMAGES.** Any person who is injured as a result of negligence of a theatre owner, or his authorized employees, may recover an amount of the damages in direct consideration of the extent of the injuries sustained, and in addition thereto an amount based on the loss of earnings resulting from the injury. So held a higher court in the late case of Chelsea v. Ross (182 N. E. 477, Boston).

**CASE.**

In this case it was shown that an employee, who was seriously injured, sued to recover compensation. During the trial the question arose whether or not the amount of damages should include salary which the injured person lost as a result of the injury. This court stated the following important law:

**DECISION.**

“The rule has been laid down in numerous cases that the plaintiff (injured employee) in an action for personal injuries founded upon the negligence of the defendant (employer) is entitled to have taken into account as an element of damages the impairment of his capacity for labor. Loss of time and diminution in earning power accrued and likely to occur may be considered in estimating damages. Loss of wages or of salary, if any, may be regarded in the assessment of damages.”

**LIABILITY OF WAREHOUSEMAN.**

The law is well settled that a warehouseman is not liable in damages for loss of goods stored in his warehouse, where the evidence fails to indicate that such loss resulted from negligence on the part of the warehouseman or his employees. Therefore, it is apparent that a warehouseman is not liable for loss of films by fire where the evidence indicates that the conflagration was really of an incendiary origin.

**CASE.**

For illustration, in Dolan v. Goodman Warehouse Corporation (165 Atl. 82, Jersey City, N. J.), it was disclosed that a fire started in a warehouse from incendiary origin, and on account of the fact that certain motion picture films were stored in the warehouse the fire became uncontrollable and destroyed the warehouse and its contents.

It is interesting to observe that the higher court held the warehouseman not liable to the owners of the stored merchandise, and said:

**DECISION.**

“The proofs in this case indicate that the warehouse was modern and well constructed. . . . A fire of incendiary origin occasioned plaintiff's loss. There is no proof that there was spontaneous combustion of the films. In fact, the proofs indicate that the loss was occasioned by the fire, which started at some distance from the place where the films were stored.”

**LIABILITY FOR SIDEWALK INJURY.**

Under ordinary circumstances a theatre owner may be liable in damages for an injury sustained by a pedestrian as a result of defective sidewalks, particularly if the evidence indicates that by the application of ordinary care the theatre owner or his employees should have discovered and repaired the defect.

However, various courts have held that a property owner cannot be held liable in damages for an injury sustained by a patron or pedestrian as a result of a defective sidewalk if a state law exists which re-
The causes of eye fatigue proceeding from the viewing of motion pictures in a commercial theatre are apparently to be classified as (1) normal—similar to those operating in all functions of life involving intensive use of the eyes, (2) defective vision, and (3) defective conditions in the theatre.

It is only the latter group of causes which now have a reasonable claim upon any great amount of our attention. To observe merely that motion pictures cause eye fatigue is to inspire the question, And, pray, what doesn't? Modern life exacts much from the eyes in nearly all of its activities. We read much more, and constantly under conditions imposing severe strain. An enormous proportion of our occupational work combines physical strain and mental effort with intensive use of the eyes. The few flickers left in a motion picture, if any, or its variable light intensities can scarcely represent a need for abnormal optic adjustment. There is, moreover, some question whether the viewing of motion pictures in a theatre, with the body comfortably at rest and the mind pleasantly diverted from the more or less monotonous imperatives of daily life, is to be differentiated at all from any of the other comparable applications of the visual sense.

It was, one suspects, the flicker that lifted certain busy hands in horror. The motion picture proved yet another opportunity for that familiar gesture. But as the cinema grew into what it was surely destined to become, the great popular entertainer and instructor, inevitable technical refinements provided for practically complete elimination of the flicker, as well as the other flaws in the projected image, until today there are probably a dozen regular activities in which we tax our visual equipment much more than when we are viewing motion pictures—such pursuits as reading, office work, witnessing spectacles, automobiling and so on.

It is certainly proper, however, to expect motion picture producers and exhibitors to make use of all the means technology affords to present screen entertainment under the most favorable conditions. During the last few years attention has naturally been on sound—its reproduction and attendant acoustics of the theatre auditorium. Noticeable has been a tendency to forget that the motion picture is also to be seen. Developments in equipment long ago provided for satisfactory screen illumination. More recent investigations in seating and auditorium design have brought forth recommendations for the improvement of other visual factors. Neglect to install and maintain equipment properly, and failure to provide available seating, traffic arrangements, house illumination and sightlines specifically adapted to the requirements of the motion picture theatre, rather than the inherent nature of the motion picture itself, to be blamed for such abnormal eye fatigue as the patron with normal vision may have here and there, and now and then, suffer.

For the most part this conclusion is supported by opinions expressed in "The Visual Fatigue of Motion Pictures," recently published. Gordon L. Berry, for example, is quoted as having said as long ago as 1916, in a London medical journal, "If there is eye-strain look to the faults in photography and projection." The opinions are divided according to their professional and industrial sources—lighting, the eye, projection, education, ventilation, exhibition, architecture, seating and posture, and the screen, as a lighting expert, M. Luckiesh of General Electric contributes the statement, "I am quite certain that no undue fatigue arises from good conditions. The latter include proper projection mechanism, good photography, high intensity of screen illumination and some subdued general light over the screen.


Visual Fatigue from the Motion Picture—What Really Causes It? Reviewing present conditions and a survey of opinion as to causes of eye fatigue and cures
Better Theatres Section
November 18, 1933

paratus, and this apparatus kept in first-class operating condition. Where this condition does not obtain the possibility exists that eye-strain will be present due to defective screen presentation. Unfortunately, the latter condition prevails in a great many theatres today. (H. Griffin, International Projector Corporation.)

Education.—"I really do not see why a motion picture should produce any serious eye-strain provided the film runs smoothly. What we do need to give attention to is the size of the image and the amount of illumination. Unquestionably there is a tendency to project pictures that are too small. . . . 'Daylight projection' or anything approaching it should be discouraged." (Alfred W. Abrams, director Visual Instruction Division, University of State of New York.)

Ventilation.—"There is no doubt that visual fatigue was general in the early days of the motion picture industry. The attending headaches, attributed largely to 'jittery' pictures, resulted not only from eye-strain but from intolerable atmospheric conditions due to lack of ventilation. With air conditioning prevailing in the modern picture hall, the so-called 'movie headache' is becoming a thing of the past." (Frederick F. Yonkman, Boston University.)

Architecture.—"Much has been eliminated from the architectural atrocities in theatres of former days. . . . Still more has been accomplished through the quieter and balanced colorings and broader spaces of wall treatments and prospectums. This is fortunate because the mending of the theatre's background into one unit of decoration, design, color and lighting makes such a theatre restful for any type of production." (Roy Belmont, J. C. Demarest Company.) "The center of interest, the 'big smash' of the movie theatre, is the screen, and all interior design of the house should concentrate upon it. The over-decorated auditoriums of many of the big out-of-date theatres represent money thrown away on distracting influences. Let us give them theatres as new as their movies—sophisticated signs and displays—inviting and efficient lobbies—and an interior that gives 100% interest in the movie." (William H. Scheick, department of architecture, University of Illinois.)

Seating and Posture.—"The seating facilities in many of the smaller moving picture theatres are so crowded together that the cramped posture which must be taken is extremely tiring to the body as a whole. The increased visual fatigue which results in cases of this sort is merely a part of the general increased body fatigue resulting from the cramped position." (Winthrop M. Phelps, Yale.)

These opinions thus represent a very comprehensive observation of the workings of the motion picture in relationship to what was once something of a bugaboo. While they are opinions rather than scientific finds, they nevertheless merit serious attention because of the prestige of their sources. What they assert is simply that motion pictures cause no abnormal eye fatigue—if conditions are as they can and should be.

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F. H. RICHARDSON'S COMMENT

THE INJURY THAT IS DONE BY POLITICS

RECENTLY an officer of one of the oldest and largest firms of projection equipment manufacturers called me up on a rambling and constantly seeking at the conversation he severely criticised certain conditions. His censure seeming just, I requested him to reduce it to writing. I did this partly because of the fact that it pleased me immensely to hear him express himself so vigorously against what I have myself long recognized as a very harmful evil.

Poor projection, I have always contended, is nothing less than a curse to the motion picture industry and every one connected with it. Admitting there has been much improvement, still improvement in projection work is far from keeping pace with the tremendous betterment in projection equipment. There is a reason.

The official referred to reduced his views to writing as follows:

"Dear Mr. Richardson: I certainly would very much like to have your views as to why there is such an amazing indifference to really good projection, and to efficient projection work in the matter of overhead cost.

"What has become of the many progressive, influential projectionists who battled so bravely and so persistently with you in days gone by for better and higher projection standards? While unquestionably much progress has been made, and projection is of course far better than it was, it seems to me the men as a whole took for keener interest in the work of projection ten or fifteen years ago than now.

"As individuals and as union members they have been constantly seeking information in projection matters, and would go to most any length to get it. Is it that they now think there is nothing more to learn about projection, or that there is no longer need for improvement of the profession as a whole? Surely that cannot be truly said of any present line of human endeavor.

"To keep abreast with the times a man must constantly seek to acquire added information and knowledge, particularly in the field in which he gains a living. While I give large credit to you and to your vigorous leadership through the years, I know you were greatly helped by such men as Arthur Gray, George Edwards, Chauncey Green, H. G. Woods and many others who had high respect for the work you were doing, and who gave both that work and yourself full co-operation. Although I can make some sort of guess as to why they have slackened up in their keen interest, I would appreciate an expression of opinion from yourself as to just what the trouble is.

"And while you are about it, possibly you can do something to stir up projectionists and make them realize the great harm that is being done by their apparent indifference. I know, mind you, we still have many splendid men who take great interest in their work, but they for some reason have crawled into their holes, or at least we very seldom hear from them.

"So far as I know, the Projection Practice Committee of the Society of Motion Picture Engineers, of which Harry Rubin is chairman, is today the only collective, organized educational activity, outside of your own work, that is doing any really worthwhile work for the advancement of projection. If you know just what the trouble is, will you let me hear from you, either by letter or through your own splen-

did department in Better Theatres.

This comes from a man deeply interested in projection, and a mighty good friend to the projectionist. He knows what he is talking about and has the best interest of projection and the projectionist at heart. He has briefly expressed some very excellent ideas, upon which it seems to me I can elaborate with benefit to all concerned.

First, however, were I to do full justice to the subject it would be necessary to dip my whole typewriter into a vat of vitriol, and that I do not like to do. One feels unable to deal adequately with certain evils without using language of maximum strength.

The underlying cause of present-day indifference (or inertia) is, I believe, to be found very largely in politics, which is prone to give rewards, regardless of superior ability in projection work, to those who give aid to the politician.

Politics is ingrowingly selfish. It is the endeavor of men to hoist themselves into places of power and high remuneration, instead of striving to build up projection into a respected profession. Unfortunately, too often the men who are best able to aid in this are not the best men in projection. Their abilities, of which usually they have plenty of a sort, are almost wholly along political lines — political machine building — and such abilities are repaid in two ways, namely in money and in power. The practical effect of all this is to give projectional rewards to those who either aid the politician directly or remain quiet while he or they reap rewards, and to leave largely out in the cold such men as offer any sort of opposition.

Very naturally men who hold good positions hesitate to endanger themselves and risk demotion to less important positions by offering opposition, hence the inertia. This attitude has been in one way or another expressed to me by men working in many sections of the country.

Some day I may go back through the records of almost 24 years and print the names of those many men who have

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

New Projectors Are Demonstrated ....................................... Page 18
The Code Discussions .................................................... Page 20
Some Visits in Chicago ..................................................... Page 21
The Loss of Projection Light ............................................. Page 22
Don't Use Heavy Oil on Gears ......................................... Page 23
Should Rear Shutters Be Trimmed? ................................... Page 24
Value of Frequent Tests .................................................. Page 24
Answering Several Inquiries ............................................ Page 24
worked with me in the past to improve projection and projection conditions. It will indeed be a roll of honor, for these men all made personal sacrifices (find a politician willing to do that!) and did work for their profession by which all, including their own local union, benefited. For this they received absolutely no recognition from the great mass of their fellow projectionists, too many of whom have an idea that holding a union card and calling themselves "operators" is the beginning and end of just about everything. It is this latter class that really makes the politician possible.

But, occasionally such men as Arthur Gray, who passed away a few years ago, had their work rewarded by acknowledgment. I am very glad to take this opportunity of giving credit to Local 182, of which Thad Barrows has been a leader for more than 18 years, and president for several of them. Local 182 stood by Arthur Gray during his vigorous, active days and throughout the long illness which preceded his death. Local 182 benefited greatly by the progressive pioneer work of Arthur Gray, and be it said to their credit, its members, from president down, were not ashamed to admit it.

With this praise for one projectionist organization, I must turn to the darker side represented by the indifference and opposition of many locals, which has too often resulted in breaking the spirit of progressive projectionists who were ignored or belittled by their fellow members and the politicians. Many of these men found it more convenient just to drop quietly out of sight, doing their own work well, but taking no further part in the advancement of their profession. It is pitiful to know how many good men have been buried in this manner.

It would be very easy for me to name many projectionists who have done much for the advancement of projection, technically and otherwise, who have later dropped all that to become mere organization politicians, almost invariably then to show no further interest in the advancement of projection as a profession. The great majority of them then transfer all their energies to one of two things or to both—getting money or acquiring added power. They cloak their activities in the well known get-you-more-money smoke screen, the men failing to realize that years before the politician appeared, when it was far harder to obtain any concessions at all from employers, sincere men, working wholly for improvement of the profession, without any salaries, did just as excellent work and got relatively greater results.

Old-timers well know that is the truth. Projection has sad need for such men as George Edwards, who for many years placed the betterment of the profession wholly ahead of personal gain. Few men have gone to the lengths Edwards did in this respect, though many others did to a lesser extent.

I deeply regret that many of the later arrivals in projection have used politics in one way or another to shove men inclined to battle for higher standards into the background. That has been often tried with this writer, but up to date it has failed. He stays put and intends to do exactly that; and going under is not in his résumé. He has a splendid publication and a splendid organization behind him. He expects to remain a cog in that particular wheel until such time as he either is too old to work, or sees no further useful work to do.

And so do I give my opinion as to the candidates at least one primary cause—of the relative indifference of many, many projectionists to their line of work as a profession. The union has no supporter more staunch than I. But it must rid itself of those interests which have made the work of projection subservient to politics.

**NEW PROJECTORS ARE DEMONSTRATED**

**THE OTHER DAY I viewed demonstrations of two new projectors—one a 35-mm. portable machine, the other one for 16-mm. film. The standard-stock portable projector, the product of the International Projector Corporation, seemed to me a compact, well built, self-contained piece of equipment, giving a well illuminated picture. The sound too was excellent.**

The lamphouse, projector mechanism, take-up magazine sound head and driving motor are all contained in a carrying case 22.5x24x10.5 inches.

In operation the film passes through in a straight path as in professional projectors. There are two glass ports through which it may be observed in its passage through the mechanism. The magazines are capable of accommodating 1,000-foot reels. Later, I am advised, 2,000-foot magazines will be provided.

The upper magazine is attached to the top of the case. It may be easily and quickly attached or detached. It has a tension device to prevent the film from over-running during the course of projection. Provision is made for automatically holding the casing door open, regardless of the angle at which the projector may be, while threading, examining or working with the mechanism. There are no belts, all motive power being transmitted by means of gears. Aside from the intermittent movement, all bearings are of an oil-absorbing composition having bronze as its base. Adequate means are provided for lubrication.

The rotating shutter is located close to the aperture, on the light source side, of course. Its blades and light openings are at 90 degrees. The shutter may be set

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**Table of Mathematical Values**

- **CIRCLES**
  - Circumference equals Diameter times 3.1416.
  - Circumference equals Radius times 6.2832.
  - Radius equals Circumference divided by 6.2832.
  - Radius equals Circumference times .592.
  - Radius equals square root of area divided by 3.1416.
  - Radius equals square root of area times .5642.
  - Diameter equals Circumference divided by 3.1416.
  - Diameter equals Circumference times .3183.
  - Diameter equals square root of area times 1.1284.
  - Area equals Radius squared times 3.1416.
  - Area equals Diameter squared times .7854.

- **SPHERES**
  - Surface equals Diameter squared times 3.1416.
  - Surface equals Circumference squared times .3183.
  - Volume equals Diameter cubed times .5236.
  - Volume equals Circumference times .0169.

- **METRIC SYSTEM**
  - Milli expresses the 1,000th part.
  - Centi expresses the 100th part.
  - Deci expresses the 10th part.
  - Deca expresses 10 times the whole.
  - Hecto expresses 100 times the whole.
  - Kilo expresses 1,000 times the whole.
  - One Millimeter equals .03937 inch.
  - One Centimeter equals .3937 inch.
  - One Decimeter equals 3.937 inch.
  - One Meter equals 39.37 inch.
  - One Decameter (10 meters) equals approximately 32.8 feet.
  - One Hectometer (100 meters) equals approximately 328 feet.
  - One Kilometer (1000 meters) equals .62137 mile, or approximately 3280 feet.
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NATIONAL COPPER COATED HIGH INTENSITY
A. C. PROJECTOR CARBONS
give the snow white light characteristic of the high
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illumination than the low intensity D. C. reflector arc.

This new projector carbon, developed by the Research
Laboratories of National Carbon Company, Inc., pro-
vides a marked improvement in screen illumination for
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of five cents per kilowatt hour.

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Vast improvement in sound reproduction enters your theatre with the new Syncrofilm Model D Sound Head. Marked improvement in box-office take follows. Wide range has come to stay. Take full advantage of it—use Syncrofilm Sound Head on your Powers, Simplex, or Superior Projectors. It takes only a small investment and returns large immediate dividends. Owners of Syncrofilm have reported box-office increases within a week—and no falling off.

Model D is very easy to install—no changes in the projection machine need be made. Each sound head is delivered complete—no extras. Syncrofilm Sound Heads are made with the beautiful precision of your watch. Bearings are faced with chromium harder than steel, measured in ten-thousandths of an inch. Syncrofilm machines run perfectly for years without repairs and with little attention.

You are guaranteed satisfaction or your money back. Syncrofilm Sound Heads have been standard since the inception of sound. Back of them is long experience in motion picture machine manufacture of highest precision.

We can supply any, or any part of, your sound-on-film requirements. Write for detailed data on Syncrofilm Model D.

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merely by removing the guard and altering its position in the usual manner. There is a centrifugally operated fire shutter equipped with a very clever and apparently thoroughly reliable automatic device which shuts off the light instantly in case the film breaks, between the upper and intermittent sprockets. This device automatically resets itself as soon as the trouble is remedied.

The intermittent movement is the standard Geneva type, the cam and actuating pin being hardened and ground on all operating surfaces. It operates in an oil bath. The projector has all the usual adjustments. The light source is a T-20, 1,000- or 1,500-watt lamp, at will of pur- chaser or user. The motor is a 110-volt, 60-cycle split-phase induction type plant designed for operation at not exceeding 40 degrees Centigrade above room temperature.

The sound reproduction system is wholly by a.c. The loud speaker is of the electro-dynamic type, mounted in a carrying case, the front being six inches as a baffle. It is fitted with a metallic cover. The specifications under which it was designed read:

"The sound response shall be such that when using the standard S. M. P. E. test reel for listening test there shall be no objectionable variation in pitch when reproducing voice or music, and with volume control set at operating gain and projector not running, there shall be no appreciable hum from the loud speaker."

The demonstration of the 16-mm. projec-tor took place at the headquarters of the National Theatre Supply Company. There President Walter E. Green escorted me in to witness the performance of the new Victor Animatophone, a sound-on-film projector designed by Alexander F. Victor. The equipment is in the form of a suitcase about 2 feet long, about 16 inches high and around 10 inches thick. All the mechanisms are built into this case.

This is something I do not know as it is up to me to go into a detailed description, but I will say that on the base, very accessible, are the five tubes, just back of which is the amplifier, and on the other side a complete, yet extreme-ly simple, projection mechanism, the three sound reproducing units of the latter being mounted one above the other. The covering of the outfit is in two pieces, both of which are readily lifted off, leaving the whole mechanism bare and the whole "outfit" within convenient reach of the projectionist. In the left side of the cover is the loudspeaker. This cover is taken away and set behind the screen.

I have for years insisted that such men have the moral right to expect to be taken into membership upon proper application. Certainly the situation would in some respects have been very much more favorable to the I. A. side of the argument had this been done. Hindsight is better than total blindness, but foresight is very much better than either.

Changes nothing less than sensational were made before the assemblage by a certain exhibitor of Atlanta, supported by an editorial in a Chicago daily paper, against the methods of operation put into effect by some unions. These charges were ruled out as having no right place in the code discussion. Their makers were referred to the United States Attorney General. Just what the ultimate outcome will be cannot of course be predicted.

As to the matter of contracts existing between exhibitors and local unions or individual projectionists prior to the time the code went into effect, it is rather difficult to see how those entered into in good faith could be abolished and no such attempt will be made. Just how the semi-ban on strikes will work out we also must wait to find out. It is futile, and even rather silly, for even the most wise to speculate on such things, as some have already done. We don't know and possess no knowledge enabling us to den anything more than a plain guess, and in such matters one guess is as good as another.

To me it would seem that the two-man shift matter, which was promptly placed in the discard, was far from well presented. I believe that it had been laid before the assemblage in better form it would have gone through with flying colors, though not in quite such ambitious form as planned. It would nevertheless have se-cured all that could be reasonably demand- ed. In the end it is always best to demand from such a body only that which will stand examination in broad daylight. If the above is not an argument for a governmental body, look out! The final decision will probably yield nothing at all.

Then, too, the discussion of competitive advantages of two theatres equal in every way, one employing a two-man, and the other a one-man shift, was rather absurdly inadequate. It was all based upon the amount of money paid per day or week, which of course covers only the exhibitor's side of the argument. I am unable to find even so much as one word in the printed account tending to justify this expenditure as showing that the one-man exhibitor may in the end pay out a large part of that "saving" in excessive replacements and repair bills. In fact, very likely all of it. Not a word, so far as I can discover, about this highly important factor on the projectionist's side of the question.

Still another matter that, it seems to me, was given entirely too little attention, was the adjustable winter-summer wage scale. If the code is a law, it is certainly it must, in the very nature of things, make two of them, one for summer when business is usually below normal, and one for winter when business is brisk and
exhibitors can well afford to pay good wages. But that is not all, for such scales must be differently applied. In some places the big business is in summer; in winter it is “dead.”

Exhibitors seem to feel the code agreement proposes to set up fair and equitable grievance boards to settle labor disputes. That is all very well, but “fair” men are hard to find. Men who have real understanding are usually actively engaged on one side or the other, hence, whether they mean to or not, they automatically “lean” more or less one way or the other.

Pages might be written on this subject. Pages have, in fact, been written, all of which may be interesting to read, but after all have absolutely no value, and may even work injury by giving what afterward develops to be a false impression. However well any one may intend, it is all a pure guess just now. The code is an experiment. We must wait to see how it will work out, hoping for the best. Both exhibitor and projectionist are now confronted with a proposition that can be effectively fought only by agreement. We must just watchfully wait to see what happens. In effect, the United States Government is in charge, and neither exhibitor nor projectionist nor even producer can be expected to fight that institution very successfully. Let us then trust no one will have reason to want to fight, and that the future will be at least reasonably satisfactory to all concerned.

SOME VISITS IN CHICAGO

AFTER THE SESSIONS of the S. M. P. E. convention in Chicago, I took a little spin around to visit a few Chicago makers of projection equipment.

Down on West Adams Street I located the J. E. McAuley Manufacturing Company and had a chat with Mr. C. A. Hahn, general manager. The McAuley Company started in 1918 in a small factory, manufacturing arc controls. With careful attention to business, and advancing as the motion picture business advanced, in the improvement of their various equipments, this company today puts out a series of reflector type arc lamps that is found in theatres all over the United States, Canada, Europe and South America. Without intending to throw any bouquets, I am very glad to add my testimony to the fact that the McAuley equipment has always been good equipment and it is today among the best of its kind.

The company is now in the throes of getting out equipment to-handle the much-talked-of new alternating current arc, introduced by the National Carbon Company. In this equipment they are making one radical change: instead of focusing the light by moving the positive crater, it is focused by moving the reflector assembly nearer or farther away from the crater. The advantage of this, so Mr. Hahn tells me, is that it very greatly simplifies construction.

I want to pay a very real compliment to J. E. McAuley and his associates. They have built up a splendid business on the
solid rock of excellence in planning and construction. Peerless equipment will be with us for a long time to come. Incidentally, they advise me that their business has shown a decidedly upward trend during the last sixty days.

From McAuley's I traveled westward to the office and factory of The Enterprise Optical Manufacturing Company on Lake Street, where I first had a conference with W. H. Hirschfeld. Mr. Hirschfeld has been with Enterprise (Motograph) for many years, and is an assistant of one of projection's pioneers—Mr. O. F. Spahr, who heads the Enterprise company, with whom I also had a most pleasant and, I hope, constructive chat, one of the topics of which was the adaptation of the Motograph base to all soundhead designs.

About six months ago Enterprise put out an extended frequency sound set which Mr. Hirschfeld advised me has given remarkably satisfactory service. Examining it, one is impressed with the ruggedness and simplicity of the assemblage, the whole thing being contained in a cast iron casing 7 inches high by 15 inches long by 10 inches deep, or wide. On top of this casing is mounted the projector mechanism. The photo-electric cell and everything in connection with the soundhead except the Exciter Lamp ammeter is contained in this box, the ammeter being mounted on the door of the exciting lamp compartment. This same soundhead, minus the later wide range improvements, has, Mr. Hirschfeld advises me, been in use in theatres operating fifteen hours daily for a period of 2½ years without part replacement or trouble. Fundamentally, the mechanical arrangement of the soundhead is the same as it was before the wide range optical and other improvements were added.

As to the Motograph projector, I have already expressed my views with regard to it, to the effect that it is well planned, well constructed and highly efficient. I am now advised by Mr. Spahr that Motograph is now being designed in a new model, which will shortly be available, to accommodate any type of the various sound heads. This is particularly interesting in view of the fact that many exhibitors have faith in certain sorts or makes of soundheads, some of which could not be attached to the Motograph projector. It seems to me that Mr. Spahr's judgment in this connection is most wise.

The soundhead contains some points well worthy of detailed description. For example, there are two exciter lamps, means being provided for almost instantly shifting from one to the other. The solid brass socket of each is so arranged that the lamp filament may be raised to the proper height, placed perfectly square with the axis of the optical train, and locked into position, whereupon, after locking, means is provided for further finer adjustments by turning a knurled thumb screw held by a spring impinging with the various identification means of the thumb screw. Each identification means an adjustment of one half-thousandth of an inch, so the projectionist is enabled to adjust his exciting lamp easily and with a very high degree of accuracy.

The sound sprocket shaft is carried on ball bearings, which means that wear is reduced to an almost irreducible minimum. The film passes down over the sound aperture in a slight curve, which has the effect of holding the sound track taut against the sound aperture. The right, or sound track, edge of the film impinges against two hardened steel rollers carried on ball bearings. On the other side are two similar rollers held against the film edge by light springs, so the sound track is always held exactly in one position with relation to the sound aperture.

The optical unit is set at the factory and is sealed into position. The film comes down out of the projector mechanism and passes under a roller, termed an automatic gravity tension rollers, its purpose being to maintain perfect tension of the film at the sound gate. The photoelectric cell is contained in a small copper shielded housing immediately in front of the sound gate aperture.

To this it might be added that all the various sprockets, gears and mechanical parts of the soundhead are carried on a center frame casing to insure alignment and ease of removal, since merely by loosening four bolts, the whole assemblage can be pulled out of the case.

On the front of the casing is mounted a device which eliminates the need for a fader—or perhaps I might better say it is a mechanical fader. Between the sound gate and the photoelectric cell is a two-wing metallic shutter controlled by a dial. The face of the dial contains fifteen numbers. As the dial is rotated to the left, this shutter is opened, so that more light is permitted to reach the photoelectric cell, or vice versa. If it is rotated to the right, then the light is reduced and may be entirely cut off from the photoelectric cell. The Motograph people claim there can be no possibility of electrical trouble and absolutely no loss of frequencies through electrical resistances. As to that, of course, I cannot at this time express an opinion, except to say the claim is at least certainly not unreasonable. Moreover, Mr. Hirschfeld advises me the thing has been proved at the factory by exhaustive experiments and tests.

I examined some of the individual parts of the soundhead and was impressed with the rugged construction and excellent workmanship—notably of the gears, of which there are only two in the soundhead, one on the sound sprocket shaft meshing with one on the hold-back sprocket shaft. These have a face at least a half-inch in width. One gear is of bakelite construction, and the other of steel. All other parts are designed in like proportions, with all wearing surfaces and sprockets hardened.

THE LOSS OF PROJECTION LIGHT

FROM A MIDWEST CITY comes this letter: "Dear Old Friend: For I feel I may call you that—it has been about ten years since I last appealed to you and remember that I received valuable information and a straight-from-the-shoulder talking to which riled me some but did good. I have followed your writings in the old Moving Picture World and your Comments in Better Theatres continuously, and always with benefit. I oblige my projectionists (two of them) to prepare answers to all 'Bluebook School' questions. It has taken considerable of the swelling out of their heads, for very often they find they are wrong when finally the correct answer is published. 'I have a 900-seat theatre which I manage myself. I have several competitors and therefore ask that you do not publish my name or location if your answer to what I am about to ask be printed. The problem is this:"

"I have a Peerless reflector condenser lamps. They are kept clean and in first-class condition. Two other theatres near me have the same lamps, keep them in no better condition, use exactly the same amperage and get a much more brightly, illuminated picture. Can you give me some hint as to what is wrong with my lamps?"

Certainly after your kind words it is up to me to go into this matter at some length. The space will be well used, however, since this is a matter upon which many projectionists, exhibitors and managers apparently need instruction. One pos-
sibility for loss in the lamp is wrong distance from light source to mirror. But in the Peerless condenser lamp, if the beam of light is of such diameter that it just fills the screen without any overlap, then it is correct, assuming, of course, you have not installed a mirror different from the one that came with the outfit. The next source of possible light loss is at the spot, which must be carried at the smallest possible diameter consistent with correct screen light gray, and upon that too large a ter-
ific waste of light. Next comes the projec-
tion lens, where much light may be wasted if the beam does not enter the lens. All these points you yourself may check up.

And now I come to something that is treated with more or less intelligence in very many theatres. Many screens that are really amply illuminated seem dull and poorly lighted. The picture thereon is without contrast. The blacks are gray, and the various shadings of photography are far from what they should be. This situation may be due entirely to too much light falling indiscriminately upon the screen, from some source other than the projection lens. Remem-
ber this: Such light reaches all parts of the exposed screen. It therefore falls not only upon the whites of the picture, which it has no appreciable effect upon, but also upon all blacks, which it turns to a more or less projection gray, upon all minor shadings, reducing their value.

All that is very evident once it is given proper consideration, but in, oh, so many theatres, and I suspect in your own, my friend, it receives just about no considera-
tion at all. We find auditoriums lighted more than is necessary, with absolutely no attempt made to shield the screen from either direct rays of either the auditorium lights, or rays of light reflected from vari-
ous objects in the auditorium, some of them close to the screen.

Now, when you have checked up on the various points with regard to the pro-
tection itself, take a good look at the audi-
torium. My own guess is that the trouble lies there, and your screen is just as well illuminated as those of your competitors, but they are not killing screen illumination with extraneous light.

First of all, reduce your auditorium il-
luminations as far as seems permissible, then protect the screen from direct rays from the lamps. If they are covered with some sort of indirect lighting globe, my advice is to shut off the rays from the screen side of all fixtures, so far as you can without too much injury to appearances.

I once had a projectionist kicked to the manager about light from the fixtures reaching the screen. He was told to fix the matter up if he could. The projectionist was a man of ideas. He painted the screen side of the lamp in one fixture black. He lined the screen side of the interior of one globe with black paper, covering about one-third of the diameter of the globe. A third globe was treated by painting its in-
terior, on the screen side, with transparent amber, shading from rather heavy at cen-
ter (facing the screen) to a light tint at the sides. The manager selected the lat-
ter and had all fixtures painted thus. I have been told it was quite a pleasing ef-
tect. Anyhow the picture looked very much better, so I was told.

Aside from the auditorium lights them-
selves, go in front of the screen, with the house lighted normally for projection, and see how many spots of brightness (not glare spots, but spots of brightness) you can see. Each one that looks fairly bright from the screen is reflecting light to it, you may be very certain of that. In one way or another do away with those spots that reflect light to the screen, so far as is possi-
ble at least.

I cannot say positively of course, but strongly suspect direct and reflected light is the real cause of much, if not all, of your trouble—as it is in many theatres.

Consider carefully the fact that a motion picture is nothing more or less than a mass of shadows and light of varying density. This being the fact, it follows that any light falling indiscriminately upon them all, or any massed portion of them, will re-
duce their contrast values. For an ex-
ample: Assume, for instance, you have a picture, turned on all the house lights and watch the pic-
ture fade and become "flat" and dead. This will happen when any light reaches the screen other than that from the lens, in exact proportion to the amount of such extraneous light. Let me know, won't you, whether or not you find upon investiga-
tion that I have analyzed the matter correctly.

DO NOT USE HEAVY OIL ON GEARS

I HAVE asked projector manufacturers to cooperate with me in setting up a definite, easily applied test that will enable projectionists to demand an overhauling of projector mechanisms, the demand being backed by this department. In the course of the discussion, the subject of lubrication for the projector mechanism gear train came up. I had lately been ad-
vising the use of a fairly heavy oil for this purpose, based upon the ground that it would work out rather rapidly and thus combine adequate lubrication with a slow but effective washing of the gear teeth, since the oil working out would of course carry with it all dust and grit, which a heavy grease would only do very much more slowly.

In this I was "called down" by the engineers, who assured me a light oil of good quality was much better. Said they, "With regard to the use of a heavy oil or grease for gear lubrication, we must direct your attention to a serious trouble we have experienced during the past few months, caused by projectionists using a heavy oil on mechanism gearing. Mechanisms have been returned to us so gummed up that it is impossible to operate them with the hand crank. There has been no oil has been found even in the bearings."

All right! We must accept the word of these gentlemen, but warn you that if a thin oil is to be used it certainly must be of excellent quality, else the gears—and bearings, too, for that matter—will wear.
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Most Durable...Lower Maintenance and Most Perfect Performance of any projector built.

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PROJECTION OPTICS CO., INC.
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EASY METHOD LEDGER SYSTEM SEYMOUR, INDIANA

rapidly. However, it nevertheless bears on my own recommendation in the matter of oil, except that I made a mistake in specifying a heavy oil. Anyhow, if the thin oil be of high quality it will certainly fulfill all lubrication needs, provided a reasonably ample amount be used, also it will certainly wash away the dust and grit gathered from the air more rapidly than would the heavier lubricant.

My advice, therefore, is changed to: For lubrication of gears and bearings, use a high grade, rather thin oil. One or, at most, two drops are ample for any projector mechanism bearing, but for the gears use plenty, remembering that by plenty I do not mean the gears are to be given a bath. Use judgment and common sense. I would call two drops sufficient for a small gear, and possibly four or five for the largest, oiling after perhaps each two hours of operation of the projector.

I would appreciate it if some of you would give me your ideas as to approximately how much oil is required to lubricate the gear box under these, and how frequently it should be applied.

SHOULD REAR SHUTTERS BE TRIMMED?

JOHN L. BLAIR of Mobile wants to know, "Is it necessary for the projectionist to test and trim the rear shutter, as was necessary with the old sort? Also, will you be good enough to tell me whether or not you would advise the purchase of (he names a certain sound equipment unknown to this writer)? I can save quite a bit of money if you think it will do. I want to thank both you and BETTER THEATRES for the great help you are to us. I don't know how many times I have solved some trouble by digging through back numbers of your department in BETTER THEATRES, and the Bluebook School has been a great help to my men in three theatres located near Mobile."

As to trimming rear shutters, it should be unnecessary. The old shutter master blade had to cut through a light beam of varying widths under different local conditions. The rear shutter cuts through approximately the same diameter of light beam, regardless of local conditions. Of course, there really is some little difference as between a far-away 4.25-inch diameter condenser, or a far-away small diameter mirror, and a large-diameter close-up condenser, but except under extreme conditions it doesn't really amount to much.

It therefore is possible for projector manufacturers to reduce the shutter master blade to its lowest practical width and have that width serve all conditions very well. Presumably all manufacturers do this.

VALUE OF FREQUENT TESTS

DALE DANIELSON, projectionist at the Main Street theatre in Russell, Kansas, writes, "Those who have had the pleasure of working with W. E. wide range equipment should test the output of each sound projector on the stage frequently. Such tests should preferably be made while music is being reproduced.

"In theatres not having a test reel available, an excellent substitute may be secured by watching for a good orchestral recording. Clip a piece six or seven feet long and splice it in a continuous band. So thread this into the projector that it does not attach to the intermittent. This will serve very well and will last indefinitely. The output of each of the three types of speakers (woofers, middle frequency and tweeters) may then be checked in the conventional manner. This will work out with any sound system.

"As to securing the necessary film, I did not mean actually to cut it out of a production, except for trial to make sure it is what is needed. Then replace it and send its price together with an order for a replacement strip to any exchange."

In this connection I would like to point out the fact that there is now a regular test reel available to any theatre. It is a reel and outfit by the RCA Victor Department of the Projection Practice Committee of the Society of Motion Picture Engineers. Particulars may be had by addressing the Society of Motion Picture Engineers, 33 West 42d street, New York City. If properly used this reel will last indefinitely. With it provision is made for test of various sound frequencies separately from highest to lowest—testing for movement of picture as a whole, lens aberrations, travel ghost and other things. It is recommended that this test reel be obtained by every theatre. It is being sold at cost, at least for a time.

I have but one objection to Brother Dale's remarks; namely, do not clip out the part selected. Make your selection after running perhaps several selections several times, carefully noting, in writing, exactly what it is. For example: Production (title), Reel No. 2, 210 feet from end of title, seven feet of following action. Distance from title to be determined exactly by running through projector and counting revolutions of crank shaft.

Such a test would be all right merely as a speaker test. However, the S. M. P. E. reel does a very great deal more than that. It is not a reel designed particularly to test the speakers in general, but to test various other elements. With it, for example, the manager and projectionist may determine exactly what frequencies are coming through, and what ones are not. The reel contains spoken captions directly just how each of its various elements should be used. The Projection Practice Committee has been working on it for more than a year.

ANSWERING SEVERAL INQUIRIES

SEVERAL INQUIRIES have come from a North Carolina projectionist, whose name is omitted for obvious reasons. He writes:

"I consider myself lucky never to have had to call upon you in the past. I have
three problems I want your help on now, however. First, we use vaudeville for part of the show at times. Have a very poor spot lamp. It is an old Brenkert, 5 amperes a.c. I have two rectifiers that will deliver 15 amperes d.c., at 30 volts each. Would one of these give me sufficient illumination on a 75-foot projection distance? What combination of carbons should I use? Where may I secure a new condenser for the spot? How may I prevent the condensers from breaking from heat?

"Secondly, our picture is 18 feet wide. We want to put on a mask that may be opened out to accommodate a large picture—one 20 feet wide or wider. Is there any way of building such a device so that the mask change can be made almost as quickly as the changeover?

"Thirdly, I must make all repairs on the projectors. I often find it difficult to secure what I call a good fit in replacing an intermittent star of a Simplex. Please advise me as to the best method of doing it."

Answering your first question, you might get satisfactory results by connecting both rectifiers in parallel. To do this you have only to connect both positive terminals to the other wire of the circuit. I don’t believe you would be satisfied with a 15-ampere spot. Possibly not with the 30-ampere one. Try it out, anyhow. It won’t cost anything to do that except a little wire and labor. Use a 5/18 inch positive, and a 5/16 inch negative carbon, both cored. Heat-resisting lenses will stop breakage. I will have a spot lamp manufacturer write to you about lenses.

As to your second question, I doubt if you would be able to construct a satisfactory adjustable mask. It is quite a job. Better to buy an expertly designed and sturdily constructed masking mechanism from a manufacturer of such product. You can check through Better Theatres advertisements, or employ the services of the Better Theatres Catalog Bureau.

As to your third question, you may advise your employers for me that it is certainly not advisable for the projectionist to attempt such a job as installing an intermittent. Intermittent movement parts are fitted in ten-thousandths of an inch. What possible chance has the projectionist working without suitable tools (and no projectionist would have tools suitable for such work) to do a job like that?

You spoke of having seen fine sandpaper and then emery used in fitting the actuating pin to a star slot. My dear sir, not only would the pin and slots both be badly damaged by such procedure, but also the sand and emery would be driven into the surface of the metal and very soon, extraordinary wear would take place.

That NEW SOUNHEAD...

a view of our sound unit with door and exciter-lamp cover removed, showing sturdy simple mechanism.

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QUIGLEY BOOKSHOP
1790 BROADWAY
NEW YORK
The Question:

WE ARE attempting to improve the decorative scheme in our theatre which is a neighborhood house seating 500, 500 seats on main floor, and 300 in balcony, and is at present of the semi-Spanish atmosphere. Therefore, will you please give me the benefit of your suggestions in creating a pleasant change, and put me in touch with some competent decorator that could estimate, and handle the work without a lot of structural changes, and at reasonable cost.—W. S. W.

The Answer:

I am at loss how to answer your inquiry properly, not knowing the exact design or treatment of your house. But since you state it to be of a semi-Spanish atmospheric design, I do not think that you will have much trouble in changing the decorative scheme.

If you want to make a complete transformation why not treat the scheme in a modern style. If the ceiling is in a sky effect, as in most atmospheric theatres, you can either leave it the way it is or re-decoration it entirely. I think a modern atmospheric treatment would be something unique, and in that case you will only have to re-decorate the walls.

By replacing some of the statuary, removing some scrolls and shields and using different light effects for niches, you may be able to obtain a complete transformation without a great deal of structural changes. Of course you will have to change the lighting fixtures to conform to the style which you decide upon executing.

Any competent theatre decorator can furnish you with estimates of cost and submit sketches to you for your approval, and the cost should be rather reasonable at the present time. I am sorry I cannot recommend to you some decorators, as this is against our code of ethics, but no doubt they will communicate with you as soon as it becomes known that you are ready to re-decorate your theatre.

The Question:

NOTE: IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsen, who is a practical architect and a member of the American Institute of Architects.

The Answer:

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The Question:

As a subscriber to Better Theatres and Motion Picture Herald and now a projectionist, I am writing you for a building plan. I am contemplating a theatre in a town of 2,400 population, with seating capacity of 300 or 350, and wonder if you have a building plan that would give me complete details for such a building. Let me hear from you as soon as possible.—F. G. W.

The Answer:

SINCE this department cannot furnish you with sketches or plans, I will try to give you a compact description of such a theatre as you are contemplating. For a 300-seat house I suggest a center bank of 13 seats with a wall aisle at each side. This would establish the width of the auditorium as 30 feet. It will require 23 rows of seats. Figuring them at 2 feet, 6 inches from back to back, this will require 57 feet, 6 inches. To this must be added 5 feet for cross aisle or fader, and at least 15 feet from front row to stage or apron, making the auditorium proper 77 feet, 6 inches. For lobby, apron or stage, add at least 25 feet more, so the size of the lot should be 30x103 feet. This is the most economical plan I can suggest to you.

The Question:

Will you please give me some information regarding the requirements necessary, according to the New York State Law, for a small moving picture house. I have in mind one hall on the second floor that might be rented for this purpose, and another on the first floor that might be a little more expensive.

I would also like to know something about the rules regarding the seating (fixed chairs or moveable), cost of projectors and sound attachments; also the number of seats that might be fixed in a hall 25x40 feet, and another 30x60 feet.

I endeavored to get this information from different sources, but was unable to get definite information regarding the cost of the set-up of a small moving picture house, so I inquired of some of the houses in Syracuse and was referred to you by two of the proprietors. I should surely appreciate it if I could get this information through your publication.—E. F. C.

The Answer:

I advise you to write to the Department of Labor, State Office Building, Albany, N. Y., and ask for a copy of the State Standard Building Code. Also request them to have the inspector of the Syracuse district consult with you. However, I believe that the city of Syracuse has its own building inspection department. They can give you all the necessary information. This would be the proper way to proceed. Even if you are not going to do any remodeling you will need a certificate of inspection of the premises, and if you do remodel you will need a certificate of compliance. If you are going to use the second floor hall it will come under the classification of assembly hall.

Code Rule 308 states: "The enforcing authority shall determine the number of persons which every place or public assembly may accommodate. Such capacity shall be determined as follows, etc."

Rule 310 states: "No place of public assembly shall be permitted in a building any part of which is used as a garage, dry cleaning establishment, or any other use that the Industrial Commissioner may deem hazardous."

Rule 321 states: "All seats in the auditorium or tiers shall be firmly secured to the floor. Provide not less than 30 inches from back to back, measured horizontally. There shall not be more than 14 seats in any row extending from one aisle to another, nor more than 7 seats in any row extending from an aisle to a wall."

If you have to choose between one hall on the second floor, and one on the first floor, by all means select the first floor hall, even if it is a little bit more expensive, as in the average motion picture house it is hard enough to have the public use the balcony.
The cost of a projector and sound attachment depends upon the type adapted to your purposes. We suggest your writing the Better Theatres Catalog Bureau for specific information.

A hall 25x30 feet will seat 154, and a hall 30x60 feet will seat 294, after taking off three feet all around for aisle space, and figuring 20 inch seats, 30 inches back to back.

The Question: I am a student at the Colorado Agricultural College and have a problem of designing a theatre of the approximate size given in the accompanying sketch. The theatre is to have a seating capacity of about 900, 585 on lower floor. If you can give me some information on the above I would appreciate it.—A. V.

The Answer: After carefully looking over your sketch I will make the following suggestions. You state that the seating capacity is to be 900, 585 seats on the lower floor, and the balance in the balcony. Change this to 600 seats downstairs, and 300 seats in the balcony, for the simple reason that most theatre codes require an extra exit over 300 seats. Why go into that expense for an extra 5 seats, as already two exits are required for the 300 seats? I think that 250 seats in balcony would make a better balanced house.

The location of the exit doors on your sketch for the lower floor is faulty. It requires three double exit doors. Two of them should be located near stage on opposite sides, and the other one near foyer wall most convenient to exit court or alley.

The auditorium plan according to your sketch is 60x78 feet, just about right for 600 seats. But a few more additional feet will not hurt, as you provided plenty of space for the lobby and foyer. Make the proscenium arch as wide as you can—35 feet will be about right. The balcony railing, I am afraid, is too close to the stage. Why not build part of the balcony over foyer.

It will save you money in construction, as you do not need a 30-foot ceiling in foyer. You can vault the ceiling and still have enough ceiling height. Make projection room at least 12 feet deep. Height of stage from floor to gridiron, if you plan for same, should be twice the height of the proscenium plus 6 feet. A 28-foot or 30-foot proscenium arch will do for your theatre. Curve the wall between auditorium and foyer at auditorium side to conform with the radius of the seats, and place doors at the end of the aisles.

The Question: We are planning a new theatre for this city, and wish to get all the information we can on the best place to buy our equipment. We plan to use the new seating plan, level or reverse slope, and would like some information on this matter if you are in a position to give it.

The building to be remodelled is of brick with concrete floor. By removing the floor of the room above we will have a ceiling of about 30 feet, a width of 40 feet, and a length of 110 feet. We plan no stage.

By taking out some of the end wall and placing our screen outside the building, and properly closing it in, we can get an additional 20 feet, which, I believe, will enable us to seat up to the present back wall. The front wall must, of course, be taken out and a new entrance and lobby constructed.

 Anything you can do or say that will help in this matter will be greatly appreciated. I have been a reader of the Herald, especially Better Theatres, for a number of years, and will say that it fills a very urgent need in the motion picture field.

This is my first venture in business for myself, having been a projectionist for nearly 16 years. I have a partner who is doing most of the financing, but the managing and opening will largely be left to me.—G. A. W.

The Answer: When you state that you plan to use the reversed floor slope in your theatre, you indicate that you refer to the method proposed by Mr. Ben Schlanger, New York architect. I discussed this method in a previous issue of Better Theatres.

If you plan to start the slope of the auditorium from the foyer level and proceed upward to the stage, it may conform to the code. However, should the floor slope from the stage (or screen platform) to the foyer level (without taking into consideration the foyer level in the first place) the level of the foyer may come below the street level, which is not allowed by several codes. Therefore it would be a good plan to consult with the authorities before proceeding with your plan.

I do not know of any reason why you should not incorporate this innovation in your plans if it seems adapted to them. It is, however, a new thing in practice, and I advise you to make further inquiry among theatre operators whose theatres have the reversed floor slope or write to Mr. Schlanger, who can be reached in care of this publication.

By taking out a rear part of the rear wall you state you can gain 20 feet, but you must also figure space for the horns, so place the back of the first row of seats at least 10 feet from the rear wall. Make the opening in this wall wide enough so as not to obstruct the sightlines of the seats near the walls. I advise you to build two rows of seats from this opening extending 15 feet along the side walls. You need them for the ventilation ducts and exits. Do not make this opening less than 30 feet wide. The maximum seating arrangements can be obtained by placing a center bank of 13 seats with aisle on each side, with wall banks of three seats.

Carbon Saver

Twenty per cent of last year's carbon costs is how much? That is what we are offering you now. Syncrofilm's new Carbon Saver can easily cut down this year's carbon expenses twenty per cent; most probably more.

The machine is very inexpensive; will pay for itself in sixty days in a large theatre. It is extremely simple; is strong; is made with the utmost with precision. Prepare both sizes of carbon.

Ask your supply house to show you one or write us.

WEBER MACHINE CORPORATION
59 Rutter Street
Rochester, N. Y.

Export Office: 11 Light Street, New York City
Cable Address: "Romos" New York
Distributors in All Principal Cities

Syncrofilm's "BESTOMATIC COLOR SPOT" is a 500-watt bulb spot with a self-starting motor operated color wheel with 7 colors. Colors can be changed in 1, 2, 3 or 6 times per minute by means of a simple adjustment. Lamp adjustable for spot or flood with simple cooling for 500-watt bulb. Complete, less bulb, for A.C. 60 cycle, 110 volts, $25.00. Write for literature or see your dealer.

NEW & NOVEL

The "BESTOMATIC COLOR SPOT" is a 500-watt bulb spot with a self-starting motor operated color wheel with 7 colors. Colors can be changed in 1, 2, 3 or 6 times per minute by means of a simple adjustment. Lamp adjustable for spot or flood with simple cooling for 500-watt bulb. Complete, less bulb, for A.C. 60 cycle, 110 volts, $25.00. Write for literature or see your dealer.

BEST DEVICES CO.
200 Film Blvd.
Cleveland, Ohio

AMPLIFIER

Type 15-A for theatres from 300 to 2000 seats
ALL A.C. OPERATION
Unit complete from plate cell to speaker. New type 21-A D. D. LUXE DUAL CHANNEL system. For auditions write to

AUDIO RESEARCH, INC.
105-107 East 16th Street, N. Y. City

SUN FIRST ARC CHOICE

PROJECTION CARBONS
NOW USED EXCLUSIVELY BY
RKO — RADIO CITY THEATRES
"Best by Test" — Subject to Request
CARBON PRODUCTS, INC., 324 W. 42d St., N. Y. C.

November 18, 1933

Motion Picture Herald 27
The Goal of Theatre Management
(Continued from page 10)

strategy or approach are conducive to greater benefit or more individual thinking on the part of managers than to follow some such policy as this one suggested. I N D I V I D U A L I S M, N O T S T A N D A R D I Z A T I O N

An artist who sits in front of a rose to paint it generally goes through or makes a very poor imitation of that natural rose. When the real rose is actually compared with the painting, the painting generally suffers by the comparison. But the artist who takes a rose and studies it from all points of view carefully, then puts it out of sight and proceeds with paint and brush to create a rose, that painting is not a copy, not an attempt to equal the handiwork of nature. The artist is truly an artist because he creates a thing of beauty from within himself. So with a theatre manager. Continued and repeated efforts to create, out of material from all available sources, campaigns which are individual and methods which are distinctive, is bound to develop a man into a fine manager. So a manager becomes a good manager, then a superior manager, and finally, a great manager as he becomes capable of creating that which is suited to bring maximum results to his particular theatre. Such managers are coming into their own during this period of theatre operation into which we are entering at this time.

A manager, through study and reading and personal contacts, must keep abreast of the developments of the industry. All the information possible on pictures, personalities, music, shows, staging, lights, projection, sound, maintenance, ventilation, publicity and the care of a theatre become the media for individual self-expression in this industry. What use is made of these tools will determine the ultimate success of the manager.

There are no rules-of-thumb for successful theatre operation that can replace the intelligent application of a theatre manager who completely loses himself in the job of providing a very necessary element of community life. Any endeavor which supplies a necessary element of community life and entertainment and diversion is such an element—is unmoral unless it returns a profit to all concerned in proportion to the importance of their part in the risk, the hazard and the chance taken.

The risk and the hazard taken by the manager is somewhat greater than has been generally acknowledged or recognized to date. However, quite a number of the bigger and finer minds that control this industry are beginning to realize the necessity of providing an incentive for managers, by plans to permit managers to participate in the profits which are created as the result of their efforts. This idea can be furthered more rapidly by the demonstration on the part of the managers of their ability to create, to initiate and to carry through every worthwhile detail in the operation of a theatre.

Constructing Theatre Advertising
(Continued from page 6)

original, the theatre manager has to consider (1) adaptability to the requirements of the determined copy arrangement, (2) adaptability to the feeling of the copy, (3) adaptability to the patronage to be appealed to, and (4) adaptability to the publication to be used.

The first consideration imposes certain limitations of size and shape. The second calls for a certain style and theme, exploiting the star, the idea of beauty, the thought of delightful make-believe, of power, of music—whatever emotional appeal you are selling.

The selection advised by this second consideration may then be influenced by the third—for even though you may be selling a stark, vigorous melodrama of gangland, your community may be largely limited to people of somewhat conscious refinement, families pretty careful not only about what they see themselves, but about what their children see. Even men in such communities wince now and then to the over-bold. This, of course, is a single example—similar factors frequently operate in other kinds of situations, and it should be remembered that a picture is always stronger than words.

Adaptation of illustrative material to a periodical advises some regard for the quality of paper and printing to be expected. In the exploitation of a star or a scene, halftones are commonly indicated. Some newspapers (confined as a rule to the larger cities) can print halftones quite clearly, so that they retain much of their original pictorial appeal. A great many newspapers, however, lose considerable detail, while others are equipped to achieve little more than a black smudge.

L I N E - D R A W I N G S

Allowing for exceptions in specific cases, it is probably safer to depend on line-drawings for the average newspaper advertisement. They are not only sure to print well under almost any conditions, but (as the writer believes) they have more life. This is probably because there are definite lines, a flow, giving the whole illustration movement. Moreover, the artist himself has had a certain feeling for his subject, and (if he is a good one) has got that feeling into his composition. In short, he has probably emphasized just what you yourself wish to emphasize. If selected from the press book, a line-cut will have
been Ben-Dayed to give it such tones as are desirable.

PROVIDING FOR OTHER ELEMENTS

The name of the theatre (usually in the printing form of a logotype—lettering cast into a single block of metal) may be given varying positions, of course, depending upon the pattern of the advertisement. Few occasions, however, will advise against either a top or bottom position, and the headline of the message will usually advise the lower one, with its exact position being preferably in direct line with the selling copy.

Having read through the copy to the name of the theatre, the reader, if interested, is likely to be willing to hunt around a bit for the little block of type setting the performance hours and prices, and this may be inserted in certain possible breaks in the illustration or similar available space. In locating this block of type it should be remembered, however, that small as it usually is, it can create a crowded appearance, or injure the nice balance of a layout, if placed promiscuously.

Balance is one of the most important elements of any typographical arrangement. It has as much to do with the attractiveness and the force of an advertisement as perhaps any other factor. We all know when things are well balanced. But do we always know why? It is flexible enough to allow almost any general arrangement, but it is tricky enough to ruin the eye-fetching qualities of an advertisement if not watched. Because the principles underlying balance are to be more effectively shown than told, this element will be given specific consideration in the examples to be offered in the next installment, when step-by-step procedure in forming advertising layouts will be described.

Type is another element which has only been touched upon in this article. This is because type is a department of typography all by itself, and it will be so discussed after the structure of the advertisement as a whole has been fully considered.

Modernizing With Light

(Continued from page 8)

colored lamps, color is produced by the lamps themselves, while with one lamp, colored gelatin or glass should be laid over the stencil.

A row of colored patterns may be made in a fashion similar to the circular ones of Figure 3. A longitudinal stencil is placed over a trough carrying the lamps. An interesting effect is produced with stainless steel ground to a high polish, leaving fine longitudinal lines. If light is reflected from this surface the color is elongated or stretched out, as illustrated in Figure 5. This effect varies with the character of the source and color of the lamps. This principle may be used to advantage for theatre decoration or display work.

Richardson's Handbooks on Projection

IN THREE VOLUMES

Universally accredited as the best and most practical treatise ever published on projection and the many problems daily confronting the man in the projection room. The remedy for hundreds of every day perplexing annoyances is explained in detail and in simple language.

Volume 1-2 is devoted to the general subject of projection including its allied activities, but without information on sound. Volume 3 deals exclusively with sound. All three volumes are profusely illustrated and contain over 1400 pages of information and helps. Each volume contains Richardson's famous Question and Answer Series.

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QUIGLEY BOOKSHOP
1790 BROADWAY
NEW YORK

"LUSTRATE"

Brings new life to theatre carpets... easily applied without removing... low cost... retains all original carpet colors.

Send for FREE sample.

HEWES GOTHAM COMPANY
520 W. 47th Street, New York

Manufacturer of
2 in 1 Film Coment... Screen Nu-Clean... Spray Perfumes and 50 other items in daily use by theatres everywhere.

GOING RAPIDLY—\textit{but still time to get yours—}

Genuine Brand New RCA PHOTOPHONE, WIDE RANGE SOUND HEADS

Originally Priced \$1200.00

\textbf{NOW—}

For Powers or Simplex \$295

Liberal Allowance for Trade-In

For AC or DC operation with any make Amplifier. Absolutely complete with RCA Photocells, G.E. Exciter Lamp, Bausch & Lomb Optical System, etc.

S. O. S. CORP.
1600 BROADWAY, NEW YORK CITY
LIGHTING EQUIPMENT

- The line of lighting and sign equipment of Century Lighting Equipment, Inc., is described and pictured in a revised catalog issued by the company. In 15 pages, profusely illustrated, are given complete descriptions, specifications, ordering directions and prices for borderlights, footlights, illuminated signs, directional signs, cove lights, dimmers, incandescent spots, floods and beam spots and projectors of both balcony and outdoor type, floor and wall pockets, studio equipment, music stands, rotary color-changing devices, gal- tines, projector carbons and accessories.

EFFECT OF A. C. ARC

- One of the industry's leading manufacturers of motor-generator equipment—Mr. John Hertner of the Hertner Electric Company—expresses his attitude toward the advent of the a. c. arc, which eliminates the motor-generator and substitutes other apparatus. But Mr. Hertner rather welcomes this development, stating it "will make for better screen results at less cost." Continuing, he says:

"Both the new a.c. trim and the d.c. low-voltage arc require modifications of the apparatus supplying the current. With the a.c. arc a transformer should be used which for economy's sake should be self-regulating, that is, should need no external resistance or inductance, but should be designed so that it will produce the required current at the proper voltage and an opening or closing of the gap does not affect the current value too greatly. On 60 cycles there will be a tendency to flicker on account of shutter-synchronizing. Just how important a factor this will become depends probably most largely on the mental attitude of the theatre's patrons.

"The new d.c. arc has not this disadvantage. It requires a generator but with the high efficiency it renders, together with the extremely satisfactory quality of light produced it would appear that its adoption in houses of size suitable for its use would be assured.

"The working voltages of this lamp being so low it would not be advisable to use the present generator of the multiple type with its voltage from 75 up, but to have a generator voltage available as much lower at least as the voltage of the new arc is lower than those heretofore used.

"Generating equipment will be offered to suit the new conditions, but no major changes will be made. Mechanical and electrical characteristics of motion picture projection generators are quite well standardized and will probably be subject to but little revision in the future. Units are being made today of from 15 amperes per arc to 175, in fact to as much as the customer wants and in a gradation of sizes that leaves but little to be desired so that the theatre owner can generally get just what he wants.

"In the manufacture of these machines they are given particular attention as to quiet running, freedom from vibration and electrical disturbances such as ripple, perfection of compounding and other qualities not so important for ordinary purposes but necessary in the theatre."

ADDRESS AMPLIFIER

- A public address power amplifier for operation from a 6-volt storage battery, or from any commercial 110-volt a.c. power line, has been developed by the Coast-to-Coast Radio Corporation. It can be changed from one power source to the other without any change or addition of parts, one socket being adapted to a battery, the other to the a.c. line.

When used with a battery, a converter-rectifier (Victor vibrator type), which operates from 6 volts d.c., furnishes d.c. voltage of 250 at 75 mls, drawing 4.7 amperes. Conversion and rectification are accomplished through the action of a vibrator contactor driven by an integral electro-magnetic relay. The complete mechanism is mounted on an air-cushioned rubber base and provided with two electrostatic, electromagnetic and sound-proofing shields.

When operated from the 110-volt a.c. power line, the amplifier has a capacity for supplying six 2,500-ohm speaker fields. By employing dual field dynamic speakers (having a 2,500-ohm and a 6-volt field winding), the speakers may be excited from either a 6-volt storage battery or from the amplifier operating from 110 volts a.c.

COLOR SPOTLIGHT

- A new type color spotlight has been brought out by the Best Devices Company, incorporating a 300-watt baby spot with a self-starting motor-operated color wheel. The device is capable of projecting seven colors, and colors can be changed once, twice, three or six times a minute.

The lamp is adjustable for spotlighting or floodlighting, and cooling is provided for a 500-watt bulb. It is adapted to 60-cycle, 110-volt lines.

Mounting the color mechanism in this manner is so that the same number of colors as on a regular wheel can be had without the necessity of added space. This system also lends itself to ready change of colors. The color wheel is not directly connected to the motor but is driven through a star and cam, the cam having six removable pins. When all six pins are in the cam, the color wheel revolves continuously and changes the colors six times a minute. If all but one pin is removed from the cam, the colors will change once a minute, and so on.

The motor used to operate this apparatus is of the synchronous type and any number of spotlights can be set up to run in synchronism. That is, if two or more spots are set to change colors once a minute, and they are started together, each will effect color changes once a minute and at exactly the same time.

A. C. CARBON APPARATUS

- Information received from the National Carbon Company is to the effect that projection lamps adapted to the use of the new alternating current projection carbons are being made available in greater quantities daily, and that manufacturers who have not yet introduced apparatus for the a.c. carbon, expect to be in a position to do so shortly.

Material is now being prepared on the various types of lamp equipment which have so far been developed, and will be published in these columns, quite probably in the next issue of Better Theatres.

ADD INSTALLATIONS

- Among indications that reconditioning activities are going on apace, specific in formation has come from N. C. Haeffe, manager of the Baltimore branch of the National Theatre Supply Company, on new equipment purchased by theatres in that territory, as follows:

Suffolk, Va.—Benjamin T. Pitts, Chadwick theatre: a new screen.

Frederickburg, Va.—Benjamin T. Pitts: Simplex portable sound projectors.


Baltimore—Louis Gaertner: complete redecorating, painting and drapery job for the Ritz theatre.
Following is a list of theatre projects involving new construction remodeling and re-equipping. This list has been compiled from the latest reports available on October 17. The listing is arranged alphabetically by states. An asterisk indicates information received since a prior report.

**Alabama**

**California**
BURBANK—Warner Bros.-First National Studios. Plans being prepared by technical division for four new stages. $100,000 will be spent for sound and other electric equipment.


**Los Angeles**—Broadway Theatres, Inc., Mike Rosenberg, President, 1925 S. Vermont Avenue. Orpheum Theatre at 846 S. Broadway to undergo renovations.

**Mayfield**—California Theatre to be remodeled. Cost, $2,000. Architect, Wm. I. Garren, 233 Post St., San Francisco.

**Florida**
MIAMI—City, E. G. Sewell, Mayor. To build amusement hall. Plans being prepared by Association of Architects of Miami.

**Georgia**
ATLANTA—Palace Theatre, 1142 Euclid Ave., N. E., will make alterations and additions to theatre building. J. D. Butler, 17 Glenwood Drive in charge of work.


**Illinois**
CHICAGO—Cinema Theatre, 151 E. Chicago Avenue. Will make alterations to cost $2,300.

**Massachusetts**


**Lawrence**—Victoria Theatre, 127 Broadway. Alterations. Owner, Estate of D. F. Coulow, c/o architect, John Alter, 316 Essex Street.

**Michigan**
DEARBORN—Bennett & Straight, architects, Schaefer Building. Plans being prepared for theatre building. Population 50,000.


GRAND RAPIDS — Donald Lukie, 2160 Francis, S. E. Architect, preparing plans for theatre to be located at Burton St. & Eastern Avenue. Cost, $20,000.

**Mississippi**
MINNEAPOLIS—Wm. Tuscany, 5120 Thomas Ave., South, will erect theatre building at W. 44th St., and France Avenue. Architect, Walter F. MacGregor, 1406 W. Lake Street. Seating capacity 1,000. Cost $75,000.

RED WING—Metro Theatre will be remodelled by Geo. Johnson. New sound equipment and cooling and ventilating system to be installed. Contractor, Hoffman Paint Shop, 306 1/2 Plum. Population 9,600.*

**Missouri**

**New Jersey**

**New York**

**Ohio**
CLEVELAND — Corlett Theatre, Miles Avenue. To construct balcony in theatre and other improvements. Architect, J. L. Cameron, 10326 Ashbury.

OAK HARBOR—C. H. Shively, architect, Fremont, Ohio, will erect theatre building. Seating capacity 300. Cost, $10,000. Population 1,800.

URBANA—Mr. Reed, c/o Home Loan Bank to remodel theatre building.

**South Dakota**
DOLAND—Doland Theatre, B. J. Vanderby, proprietor, will rebuild theatre building damaged by fire.

**Texas**

**Incorporations**
Monroe Theatre Corporation, c/o Leslie Colvin, 4140 Ruckle, Indianapolis, Ind. 1,000 shares. Leslie Colvin and others.

Princess Theatre Corporation, Frankfort, Ind., 200 shares. Gil Martin and others.

Lake Theatre Corporation, Michigan City, Ind. 1,000 shares. Maurice Rubin and others.

Sunrise Company, c/o Geo. H. Likert, Jr., 4465 N. Oakland Avenue, Milwaukee, Wis. Geo. H. Likert, Jr., and others.


Clallam Theatres Inc., Port Angeles, Wash. Capital $2,000. Anna M. Halberg and others.

Hudson-Tivoli, Inc., Richmond, Ind. Hollys P. Hudson and others.


Daylight Theatres, Inc., 3306 Eaton Tower and others.

Broadway Theatre Company, Santa Ana, California. Increased capital 1,000 shares. Harry C. Arthur, Sr., and others.

Amusus Theatre, Inc., Natchitoches, Louisiana. Increased capital $15,000.

Military Theatre, 2216 Military, Omaha, Nebraska. Increased capital $25,000.

Colony Amusement Corp., 15635 Mack Ave., Detroit, Michigan. Increased capital $3,000. Incorporators, Max Coplan, 3200 Chicago Blvd. and others.

S. Paul K. Karrakis, Inc., c/o Corp. Bureau of New Jersey, 28 West State St., Trenton, N. J. Increased capital $50,000.

Leonia Playhouse, Inc., Englewood, N. J. Increased capital 100 shares. Incorporators Lee Triff and others.


Michigan Callan Theatre Co., Inc., c/o W. W. Austin, 1245 E. Jefferson, South Bend, Indiana. Increased capital 100 shares. Incorporators W. W. Austin and others.

Paramount Theatre Corp., 85 Washington St., Providence, R. I. Increased capital 500 shares.

Shorewood Operating Co., 4337 N. Oakland, Milwaukee, Wisconsin. Increased capital 150 shares.

Among Contributors to This Issue:

Q With the discussion of the elements of layout, the series, "Constructing Theatre Advertising," is resumed, after being omitted from the last issue. The present article serves as an approach to an effort to show, by actual working examples, the building of advertising adapted to average theatre purposes. These examples, with a step-by-step explanation, will be submitted in the next issue of Better Theatres.

Q Francis M. Falge (Modernizing the Interior With Light) again returns to our pages with another treatment of decorative illumination, this time going inside the theatre. In the September 23d issue he discussed the exterior. Mr. Falge, who has been a frequent contributor to the pages of Better Theatres, is an electrical engineer on the staff of the engineering division of General Electric Company, being attached to the research department at Nela Park, Cleveland.

Q J. T. Knight, Jr. (The Goal of Theatre Management) this time leaves the path he has been so steadfastly treading during his series on theatre maintenance, to consider what future is reflected in the present conditions in management—and what the individual manager can do about it. Incidentally, since the preparation of an advertisement in this issue based on a letter from an official of the city government of Boston, another has come from similar sources. It seems that Boston subscribes to this publication, primarily on behalf of its censorship board—but it passes the issues around to the various departments. Now from Mr. William W. Drumney, superintendent of school buildings, comes the ingratiating information that he has caused the articles by Mr. Knight to be read by his staff of inspectors "because the information will be helpful to the 79 million dollars worth of school property under my care. Mr. Knight is in charge of theatre maintenance for Paramount Publix."

Q Mr. Leo T. Parker (Late Law Involving the Theatre) is a regular contributor to Better Theatres on legal affairs pertinent to motion picture theatre operation. He is an attorney-at-law with offices in Cincinnati.
BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

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"BETTER THEATRES" DIVISION, Motion Picture Herald, 1790 Broadway, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1. ........................................ 7. ........................................
2. ........................................ 8. ........................................
3. ........................................ 9. ........................................
4. ........................................ 10. ....................................... 11. ........................................
5. ........................................ 12. ....................................... 13. ........................................

Remarks:

Name ....................................... Theatre ....................................... City ........................................

State ....................................... Seating Capacity .........................
quires municipalities to maintain the sidewalks in safe condition. This is true even though a city ordinance requires property owners to maintain the sidewalks in a safe condition.

CASE:
For illustration, in the recent case of Stevens v. Nelson (164 Atl. 661), it was shown that a sidewalk in front of a theatre building was defective and not reasonably safe for public travel. In fact, the flagstones were not even, one being raised above the other, and the stones as laid resulted in a sloping surface, thereby creating a structural defect in the sidewalk, which was rendered more dangerous by reason of the accumulation of snow and ice.

A pedestrian slipped on the ice and sustained a severe injury as a result of falling on the sidewalk. He filed suit against the property owner, contending that the latter was liable because he had failed to keep the sidewalk in a safe condition in accordance with a city ordinance which requires all owners of property to maintain sidewalks in a safe condition.

DECISION:
However, on account of the fact that a state law provides that municipalities shall assume the responsibility for maintaining the sidewalks in safe condition, the higher court refused to allow the injured pedestrian damages, and said:

"The state places upon the municipality the burden of keeping its highways in a reasonably safe condition for public travel, and this duty it cannot impose upon the property owner by contract or ordinance. . . . When the abutting property owner has not by his own act created a condition upon the highways dangerous to the traveler, he is not responsible where, by reason of the failure of the city to perform its duty, it has become unsafe for public travel."

ADDITIONAL FACTORS:
Irrespective of state or city laws with regard to liability of theatre operators and other property owners for injuries to pedestrians caused by defective streets and sidewalks, the property owner may be liable for any injury resulting from his direct negligence which created the defect. However, a theatre owner never is liable for an injury which results from negligence of a city.

RULE OF NEGLIGENCE

THE LAW is well settled that a theatre owner is not liable in damages for an injury to a patron, where it is shown that such injury did not result from negligence on the part of the theatre owner or his employees. In other words, various courts have held that a theatre owner is not liable for an injury if the evidence indicates that he exercised ordinary care and prudence in maintaining the theatre premises in a reasonably safe condition.

As to the meaning of the term "ordinary care," the courts have rendered opinions at different times explaining that a theatre owner exercises "ordinary care" when he conducts his theatre in accordance with rules and regulations adopted by other reasonably careful and prudent theatre owners.

CASE:
For example, in Smith v. Marks (147 So. 118, New Orleans, La.), it was shown that a patron was seriously injured when he slipped while attempting to seat himself. He filed suit against the proprietor to recover damages contending that the proximate cause of the injury was the fact that the floor was slippery and highly polished. However, the court held that it was not the duty of the theatre owner to hold the injured patron entitled to damages, and said:

"Now the operator of a theatre is not an insurer of his patrons. He need only be free from negligence; and, granting that a prudent man must exercise some degree of foresight, nevertheless he is not required to foresee that something may happen, when long experience fails to show any such happening before, unless the circumstances are such that he should have known that the happening was likely even though it had not yet occurred."

DISMISSAL AND ACQUITTAL

VARIOUS COURTS have held that a person who is convicted of a criminal offense cannot escape penalty on mere technicalities. Moreover, where a theatre owner is convicted by a lower court on one charge or count, and dismissed from the other counts, the higher court will not interfere with the verdict.

CASE:
For example, in People v. Horowitz (19 P. [2d] 874, Los Angeles, Cal.) it was disclosed that a city ordinance specified that it shall be criminal offense if any theatre owner exhibits films or shows of an indecent nature. Certain officials of a theatre were indicted and the indictment specified that they did "as owners give, direct, present and participate in, an indecent, obscene, immoral, and impure drama, play, exhibition, show and entertainment, within the presence and hearing of divers youths and others at that certain theatre and playhouse located at 235 South Main Street in said City, which said drama, play, exhibition, show, and entertainment, then and there tended to corrupt the morals of youths and others then and there present as aforesaid." Another indictment or count stated that they had violated the law because of participation in an indecent part of a show. The officials were found guilty of violating the first count but dismissed on the second. They appealed to the higher Court contending that since they were dismissed from violation of the second count they should be acquitted of violating the first count.

However, the court upheld the lower Court's conviction of violation of the first count, and stated the following important law:

DECISION

"We are of the opinion, however, that the dismissal was not an acquittal. . . . A dismissal connotes a refusal to determine guilt rather than a finding that there is no guilt. Particularly is this true under the circumstances of this case. The trial judge, at the conclusion of the evidence, found the defendants guilty of the offense charged in the first count. It appears apparent that the first was so allied to the second that a conviction on the second count would but lead to complications. . . . If we admit, for the moment only, that the dismissal was an acquittal, and that one not guilty of participating in an indecent part of a show could not be guilty of participating in an indecent show, still it does not follow that the judgments must be reversed."

MORTGAGES MUST BE RECORDED

ALL INSTRUMENTS which pertain to mortgages and the like must be recorded, otherwise persons who have no knowledge of the transaction are not bound thereby. However, subsidiary agreements need not be recorded.

CASE:
For instance, in Universal Chain Theatrical Enterprises v. Oldknow (168 S. E. 239, Atlanta, Ga.), it was shown that certain theatre property was mortgaged and the mortgage was properly recorded. However, a subsidiary agreement relating to the transaction was not recorded. The property was sold to satisfy the mortgage and suit was filed by an interested party who contended that failure to record the subsidiary agreement invalidated the sale. However, the court held otherwise, saying:

DECISION

"So far as appears, any person who might have become interested could have obtained full information as to the contents of the agreement as easily by making inquiry of the proper parties as by a search of the public records. Accordingly, in the circumstances alleged, there is nothing to indicate that the sale was chilled and unfairly exercised by the lone fact that the trust agreement was not recorded."
A suggestion to Theatre Owners and Managers from a Great City

[THE SERIES BY J. T. KNIGHT, JR., IS ATTRACTING ATTENTION WITHOUT AS WITHIN THE INDUSTRY. BETTER THEATRES IS INFLUENTIAL BECAUSE WIDELY READ—WIDELY READ BECAUSE AUTHORITATIVE]

City of Boston.

Building Department.

Office of the Building Commissioner,

Ninth Floor, City Hall Annex,

Boston.

September 29, 1933

Editor
Better Theatres
1780 Broadway
New York, New York

Dear Sir:

I have read in the June issue of BETTER THEATRES an article entitled "The Common Sense of Maintenance" by Jack Knight, and I desire to convey my hearty approval and congratulations to you and to the author for the publication of this most important and timely subject.

It is easily seen that the author is most intimately acquainted with the subject, even to the finest detail, and he may well be termed "one of the industry's leading theatre maintenance engineers".

May I be permitted to suggest for his future articles that he lay stress on the following items which are of great importance to building officials:

1st. Frequent inspections of exterior fire escapes.

2nd. Prevention of accumulation of unnecessary props on the stage.

3rd. The necessity of having aisles and passageways kept clear, especially immediately preceding the change of a picture.

4th. The discontinuance of the use of inflammable materials for decorations, advertising, stills, etc.

5th. To impress on theatre managers the fact that while their loyalty to their employer requires careful consideration of their box office figures, their loyalty to the public that supports both the managers and the employers requires their strictest attention to what Jack Knight calls Class I of Maintenance Problems.

Very truly yours,

Edward W. Roeper
Building Commissioner
An important element of complete Motiograph De Luxe Sound Projector Equipment.

The only unified equipment offering the finest in projection and extended range sound reproduction.

THE MOTIOGRAPH
DE LUXE SOUND PROJECTOR
A MOTION PICTURE PROJECTOR DESIGNED FOR THE
PROJECTION OF MOTION PICTURES WITH SOUND
THE ENTERPRISE OPTICAL MFG. CO.,
4631 West Lake Street, Chicago, Ill.
BLUE LAWS COSTING EXHIBITORS MILLIONS SLOW UP RECOVERY
Joan Crawford and Clark Gable in "The Dancing Lady" are bringing to your screen the greatest musical romantic sensation this industry has ever known. M-G-M of course!
Stage rage... Air ace... Now famous Ben Blue comes to Warner Bros! Another great NAME for Vitaphone... And a great DAY for you Dec. 9th, release date of the first of 6 Ben Blue comedies that are going to make cash history!... Buy ONE—your patrons will ORDER the other five!

BEN BLUE
6 "Big V" Comedies for 1933-'34

LATEST OF THE GREAT NAMES THAT MAKE VITAPHONE SUPREME IN COMEDY

AND MORE OVER
"We consider Vitaphone shorts the greatest shorts released by any company today. We never have to worry when we have Vitaphone shorts."—S. D. Lee, Frankfort Amusement Co., Winchester, Ky.

"I believe an exhibitor can find no better shorts on the whole than in the Vitaphone group."—Bert Pouncey, Jr., Milan Theatre, Milan, Tenn.

"Your shorts are the most entertaining on the market... they cover such a wide range that even the hard boiled dispeptic patron finds sufficient entertainment in them to amuse him."—R. J. Brunet, Imperial Theatre, New Orleans.

"It is my opinion that Vitaphone has the best short subjects on the market."—J. W. Farr, Rivoli Theatre, North Sydney, Nova Scotia.

"Your shorts subjects including Broadway Brevities are the most outstanding short product of the year. They please everyone and everybody."—C. T. Laidlaw, Liberty Theatre, Dayton, Wash.

"The Beacon is one of the very few theatres in Vancouver operating on a single feature policy and it is only with high class shorts such as Vitaphone that such a policy could be a success."—Roy A. McLeod, Beacon Theatre, Vancouver, B. C.

"Without a doubt your Broadway Brevities are the very best short fare we play here."—V. S. McRae, Anyox, B. C.

"We have at all times given Vitaphone subjects the preferred playing time in our theatres and have used them as a method of bolstering up a weak feature. We have found that this method not only carries over a weak show but in most cases sends them out equally as well satisfied as if we had the best feature picture possible."—Sam Switow, Louisville, Ky.

"Our customers, without exception, have complimented us on the entertainment offered by your shorts."—M. Vonderschmitt, Bloomington, Ind.

"Just a line to tell you how pleased we are with the splendid line-up of short subjects that Warners are releasing this year. Everyone so far has been excellent and a splendid addition to any program."—Marc J. Wolf, Paramount Theatre, Hamilton, Ohio.

"Vitaphone deserves great credit for the tremendous strides made in the past year to the position of leader in their field."—I. Levy, Hildinger Booking Co., Trenton, N. J.
"I want to both commend you and congratulate you on the consistent value of your short product. They have oftentimes caused more comment than the feature itself."—Paul Schlassman, Muskegon Theatre, Inc., Muskegon, Mich.

"Every brand that you release is excellent and seems to be made with the same care and attention to detail that is evidenced in your feature productions."—Roy Moon, Mid-States Theatres, Detroit.

"Our patrons look forward to seeing either a Broadway Brevity or a Band number practically every week."—Jacob Silverman, Strand Theatre, Altoona, Pa.

"The very best the market affords."—C. F. Washman, Gem Theatre, Trenton, Tenn.

"The thing that really has knocked my hat off this year is the outstanding class of your shorts."—B. Bardue, Rex Theatre, Idaho.

"Time and again your shorts built around my features have saved the day when my feature attraction was not so hot."—Joe Hewitt, Lincoln Theatre, Robinson, Ill.

"I consider my single reels and double reels excellent entertainment."—Mrs. E. W. Rodgers, Gem Theatre Co., Inc., Cairo, Illinois.

"There is something about Vitaphone Shorts that make my programs complete."—Adrien Gagnon, Jonquiere, Quebec.

"They have a high audience appeal."—C. M. Clay, Liberty Theatre, Mexico, Mo.

"Among the short subjects I have played yours were of the finest, and they always go over with the audience."—George Rutsky, Capitol Theatre, Montreal.

"The extraordinary diversity of your shorts provides ample material to balance up all programs."—R. J. MacAdam, Hullfas, N. S.

"The two-reel Broadway Brevities, have in several instances proven a decided stimulus, in saving a program, when the feature has not provided the necessary quality of entertainment."—W. W. O. Fensley, Frederickson, N. B.

"I do not believe I ever played short subjects that were as satisfactory both to my patrons and myself as your product of the past season."—N. W. Mason, Roseland Theatre Co., N. S.

"It was a pleasure to be able to present your short subjects during the past year, and we were proud to show them on our screen."—Steve Farrar, Colonial Amusement Co., Harrisburg, Ill.

"One must have a company with a product sufficiently broad and comprehensive to relieve programs of 'sameness' and commonplace characteristics. Vitaphone Shorts provide that very necessary essential."—Leonard S. Snaar, Strand, Muscat, Ind.

"We have always felt that when we were in need of a good short for a particular feature, Vitaphone would fill the bill."—Dwight Davis, Jackson Amusement Co., Jackson, Ohio.

"Short subjects of exceptional entertainment value but in most instances there are names that have real box office value."—J. Fred Osterstock, Wilmer & Vincent, Easton, Pa.

"The Vitaphone short subjects are of the highest quality and are shorts that we would not like to be without."—Geo. W. Treadwell, Fontiac Theatre Corporation, Detroit.

"All of your Broadway Brevities have been meeting with real satisfaction in all of our houses."—C. A. Schultz, Commonwealth Theatres, Inc., Kansas City.

"Warner Bros. shorts have increased my kid business till its back to normal of the old silent days. Warner Bros. shorts have been my most consistent."—Chas. L. Tick, Fish Theatre, Butler, Mo.

"I wish to compliment Vitagraph, Inc., on their short product. They have everything one could ask for in the way of entertainment."—Mrs. A. Thompson, Seedley Theatre, Pomory, Wash.

"We really think they are superior to most any of the shorts we have been using. The screen acts are presented in a clever and interesting manner, the reel box office value."—Met S. Barron, Barron Theatres, Inc., Prati, Kansas.

"I marvel at the magnificence, elaborateness, and completeness of your Vitaphone shorts. They are worthwhile."—Ed Dubinsky, Dubinsky Bros. Theatres, Kansas City.

"I wish to state that your Vitaphone short subject I have been playing for the past year and a half, are very entertaining and contain material and names that are 100% pleasing to my public. I am proud to play them in my theatre."—Sam L. Savo, Variety, Manhattan, Kansas.

"They are great from every standpoint, that of variety and freshness."—Louis Metzger, Theatrical Enterprises, San Diego, Calif.

"This is unquestionably the finest calibre of one and two-reelers released by any company since the advent of sound."—Eddie Rivers, Granada-Rex Theatre, Lewistown, Idaho.

"Now I understand why Vitaphone sales are 50% ahead of last year's record figures."
A THRILL FOR EVERY HEART THAT’S YOUNG

ROMANCE of a go-getting p.a.... in no hurry to get married... and his s.a. sweetheart... who didn’t want to wait. Gay with the vitality of chipper, irrepressible youth... going, doing, loving, longing... happy in the sheer joy of living. The kind of entertainment that fills theatres with satisfied customers.

JAMES DUNN
at his breeziest... typical American boy friend

ROMANCE of a go-getting p.a.... in no hurry to get married... and his s.a. sweetheart... who didn’t want to wait. Gay with the vitality of chipper, irrepressible youth... going, doing, loving, longing... happy in the sheer joy of living. The kind of entertainment that fills theatres with satisfied customers.

JAMES DUNN
CLAIRE TREVOR
Directed by James Tinling

JOIN THE UPSWING WITH FOX

CLAIRE TREVOR turns in another swell performance... en route to stardom

Your patrons always like FOX MOVIE TONE NEWS
MORE FEATHERS

This week’s high point in the costly comedy of the motion picture code comes in the announcement that the Department of Justice, after officially considering the document, finds it extensively at variance with the laws of the land and in direct contradiction of the decisions of the courts on various issues concerned with trade practices and mail practices.

Such a development at this late date is indeed a charming tribute to the legal minds which have contributed to the conception and construction of the code and the code idea.

To be sure, this eventuation comes with no surprise to such of the observers of the code gyrations as were able to summon courage to wonder if indeed revolution has been declared with the enactment of the interesting act installing the National Recovery Administration.

The code making process which began in the Bar Association Building in New York and which progressed to sundry offices in Washington is now centered, it seems, somewhere in the region of President Roosevelt at Warm Springs, Georgia.

Thus far the code has been a vast help to the industry—except for the fact that nothing that is in it or has been proposed for it or contemplated for it has yet been decided upon or settled, and that meanwhile the normal creative and restorative processes have been delayed waiting to see what, if anything, was to happen, and how, if in any manner, anything could be done.

In the last few years there has been a vast deal of crying over the fact that disrespect for the national prohibition of an incidental matter like alcoholic beverages was invading and undermining the status of all law and government. The impairment of law and government in the liquor matter would seem trivial indeed to that which can be incurred by ill-advised, ineffective and experimental endeavors to tinker with the commercial and financial structure upon which the whole of the national life depends.

For our own sector, the world of the motion picture, it can now be stated with certainty only that a code governing trade practices appears to be still under contemplation.

R. ED KUYKENDALL, president of the Motion Picture Theatre Owners of America, is quoted as saying that he regards the NRA motion picture code as “flexible.” One might fancy that it will prove to be not only flexible but also malleable and ductile.

THE CALL OF COLOR

The tinkerings with gold and the dollar fills the man who owns one with the same enthusiasm that pervades a winner in the poker game when the host announces “We were just playing for fun.”

STAR MARKET

A

N interview in London with Mr. Sidney R. Kent on the subject of stars and salaries includes the quotation: “There are not enough big people to go around. I can get plenty of cheap people but the people who can do things have to be made. . . . There is only a handful of good people.”

And this set us thinking about “people who can do things” and the handful that were in the business when Mr. Kent came along out of the West. The handful of that era included: Miss Mary Pickford, Mr. Charles Chaplin, Miss Bessie Barriscale, Miss Theda Bara, Miss Marguerite Clark, Mr. William S. Hart, Mr. H. B. Walthall, Mme. Olga Petrova and Mr. Francis X. Bushman, just to name a few.

In that day there seemed to be enough box office names to go around. But in that era motion pictures were sold to exhibitors, not traded in blocks between chain buyers in Broadway. The loaning of players was unknown. There would have been bloodshed on Broadway if Triangle had suggested borrowing Miss Fannie Ward. There was competition in New York, Fort Lee, Jacksonville, College Point, New Rochelle, Hollywood, Santa Barbara and Long Beach, in the matter of production, and in exhibition all the way from Broadway to Bad Ax, Michigan; Wahoo, Nebraska, and Oskaloosa, Kansas. The screen makes the stars. If the screen wants more there’s a way.

L’ABBÉ GEORGES LEMAITRE, celebrated Belgian astronomer, has decided that the universe is expanding while its parts are contracting. We know how he feels about it, because the motion picture code looks the same way.

THE WITCH HAZEL

The steady march of the color appeal is recorded by a study just completed by the Ladies’ Home Journal which finds that approximately forty per cent of all magazine advertising in 1932 was for space in color. One authority, Dr. Daniel Storch, is quoted as saying his researches indicate that color pulls 53 per cent more direct returns than black and white. Also Advertising Age finds an increasing use in the national media of bleed pages, both in black and white and color.

THE WITCH HAZEL

The witch hazel is spreading its star twinkle blossoms in yellow clouds in the Connecticut swamps, closing the flowering season against the coming of the trout lilies on the far edge of the winter. Meanwhile the important Broadway openings come on stage. So we’ll be having indoor thoughts now until the seed books and tackle catalogues flood the spring with temptations.
DISTILLERS
Joseph P. Kennedy, of Boston, and former-ly of FBO, Pathé Exchange, Inc., and sundry other film projects, who arrived back from a visit to Europe and the British isles with James Roosevelt, and some other guests, is currently said to be planning a large scale invasion of the liquor market, specializing on Scotch brands with which he has made connection through the offices of young Mr. Roosevelt. It is said Mr. Kennedy is now casting about for a general sales manager. As recorded in these pages some weeks ago, various members of Mr. Kennedy's onetime motion picture staff, including Clinton J. Scollard, Edward J. O'Leary and John McAlone, have gone into a project of surveying New England for outlets for the National Distillers Corporation.

TALKIES' LINGO
Once again the "lingo" of the "talkies" is blamed—or given credit—for authoritative additions to the great Oxford English Dictionary. London-published, supreme arbiter on matters linguistic. Into a new 900-page supplement have gone words and phrases purely American, infiltrated, it is said, via the American film, become common usage. Among them: "debut," "bump off," "wow," "wise crap," "taken for a ride." The "talkies," merely an instrument, not an originator, receive gratuitous, not too desirable credit.

IMPORTANT FEMININE
Lavish last week was Fred Wehrenberg, St. Louis, Eastern Missouri, Southern Illinois MPTO president, in praise of his feminine hearers, addressing St. Louis' Better Films Council. Appropriate at the moment was his suggestion that all showmen follow his successful example: 24-sheet Family Night shows. Convinced is Showman Wehrenberg of the commercial commonsense of supporting, taking advantage of the Council's work, cooperation. From him came the expressed wish every other exhibitor would do "wise" enough to realize that he should "get fully behind the efforts of you women to help him toward business success." No question is there of the importance of the feminine contingent.

LEGISLATION
As perennially occurs, recently in Kansas up popped new censorship legislation: proposal of Legislator C. H. Palmer to rate films, A and B, for family and children; D and E only for those over 18. Common-sensible Kansas papers rose up editorially to squelch as far as possible. Respectively, the Hutchinson, "News," Newton "Kansan Republican," Chanute "Tribune" squelched; "... would pack any theatre that could advertise an E rating guaranteed by the state board of censorship... people are that way..." Is it possible that the member is merely growing old and losing interest...? The trouble with such a law would be that occasionally a film would be branded as so clean that even a college sophomore couldn't find a double meaning and it would play to empty houses. Legislating morals is like pushing skyscrapers—they just won't budge.

20-YEAR LAUGHS
One day, some 20-odd years ago, Cecil B. DeMille was making his later famous "The Squaw Man." To his desk came a note: a young cowboy extra suggested for a role, his price $5 per day. Penned DeMille: "Too much." The extra, Hal Roach by name, started some time later to make comedies. He is still at it, and in January to come, will celebrate 20 years of it. Fittingly will the week be commemo-rated, many a star of today (Lionel Barrymore, Polly Moran, Jean Harlow, Jackie Cooper, Will Rogers, Janet Gaynor, etc.) having learned early cinematic lessons under the Roach tutelage. Also a celeb-rant will be MGM, Roach distributor. A long time, yet all too short, at short subjects.

AGAIN—SURVEY
Again and yet again, educators, psychologists, and pseudo of various sorts concern themselves avidly, momentarily with the motion picture and the child, generally arriving most emphatically nowhere, but propounding many a long scientific-appearing screed on why, wherefore. Now under California State Superintendent of Public Instruction Vierling Kersey has been launched the inevitable survey: to determine what is a good film for school children. For one year will the survey survey: sleep, rest, emotional reaction, conduct, constructive reaction. A marked film improvement, sees Supt. Kersey, in the past four years. And the now bewhiskered query goes on.

PUNITIVE INVASION
In the nature of an American punitive invasion against Mexican history, truth, good taste, editorially proclaims Mexico City's "El Grafico," thus seriously indicting the intent of MGM's currently produced "Viva Villa," another company's "Viva Zapata." Calling on the government to refuse permission to make such as these "derogatory" films, "El Grafico" concludes its blast: "We shall see foreign companies picturing... in purely mercantile enterprises to please a foreign public that will not be able to imagine Mexico as other than murdering and robbing and in a condition of the most extreme misery." Thus are friendly relations not promoted.

EAGLE ROMANCE
Antony Muto and Irene Crisp, both of the Washington office of the New York Film Board, who met incident to the struggles of motion picture code making at the hearings at the capital, were married at Rockeville, Maryland, last Saturday. Mrs. Crisp is secretary to Bert New of the Washington office of the Film Board, and Mr. Muto joined the organization in liaison and diplomatic capacities some months ago at about the time that Sol A. Rosenberg's appointed deputy administrator in charge of motion picture affairs under the National Recovery Administration. This is the first Blue Eagle romance to flower into matrimony.

HOLIDAY CRUISE
Eastward-hoing on a vacation, sailing leisurely via the Panama Canal, is coming Marian C. Cooper, producer plenipotentiary of the RKO studios in Hollywood. Riding the crest ahead of him had come "Little Women," current none-than-whomer at the Music Hall of Radio City, and before that Katharine Hepburn's "Morning Glory" and of course "King Kong." A vacation well-earned.

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OLD BLUE LAWS COSTING THEATRES MILLIONS ARE RETARDING RECOVERY

by FRED AYER

Exhibitors are losing millions of dollars annually through state and local Blue Laws which prohibit the Sunday showing of motion pictures in specific communities, and these laws are responsible for the closing down of a large amount of business in the industry for almost 15 per cent of the time and this in a period when every possible well-spring of the general recovery is being tapped. This one-day-in-seven shutdown, which for years has barred to exhibitors in many sections a material increase of income, also closes the road to greater employment in many business directions as sought in the National Recovery Act and under President Roosevelt's program for more jobs and greater purchasing power.

America's motion picture theatre receipts would rise 14 per cent were the Blue Laws universally eliminated, in the estimation of Jack Cohn, vice-president and treasurer of Columbia Pictures Corporation, which is rapidly completing an investigation of the situation.

When Columbia began to check on Blue Laws several weeks ago, available lists of localities still retaining these antiquated regulations were found inaccurate and subsequently the company initiated its own survey.

Local Opinion Surveyed

Letters and questionnaires were sent to the 31 branch offices to sound out local opinion. To date, less than three weeks after the movement was begun, the returns are 50 per cent complete.

Early in October General Hugh S. Johnson, NRA Administrator, wrote to the chief executives of all film companies a letter outlining certain broad conclusions which the Administration had reached with regard to methods of increasing sales, and one of the principal conclusions pointed to the urgent need of aggressive and "intelligent advertising at this time, and to the increased effectiveness of your advertising dollar under present improved conditions."

"During the past few years the productivity of advertising has been reduced by three important factors: (1) millions of men and women were without employment and consequently without purchasing power; (2) those still employed were greatly reduced in income, and (3) everyone who had any money at all was deterred from spending it by fear and apprehension about the future." General Johnson's letter said. There followed helpful suggestions calculated to convince the consumer that he can save money by acting now to supply his needs for certain specific products, in which the motion picture is included, and to prove to the consumer that future price rises are operable, but for the good of all concerned.

Benefit to Many Enterprises

In answer to the Administrator's letter, Mr. Cohn advanced the theory that were Sunday Blue Laws repealed, the results would not only benefit the motion picture business, but other enterprises as well.

"In the theatre industries, we are confronted not only with national taxation, but with state taxation as well," Mr. Cohn wrote, "with no possibility at present of increasing our earnings sufficiently to offset this additional expenditure. It therefore seems to me that if the NRA encouraged the elimination of the old, Sunday Blue Law, the results would not only benefit the motion picture industry, but such enterprises, for example, as delicatessen and food establishments, drug, confectionery and cigar stores, etc."

Blue Laws, Mr. Cohn believes, are entirely out of keeping with the times, and are responsible for shutting out an enormous amount of motion picture business for 15 per cent of the week's showing time.

"In the motion picture field, that particular period has the greatest earning potentialities due to the fact that the public is idle, eager for recreation, yet without facilities to satisfy that demand in communities where Sunday closing is enforced," he told General Johnson. "You will probably be surprised to learn that this condition holds true in approximately one-quarter of the country, although in these same communities athletic or sport activities that afford little or no employment are permitted."

Taking Trade Out of Town

Mr. Cohn pointed out that it is a fact that at present many persons in those communities where Sunday showings are forbidden by Blue Laws will travel to nearby communities to see motion pictures. An example in point is Philadelphia, which finds many of its residents flocking to Camden, N. J., where theatres are open.

"Obviously," said Mr. Cohn, "the limited capacity in the latter city causes thousands of Philadelphians to stay home, whereas if Sunday movies were permitted, the theatres in Philadelphia would be crowded on that day of the week, with benefit to all concerned."

Under the NRA code, seven-day-a-week operation involves employment for additional personnel, the Columbia executive said. This is true not only on the part of the theatres themselves, but also for the film delivery companies, the express companies and other allied businesses. With the additional income and tear on film, nationwide operation would result in more film laboratory work, besides more advertising and advertising material, such as posters, heralds and more newspaper advertising.

"Furthermore, it means seven-day consumption of five-day production, which must have a favorable influence upon conditions," he said.

"The whole thing in a nutshell is simply this," Mr. Cohn said this week, "The main purpose of the NRA being to increase employment and spread opportunity as widely as possible, the elimination of Sunday closing would be an important step toward that end. Under the restricted hours of individual employment a considerable increase in personnel will be involved in every theatre. Also seven days in operation would mean the consumption of more supplies of every kind, involving further employment, and, in addition, this operation of theatres for an additional day would add largely to government revenue through increased amusement tax collections."

Results of Columbia's survey to date follow in alphabetical order, according to territories and exchanges:

ATLANTA (covering Georgia, Alabama, Tennessee and Florida)

Four hundred theatres are in operation in this territory, but only 125 are open on Sunday. No communities in any of these four states permit Sunday shows or sports, but the Florida law is not enforced and all can, and do, open that want to. In Birmingham, Ala., Sunday shows were voted for. In Atlanta Sunday shows are running, giving the net proceeds to churches. Sunday shows are definitely opposed to Sunday showings. Most theatre owners in this section are themselves opposed to Sunday shows, and while the extent to which Sunday operation would increase the business of closed theatres is said to be problematical, Sunday shows in certain towns have shown a substantial increase even over Saturday business. Increased employment in theatres alone is estimated at 15 per cent if the Blue Laws were to be repealed.

BUFFALO

Approximately 262 theatres operate in this territory, with only five doing business on Sunday. All communities permit athletic and sports diversions on Sundays and the New York state law with relation to Sunday shows is rele-
$4,500,000 Profit from Wall St. Syndicates in $38,000,000 Write-up in General Theatres Equipment Stock Revealed

by JAMES P. CUNNINGHAM

Discussing intricacies of motion picture financing so involved as to be admittedly beyond the comprehension of any but the master minds of Wall Street, the United States Senate stock market investigating committee at Washington continued this week to drive through a maze of millions in pursuit of the details surrounding the manipulation by the financiers of motion picture companies and motion picture stocks during the heyday of prosperity, in the late 1920's.

The senators were lost more than once in the tangled web of testimony of Harley L. Clarke, public utilities financier, and Murray Dodge, former vice-president of Chase Securities Corporation, as they detailed the dramatic story of how William Fox "lost" control of his film "empire" in 1930—for the sum of $13,000,000, plus other valuable considerations, which were paid to him by General Theatres Equipment, Inc., financed by the Chase interests and a bankers' syndicate.

Legal Batteries Booming

Meanwhile, legal batteries of the various corporations of General Theatres Equipment, Fox Film and Fox Theatres, Chase Bank, Film Securities and Loew's were involved along other fronts in a series of court arguments, hearings and investigations.

While the fiery Ferdinand Pecora, counsel, and the senate finance committee were listening to testimony at the Capital on the participation of Chase and GTE in acquiring control of the Fox companies, a subcommittee was in Los Angeles hearing details of the events which led up to the bankruptcy of Fox West Coast and various theatre subsidiaries.

This senatorial group, however, suddenly called the hearing to a halt, nursing a "headache," and admitting it was bewildered by the fantastic corporate structure which traced control of Fox West Coast Theatres to Westco to Fox Film to Chase National Bank.

At Wilmington, Del., Senator Hastings, receiver for General Theatres Equipment and Fox Theatres' receivers, and others, were "burying the hatchet" in a dispute over certain stock assets.

In New York, Loew's, Inc. postponed its annual stockholders meeting until it can be learned whether the stockholders are after the auction sale of 660,000 shares now held by Film Securities Corp.

William Fox Called to Washington

Reaching a point finally where a $38,000,000 write-up in the value of General Theatres Equipment stock; and a $4,500,000 profit from Wall Street syndicates therein were revealed, the main senatorial investigating committee at Washington brought William Fox into the picture, ordering his appearance before it on Thursday, under subpoena.

The write-up in the stock took place while negotiations were underway for acquisition by General Theatres of several equipment corporations by Harlay Clarke. These stocks, International Projector Corporation, National Theatre Supply Corp., and four lamp companies, had a book value of $4,750,000, but were taken over by General Theatres at a cost of $43,040,000, the committee at Washington learned during the questioning of Mr. Clarke.

So complex were the deals outlined by Mr. Clarke, and other witnesses, that it was almost impossible to trace the sinus trail of profit. However, it was brought out that Mr. Clarke acquired all of the stock of the Nicholas Power Company for $45 a share and sold it for $215; that he bought the stock of the Mitchell Camera Company for $1,475,000 as an agent for General Theatres, organized Grandeur, Inc., to control the company, that the Mitchell, valued at $331,590, and sold them for $3,100,000, although he had told the committee he received only $45 per cent participation in a one-year note issue by Halsey, Stuart & Co.

BULLETIN

Chase National Bank late Wednesday submitted a report to the Senate investigation committee at Washington saying it has written off as lost a total of $3,110,188 against the $77,361,076 which it lent to and invested in General Theatres Equipment, Inc. Other late Wednesday developments:

The committee was told that part of a $4,000,000 profit made within two weeks by bankers who acquired Fox Film stock at $16,000,000 less than market prices, was to former Corp., president of company of Albert Wiggin, then chairman of Chase Bank.

Division of profits: Pyneboth & Co., $1,177,382; Chase, $798,130; West & Co., $638,504; Hannums, $698,304; Dodge, $266,043; Ingold, $88,681; Eric & Drevers, $394,138. Chase's $798,130 was divided with Mr. Wiggin's Sherman company.

Testimony showed the bankers made $2,850,000 from selling GTE within five days and without putting up a penny.

Ferdinand Pecora, committee counsel, said William Fox really got $215,000,000 for his holdings, the "other considerations" from GTE, in addition to the $15,000,000 in cash, totaling $6,000,000.

An exhibit placed in the record was a letter to Chase showing that Elisha Walker, president of Bancamericablard, threatened legal action unless his group was permitted to share in the Fox financing. As a result, Mr. Walker's group won a 45 per cent participation in a one-year note issue by Halsey, Stuart & Co.

Subcommittee on Fox West Coast Calls Halt to Hearing When Bewildered by Fantastic Corporate Structure

eral Theatres which were sold to the public at $92.

Four syndicates operating in General Theatres stock in 1929 netted a profit of nearly $4,500,000. One syndicate obtained 350,000 shares at $20, turned them over to the public at $25, and sold it to the public at $32. Before the Wall Street "crash," the committee was told by Mr. W. Dodge, former vice-president of Chase Securities, the stock reached $65. The company went into receivership last year and the stock now is practically valueless, it was said.

Dodge Tells the Story

It was Mr. Dodge who told the tale which led up to the calling of William Fox. He outlined to the committee how Mr. Fox had bought heavily in Loew's, Inc. Both for himself and his Fox Film Company, and how the decline of these holdings in 1929 left Mr. Fox "on the spot" with a $90,000,000 worth of short-term notes coming due.

Efforts of Mr. Clarke to safeguard contracts held by General Theatres with Fox companies by attempting to assist in the company's rehabilitation of the Fox "empire" were related by Mr. Dodge, who also told how, when suits to oust Mr. Fox from his own company were threatened, Mr. Clarke conceived the idea of securing control for himself and finally did secure for General Theatres the William Fox interests in the film and theatre companies, at an aggregate of $17,500,000 and an annual salary of $500,000 for five years.

This $500,000 was to be paid for the five-year period; even if Mr. Fox died in the interim, testified Mr. Dodge, who also told the senate investigators that another consideration was that General Theatres was agreed to continue to pay the premiums on $3,500,000 of life insurance policies carried on William Fox by Fox Film.

Another contract, it was said, indicated that General Theatres agreed to pay Mr. Fox $3,000,000 for assignment of his claim for salary from Fox Film.

Mr. Dodge testified that the $90,000,000 in short-term notes previously mentioned as coming due early in 1930, caused Fox Film to face "serious financial embarrassment," although the company had operated as a profitable concern.

Mr. Dodge's testimony brought out the fact, which is generally understood, that Chase National Bank financed the purchase of stock control of Fox Film by a loan to General Theatres of $15,000,000, which loan was secured by shares of Fox Film and Fox Theatres. This was repaid on April 18, 1930, by a new Chase loan of $27,000,000.

Chase Made Other Loans to G.T.E.

Continuing, Mr. Dodge said that, at the same time General Theatres agreed to buy from Fox Theatres some 1,000,000 shares of Fox Film Class A common stock for $30 a share, or $45,000,000, and the syndicate authorized the sale of $30,000,000 of debentures and 617,000 shares of common stock.

Digging for more from the Fox situation, Mr. Dodge testified that in addition to the loans mentioned above, Chase made four (Continued on page 2)}
"The time has come," the WALRUS said, "to talk..."
The World's Greatest STORY!

LEWIS CARROLL'S

"ALICE IN WONDERLAND"

Directed by Norman McLeod
with the world's greatest CAST!

CHARLOTTE HENRY as "Alice" and Richard Arlen • Rosco Ates • Gary Cooper • Leon Errol • Louise Fazenda • W. C. Fields • Skeets Gallagher • Cary Grant • Raymond Hatton Edward Everett Horton • Roscoe Karns • Baby LeRoy • Mae Marsh • Polly Moran • Jack Oakie Edna May Oliver • May Robson • Charlie Ruggles Alison Skipworth • Ned Sparks and Ford Sterling

A PARAMOUNT PICTURE
By Cedric Bollman

WHAT THE BUTLER SEEN IN ‘ALICE’

COLUMBUS, OHIO, WEDNESDAY, AUGUST 16, 1933.

Alice High Student, 14, Is Given Test For Part in Film ‘Alice in Wonderland’

Ellenore Book One of 26 Plaatsng Selected From 12,000

Paramount Has Found Alice; Picture Goes In Production

“ALICE” in Wonderland

Paramount Has Found Alice; Picture Goes In Production

“ALICE” in Wonderland

Paramount Has Found Alice; Picture Goes In Production

150,000,000 PEOPLE HAVE READ ABOUT PARAMOUNT’S “ALICE”

1925 United States, 60 English and 33 Canadian newspapers have carried not one but many stories on Paramount’s “Alice in Wonderland”. It is estimated that 150,000,000 people have been reached by these stories. The Chicago Tribune alone, circulation 860,000, carried a full page story in color on “Alice” in its issue of Nov. 5th.

All the leading news services — Associated Press, United Press, ANA, Consolidated Press and other wire services have carried many stories on “Alice” all over the world. Nation’s leading radio stations are going “Alice”. One program alone covered both networks of NBC in nation-wide broadcast. Play “Alice” at Christmas and cash in on this publicity while it is still hot.
STUDIO SNOWED UNDER BY ENORMOUS FAN MAIL ON "ALICE"

The public interest in "Alice", created by great publicity campaign on this picture, is now at its peak. Over 25,000 personal expressions of opinion have been received by the studio as a result of the articles that have run in newspapers in regard to "Alice".

48 Little Theatre groups have wired or written to recommend their favorite "Alice." 50 leading citizens of this country have expressed their own personal opinions concerning "Alice".

6,800 applications were received from girls and young women in the United States, England and Canada who wished to play the role of "Alice". 650 of these were personally interviewed. Play "Alice" at Christmas and tie in with this interest.
25 MANUFACTURERS TIE UP WITH PARAMOUNT'S "ALICE"

The enormous public interest in Paramount's "Alice" has prompted twenty-five nationally known manufacturers to put out lines of "Alice" merchandise; dolls, toys, paper cutouts, puzzles, games, jewelry, soap, plaster and metal figures, book-ends, books, tea sets, children's dresses and "Alice" novelties of all sorts.

Nation-wide window displays featuring this merchandise will appear during the Christmas season. Exhibitors playing "Alice" at Christmas will have every opportunity to tie in with these merchandising displays.
NATION'S DEPARTMENT STORES TO FEATURE "ALICE" WINDOWS

An "Alice in Wonderland" Christmas! This is the decision of the nation's leading department stores this year. R. H. Macy & Company, New York, have already prepared a number of windows on "Alice" and will feature "Alice" in all their advertising. The May Co. of Los Angeles and Mandel Brothers of Chicago are among other department stores featuring "Alice" in their windows.

Leading Fifth Avenue jewelers have created elaborate windows on "Alice" for the Christmas season. It is expected that over 400 department stores will make special "Alice in Wonderland" displays at Christmas. Play "Alice" at Christmas and tie in with this great exploitation opportunity.
Play "ALICE" at Christmas...

and PLAY SANTA CLAUS TO YOURSELF!

if it's a PARAMOUNT PICTURE it's the best show in town!
Ohio Independent Association Names Schwartz Leader

The Independent Motion Picture Exhibitors' Association of Ohio was formally organized at a meeting of exhibitors at the Deshler-Wallick Hotel in Columbus last week. It was decided that only independents would be admitted and that the organization would not affiliate with any other association.

The following officers were elected unanimously: Ernest A. Schwartz, Cleveland, president; Frank W. Huss, Cincinnati, vice president; George W. Erdman, Cleveland, recording secretary and Robert Menches, Akron, treasurer. Directors are: Phillip Semerloft, Dayton; Harry Abram, Lancaster; Charles Justus, Theodore Perkas, Columbus; Hans Liedt, Zanesville; Doug Ellis, Warren; H. L. Walker, Salem; John Schwartz, Painesville; Robert Menches, Akron; Henry Greenberger, M. B. Horwitz and John Kolsa, Cleveland; John Perkas, Elvira; P. O. Frederick, Norwalk; Leo Dwyer, Celina; Jack O'Connell and Howard Feigley, Toledo; Henry Levy and Frank W. Huss, Cincinnati, and Nat Charnas, Toledo. Mr. Erdman was named temporary business manager.

A resolution was adopted not to sign the industry code at this time, since it is not in completed form, but the organization went on record endorsing the action of independents at the recent Chicago meeting. Max Stearn, veteran Columbus exhibitor, urged consolidation with the MPTO of Ohio, but was voted down. No plans were formulated to fight the existing Ohio ten per cent admission tax, but the organization plans to take action looking to repeal when the legislature reconvenes in January.

The grand jury of Franklin County heard the testimony of seven men identified with the industry in Ohio late last week, in connection with the jury's investigation on lobbying activities in the state legislature at Columbus. Dan Hofkins, county prosecutor, declared he intends to conduct a further investigation before placing any additional evidence before the grand jury.

Ontario Amusement Revenue Is Seen Reaching $900,000

A preliminary report from E. A. Dunlop, provincial treasurer at Toronto, Canada, indicates revenue from the amusement tax in Ontario is necessary to balance the budget. A special session of the legislature is proposed, with a tax on theatre admissions suggested among other new sources of revenue.

Tri-State Acquires Four

Tri-State Theatres Corporation, Des Moines, has purchased the Des Moines Theatre Company, operating four local houses. Tri-State, the formation of which was recently announced by A. H. Blank, will absorb all midwest theatre properties available, it was announced. Several deals are pending, including some in Kansas City. The company now controls 22 houses.

Zanuck Increases Total Features from 15 to 20

Darryl Zanuck has decided to increase the total number of features planned by this 20th Century Productions on the Coast from 15 to 20 for the current season. Five already have been completed.

Always a Place in America For Good British Pictures

Since the re-establishment of the British producing industry in the difficult days following the World War there has persisted in the British trade, in varying degree from one time to another, an impression that there existed a virtual boycott against British pictures in the American market.

This writer has repeatedly asserted over a period of many years that no such condition has existed. Against this assertion was urged the fact that British pictures either could not obtain distribution in this market or else received only scant representation. The statement that the type of picture received was not suitable to the American market afforded only partial satisfaction, if any at all.

It may now be recorded that the argument is over—or at least there is every reason to assume that it is over. The cause of it all is "The Private Life of Henry VIII." This production, one of the best of recent years, irrespective of source, and certainly the best British production, has not only been accepted in the American market, but has actually received a hearty welcome.

This comes as proof of our frequently repeated assertion that there is now and always has been a place for really good pictures in the American market, irrespective of where they may originate. It is true, of course, that the principal American companies have and are entitled to have an advantageous position because of their theatre affiliations. And further, when they are dependent upon distribution it is proper and natural that they should look first to returns on product in which they have invested and for the making of which they have set up vast producing organizations, together with distribution facilities.

But this does not mean and has never meant that the foreign picture, if of suitable quality, cannot play successfully the American market. The imported article, unlike the experience it undergoes in other countries, finds here no organized propaganda against it—no test with which it must conform other than that of merit.

Tax Threat Faces Theatres In California Revenue Need

Roland A. Vandergrift, California state director of finance, has declared that additional revenue is necessary to balance the current budget. A special session of the legislature is proposed, with a tax on theatre admissions suggested among other new sources of revenue.

New Kansas Amusement Tax Proposed at Topeka

A tax of five per cent would be levied on admissions in Kansas under a bill introduced in the senate at Topeka by Joseph McDonald of Kansas City. Kan. The measure calls for a graduated sales tax, ranging from two to five per cent on various classifications of merchandise and services. Sales of electric current, gas, telephone and telegraph service would have a rate of 3 per cent, while theatre tickets and radio service come under the five per cent classification. The only exemptions are those for commodities already paying an excise tax to the state and on sales to the state or federal government. Stiff penalties are provided for failure to pay and for false returns. Kansas legislators are veering towards a sales tax as a means of relieving the real estate of the tax burden.

Zanuck Increases Total Features from 15 to 20

Darryl Zanuck has decided to increase the total number of features planned by this 20th Century Productions on the Coast from 15 to 20 for the current season. Five already have been completed.

Buffalo Film Board Elects New Officers

New officers of the Buffalo Film Board of Trade, picked at a recent meeting, include: Dave Miller, Universal, president; Harry T. Dixon, RKO, treasurer; Joe Miller, Columbia, vice president; Miss Emma C. Aplanalp, former secretary, who has been supervising the work of the organization, while acting as secretary of the Chicago board, may return to Buffalo if the position is made full time under the NRA.
CODE IS AT "LITTLE WHITE HOUSE" WITH INDUSTRY INTEREST LAGGING

Visits of Joseph Schenck and Eddie Cantor Officially "Purely Social": Department of Justice Reported Opposed to Penalty Clauses as Contrary to the Recovery Act

by TERRY RAMSAYE

This weekend, at last, the code of practice for the motion picture industry under the National Recovery Administration is admittedly, or shall we say confidentially, in the hands of President Roosevelt. The President is presumed to be taking the code under consideration while on his recuperative vacation at Warm Springs, Georgia.

By coincidence, we are officially assured, Mr. Joseph Schenck of United Artists and Twentieth Century Pictures, went this week to see the President at the watering place merely on a social visit. Also Mr. Eddie Cantor, who previously had made quite a line of attempts to go down to the Springs to see the President about the code, was also due to go, but, that, too, was by official announcement reduced to a merely social matter.

FEW CHANGES FROM THIRD DRAFT INDICATED

by FRANCIS L. BURT

Washington Correspondent

Assurance that the code was now in a condition in which he could recommend it for approval was given Tuesday by General Johnson. The document, with a dozen others, was taken South when he went to Atlanta to deliver an address on Thursday, and on Friday it is to be taken to the "Little White House." It was indicated that the code went to the President in practically the same shape as finally drafted by Sol A. Rosenblatt. One important change that will be recommended by Mr. Johnson—exclusion of the so-called salary penalty clause. The Department of Justice is the only body that have held the penalty clause in violation of the National Recovery Act. The law provides $500 fine for each offence, whereas the penalty clause imposes a fine which may run as high as $10,000.

Distribution provisions also were examined by the Department of Justice. While reports were current that the code had been held up in Mr. Johnson's office because of fights on the studio labor provisions, an investigation by the Federal Trade Commission, and further attempts by independent exhibitors to get additional concessions, NRA officials indicated the delay was due only to the desire to obtain the opinion of the Department of Justice on the penalty clause and on certain distribution provisions.

While representatives of producers and the labor organizations were in Washington they did not make the trip expressly to talk about the code. Pat Casey, producers labor representative, conferred with officials of the National Labor Board on complaints filed by the IAETE in South, while Mr. Schenck was being forced to join unions not of their own selection and, later, that they were being forced to join both the IAETE and the Brotherhood of Electrical Workers so that jurisdictional controversies would not tie up production. Mr. Casey denied these charges and left documentisy evidence with the board, which later announced no action would be taken.

William Elliott, of the IAETE projectionists' union, also went to Washington and looked over the situation created by the demand of contract provisions that the salary schedules of the code be deleted. These interests were attempting to obtain a 90-cent hour for trades which are given $1.16 2/3 in the film code.

Expressing no objection to salary scales by trades where already included in codes, General Johnson let it be known that he did not see in the Recovery Act any demand upon the Administration for the fixing of wage schedules and preferred to limit wage minima to flat coverage for unskilled and skilled labor.

It was held by Mr. Johnson that the fixing of occupational wages in trades was contrary to the provision of the law providing for collective bargaining since, he pointed out, the wages so set were in most cases those now paid under agreements with unions and, once fixed, could not be reduced even if the unions were willing, while difficulties would prevail if increases were sought.

All labor interests are thouroughly in accord in their approval of the code's wage provisions.

Visits "Purely Social"

Down Georgia way, President Roosevelt was seen driving his personal car on Tuesday on the road out of Warm Springs to his experimental stock farm nearby. In the front seat with him was Joseph M. Schenck, president of United Artists, who left New York headquarters for Warm Springs on a noon train Monday, with the reported purpose of talking code to the President. However, the regular official channels at the "little White House" in the South soon stifled these reports and made it very emphatic that Mr. Schenck's visit was not on the code, and that it was not in itself would not be permitted to enter into conversation with Mr. Roosevelt.

The same fate in code discussion was declared for Eddie Cantor's visit Wednesday. Since Mr. Cantor left Hollywood some few days ago, he had been variously quoted all the way east that he was en route to Warm Springs to "set the President right" on certain code provisions. He was quoted as saying that the salary-clause stipulation was the actors' center of contention, and that he was traveling as a representative of the Screen Actors' Guild in Hollywood.

Mr. Cantor was to travel southward from Washington with Marvin H. McIntyre, a secretary to the President, who will take over secretarial responsibilities of Steve Early.

As to the Code Authority

Meanwhile in New York, scolded official observers this week declared the code authority, as set up in the present motion picture code, to be of a materially less important nature than at first had been supposed. This, they said, was because the code authority specifying the functions of this body sets them up purely as an aid to General Johnson.

It is true, as the President has declared, that the code authority will not be empowered to make final decisions on any case of importance. Instead, it probably will make recommendations to the Administrator, who retains the right to make final disposition of all cases brought before the code authority.

The Department of Justice, it was learned this week, was not asked to render an opinion on the legality of boards set up in the code, as previously had been considered.

The Allied and MPTOA verbal outbursts against each other of 10 days ago simmered down this week to a mere announcement from Ed Kuykendall, MPTOA president, to the effect that all but three of his organization's 37 suggestions are incorporated in the code.

Mr. Kuykendall declined an invitation from Sidney Samelson, New Jersey Allied president, to address a meeting of that organization "and settle code differences."

In New York, a review of the exceptions to the President's blanket re-employment agreement, previously granted to several independent theatres in the metropolitan area, was ordered this week by Grover A. Whalen, administrator of the New York City NRA. He said he had received numerous complaints that the theatre owners were working employees $2 or more hours a week. Notices of appearances were received Wednesday.
MOTION PICTURE HERALD

November 25, 1933

Four Omaha Theatres
In New Blank Company

Four Omaha houses, the Orpheum, World, State and Paragon, have been included in the Tri-State Theatres Corporation, organized in Des Moines by A. H. Blank. The firm replaces the various operating companies necessitated by the Publix bankruptcy.

Stanley Brown, former manager of the Orpheum, has been promoted to the city managership at Des Moines. He was formerly Publix theatre manager. A deal is said to be pending between Mr. Blank and Ralph D. Goldberg of the World Realty Company of Omaha, holder of the leases on the World and State.

Survey Shows Increase
In British Wired Houses

The number of wired theatres in the British Isles has increased substantially in recent months, it is indicated by a survey prepared by T. P. Drew, Western Electric sales chief abroad. Out of a total of 4,414 theatres, 4,156 are wired, of which 1,666 are Western Electric installations. The company reports 356 of their installations are replacements of other apparatus. Broken down into countries the analysis shows: England, 3,385, sound, 128 silent; Scotland, 494 sound, 72 silent; Wales, 326 sound, 27 silent; Ireland, 209 sound, 31 silent.

Heads Philadelphia Warner Club

John Roach, manager of the Arcade theatre, Philadelphia, has been elected president of the Philadelphia Warner Club. Other officers for the year are: Earl Wolf, John Noble, Leonard Schlessinger, vice presidents in charge of welfare work, membership and entertainment, respectively; J. Ellis Shipman, treasurer, and Miss Hecht, secretary.

Drop Trans Lux Canada Plan

Joseph M. Franklin, holder of Canadian Trans Lux theatre rights, has indicated plans for a Dominion circuit of Trans Lux houses have been dropped. N. L. Nathanson, who has virtual control of Canadian short subject distribution, is understood now disinterested.

Libson in Cincinnati for RKO

Ike Libson has returned in charge of RKO theatres in Cincinnati and Dayton, following the breakup of the Midwest division. Nat Holt is in charge of Cleveland and Columbus. Arthur Frudenfeld has been transferred to Cincinnati, under Libson.

Cambria at Capitol

Frank Cambria, a pioneer producer of stage presentations in deluxe motion picture theatres, has joined the Capitol theatre, New York, production staff, as associate of Arthur Knorr. The appointment was made by Louis K. Sidney.

Erpi, Vitaphone Suit Argued

Additional argument in the case of Electrical Research Products, Inc., against Vitaphone Corporation was heard last week before the state supreme court at Dover, Del. The case had been argued on October 24. Decision was reserved.

WHOSE DIRT?

by TERRY RAMSAYE

The appointment of the experienced Mr. J. J. McCarthy to execute a special assignment for the Motion Picture Producers and Distributors of America, Inc., with reference to the application of new regulations pertaining to motion picture advertising announced in this issue, throws into illuminated relief some considerable problems.

The very action of the Hays organization is obviously an admission that there have recently been some special provocations for attention to the subject.

A considerable portion of both production and advertising has been growing bold apace in bawdy ventures. Frantic pursuit of the box office dollar all too often has been leading the motion picture to do things that ought not to be done, even for a dollar and a half. This has been reflected inevitably in the merchandising efforts pertaining to the product. Advertising copy, lobbies, posters and ballyhoo in general may ever be expected to go as far as the show itself goes.

There is, not, it would appear, very much intelligence or justice in a scheme to whitewash a situation by putting the advertising and promotion men on the spot.

As rough as some of the copy has been of late, there is available no instance in which it has been as permissive as is the case with the film contains, no copy has yet promised more dirt than was delivered.

One fails to discover what possible service can be afforded or constructive purpose attained if advertising is to be chastened, disciplined and ruled into a campaign of laying the emphasis of the merchandising on the product itself.

It would appear that perhaps the exhibitor and his public, and of course all the rest of the industry, too, is best served by advertising which reveals just what the product is. It will get the motion picture nowhere except into trouble if it announces peach melba and the merchandise proves to be lyeberkranz.

Much joking has been done down the years about the practice of buying a story for the title and then changing both story and title. That is, however, not a bit funnier than the possibilities of a line of policy which contemplates loading a production with "hot stuff" for selling points and then setting up a rule and monitor to see that the points do not get into the selling.

Some slight argument may be offered that at least a gain in moral front can be had by disinfecting the advertising copy, but it is piffle to consider the copy itself an important public influence. A glance at a poster, or the slight impact of a theatre advertisement, is a mere featherweight as against the intensive smear applied by an hour long application in the concentration of the darkened theatre by the production itself.

A decency drive addressed solely at the advertising copy of the motion picture, and which brings to bear no important reformative pressure on the production plant, belongs in the same classification as housekeeping which sweeps the dirt under the rug.

The advertising departments of the motion picture industry did not initiate production policies, or execute them. They reflect them in type and half-tone.

New Studio Building
To House Warner Writers

Work has been virtually completed on a new Writers' Building at the Warner-First National studios at Burbank. Expected to be ready for occupancy in a few days, the two-story building cost $35,000, and will house, each in a separate office, 20 of the company's 28 contract writers. Construction was in charge of Louis Geib, head of the studio technical department, who also designed the building.

Warner Reissues "Disraeli"

"Disraeli," to be re-released by Warner Brothers with a Broadway showing in the near future, will be treated, insofar as selling is concerned, as a new feature, it has been announced by Major Albert Warner, in charge of distribution. The film, made four years ago, stars George Arliss.

RKO Manages Detroit Fox
And Downtown Under Pool

Pooling of the Detroit Fox theatre and the RKO downtown was effected recently, with David Izid operating the two houses for the RKO management. The Fox will have stage shows and the pick of product. RKO booking both. Arthur Frudenfeld will be placed elsewhere by RKO.

The Brooklyn Albee has been returned to Charles McDonald's division and Harry Weiss has succeeded J. J. Franklin. In Mr. Weiss' place at the Coliseum in New York is Harry Moore, and succeeding Mr. Moore at the Hamilton is Rudolph Kramer.

Benefit at Imperial Theatre

An all-star theatrical benefit for the Beth Abraham Home for Incurables, located in the Bronx, New York, will be held Sunday evening, Dec. 10, at the Imperial theatre.
Wisconsin MPTO Convention
Hears Deputy Declare Code Will Unite Industry; Miller Attacks Labor Provisions

The as yet uncompleted code for the motion picture industry will unite the industry in a "compact whole," giving it a greater opportunity for self government than has any other business, and opening the way for 25,000 additional jobs as a result of its labor provisions, Sol A. Rosenblatt, deputy administrator for the NRA, told an assemblage of exhibitors, their leaders and exchange men at the annual convention of the MPTO of Wisconsin and Upper Michigan at the Deshler-Wallack Hotel in Milwaukee on Wednesday afternoon.

Industry Was in "Deplorable Shape"

To a crowded meeting which included Frank J. McWilliams, president of the Allied unit of Wisconsin, Mr. Rosenblatt said the film industry was in a "deplorable shape," more so than ever before. When concessions began in New York, was in deplorable shape. "If any industry presented a picture wherein practice of both the do-good or devil take the hindmost were prevalent, this industry, viewed as a whole, did," he said.

The deputy omitted any detailed references to the depression era, since the film industry, he claimed, was "on the mend" in the brief three weeks after the NRA was established. The code was declared to be its own history. Unaware of the attack on labor provisions made during the morning session by Jack Miller of Chicago, Mr. Rosenblatt made no further comment in that regard, other than the remark that for the first time in the history of the industry workers are fully protected.

Mr. Rosenblatt lauded the manner in which the industry as a whole had cooperated with the NRA. "The racketeers were not in the picture at all, but real leaders among exhibitors, who labored hard and long," and secured "great rights and privileges for you." He touched on the legal, administrative, enforcement, public interest, and education aspects of the code. In a rapid analysis of the code's highlights, the deputy declared the code compels distributors to give up considerable, while "compelling few corresponding obligations on the part of the exhibitor." He then outlined several of the distributor concessions embodied in the code.

Double Bills Too Controversial

With reference to double billing, Mr. Rosenblatt said he didn't regard it within his function to jeopardize the future of independent producers, or place restrictions on individual theatre operation. "The issue is control," he said, that it was left out of the code "at the present time." Concerning block booking, he said that "all their decisions have the practice legal when used by individual companies, but illegal when determined upon collectively. Nothing in the code, he indicated, would impair the existing decisions relative to block booking. He explained the cancellation privilege was cumulative in effect and applied to all exhibitors who paid $250 for a block of pictures. Provided exhibitors lived up to the letter of their contracts. If separate codes had been drawn up for production and distribution, and for exhibition, he indicated, it was his belief that not a single theatre problem would have been solved. He gave it as his opinion that the grievance boards represent the most constructive feature yet outlined on the industry's legalities. The deputy held open forum for a half-hour Wednesday evening.

Launching a bitter discussion on the labor aspects of the industry's code, Jack Miller, chairman of the national code committee on theatre labor and president of the Chicago Exhibitors' Association, opened Wednesday's session that only a promise stands between the nation's theatres and walkouts of operators and stagehands under the code as it now stands.

Received Only a Promise

Mr. Miller said that the original code clause bearing in its terms and settling a large number of disputes between employers and labor by arbitration has been eliminated from the documents because the American Federation of Labor refused to give it up to its right of call strikes. "All we got was a promise from Lou Krouse to take local authority privileges on strikes from the hands of business agents and making the question determinable by him as vice president of the IATSE," Mr. Miller asserted. Long as the NRA is in effect, he means it, but after all, it's only a promise and Krouse may live six months or an hour and a half. Who knows?"

Accusing the American Federation of "trying to run both the government and the film industry's code," Mr. Miller asked the assembled unit's members if the government was given the right to take over and use the code and the unemployed of the country, "We can't stand the government out of Washington with a lousy deal," he said.

The convention officially got under way early Tuesday morning with speeches from Ed Kuykendall, Fred S. Meyer, president of the MPTO of Wisconsin and Upper Michigan; Frank J. McWilliams, president of the Allied unit of Wisconsin, and James Rosenblatt, editor of Motion Picture Daily, and many others, including representatives of local newspapers, the clergy and various women's organizations.

Kuykendall Sounds Warning

Mr. Kuykendall, the third speaker on the program, sounded a warning that unless the industry could cooperate within its various branches, with complete elimination of all disputes calculated for personal and representative gain, the industry would have a labor code with little, if any, benefit in the matters of fair trade practices.

"We are getting fair trade practices in return for what we propose giving labor," the veteran theatre man said.

Previously Mr. Kuykendall had gone over the code deliberations at Washington and he cited as victories the 10 per cent cancellation clause and designated playdates. He asserted that score charges were nothing more or less than "a racket," and made it clear that the MPTOA still is fighting for their elimination.

"You hear all of the criticism," he told the convention, "you hear the "swoonings" in your New York papers; you have no right to ram down your throats pictures which are unsuited for your theatres. As a matter of fact, we could have eliminated many current practices if exhibitors had unity of action. The fact that they have no unity was brought out very clearly during the code meetings. The formula seems to be the personal equation in theatre operation is asserting itself."

Fred S. Meyer, unit president, declared that most of the scalded differences between the industry prior to the code move in "the deplorable condition," says deputy; code labor portion tells own story, he declares.

MPTOA and Allied were "imaginary," "Certainly," he said, "we are 100 per cent in accord on legislative matters."

Frank J. McWilliams then declared firmly against salacious pictures. Mr. McWilliams, who was once president of the Wisconsin MPTO, decried what he termed the "failure" of the MPPDA members to live up to the Code of Production Ethics, and, expressing the opinion voiced individually by several exhibitors present, warned that the Catholic Church had made up its mind to no longer stand by "while filthy pictures are being shown."

Warms on Salaciousness

In Detroit, he declared, a recent request that a certain allegedly immoral film be withdrawn from the theatre, which then became the target of a vigorous boycott. He said that a theatre in Cleveland had gone through an individual situation.

In delivering his annual report to the convention earlier Mr. Meyer had sounded a similar note when he said: 

"I believe that the future of the motion picture industry depends on a radical departure from the present-day conditions; a departure with more vigor and production, an entirely different method of distribution, and certainly a complete rejuvenation of the exhibition habits of our business."

Mr. Meyer also said that a move is now under way in Wisconsin, and particularly in Milwaukee, to bar children from unwholesome pictures and declared that the group behind this move is ready to work for a law prohibiting children under 14 in theatres unless the "flood of terror pictures" ended.

Children Are Exhibitor Responsibility

Father Thomas Reilly, head of the Sociology Department of Marquette University in Milwaukee, pointed out that since 28,000,000 children throughout the nation are potential screen patrons, the responsibility upon the exhibitor is a serious one.

Other speakers during the Tuesday session included Irving Maier, head of the Milwaukee Journal's advertising department, who discussed theatre advertising; L. McMeekin, of the Boston Store; Mrs. Paul Griswald, Milwaukee Better Films Council, and Mrs. James Buckland, chairman of the film division of the Wisconsin Federated Women's Clubs.

"Red" Kan was briefly earlier in the day and issued a warning to those exhibitors present that the proposed code will not embody everything exhibitors may think they should have. In view of the fact, Mr. Kan said, of the effort to clean up in a few short months all of the inherent evils and differences between industry branches, little else could be expected.

"Producers failed to agree among themselves," he said. "In the United States, producers failed to see the same problems with other exhibitors eye to eye, and exhibitors were split into two different national associations. How can a code work, nobody knows. It remains to be seen.

"Grievance and zoning boards are supposed to be the answer, but they are only board work," Mr. Kan said. "But if they don't, and if inequities or even iniquities appear, there is always a chance to make remedies."

November 25, 1933

22
"TAKE OFF YOUR WHISKERS!"

RUSSIA is RECOGNIZED!

And of course the smart showman is bringing his program up-to-the-minute with the authentic subjects:

MOSCOW, THE HEART OF SOVIET RUSSIA
LENINGRAD, GATEWAY TO SOVIET RUSSIA

One Reel Each! Inside Stuff! Positively the real McCosky!

"He doesn't make just scencics! He puts ideas into them."

FITZPATRICK TRAVELTALKS
Metro-Goldwyn-Mayer Class!
President of Local 170 at Kansas City Denies Charter Suspension, Contrary to Jury Report; Politics Hints Factor of Key Union Leaders

IATSE Denies Curbing Locals: 61 Indicted in Kansas City Quiz

Grand Jury Charges Police Haven't Given Theatre Owners Adequate Protection; Finds Federal Inquiry Warranted

The International Alliance of Theatrical Stage Employees will not put a curb on the operations of its affiliated locals throughout the country.

Vigorously decrying "malicious" rumors to the effect that the IATSE is planning to deprive "branch" theaters, and we have all agreed to give each other a chance. Surely we have presented this by the code. If we hadn't agreed with the labor provisions therein, we would not have had it. Now disagreements may arise after the code has been put into effect officially will be settled by arbitration, as provided in the code. If people would stop spreading these rumors we'd all get along much better. The IATSE does nothing for which it should hide. Everything that happens under it must find its way before the public. Therefore, why should we try to hide anything we do? Let's have peace and give each other a chance to do business.

Meanwhile, the labor situation in Kansas City has begun to take on a somewhat serious aspect. It was indicated last week by federal officials that there is a government investigation of Kansas City "labor wars," including alleged racketeering by operators, may be found, possibly by the Senatorial committee now making racketeering investigations in other cities.

Terrorism and violence involving theaters is said to have been of long standing there and the charge has been made that the police "have not afforded adequate protection and no consistent and effective efforts have been made to apprehend and convict the guilty parties." This statement was made by the Jackson County grand jury last week in its recommendations at the termination of the seventh week of its inquiry into crime conditions.

Altogether, 61 indictments were returned by the jury, but names were not revealed.

Labor wars affecting theaters were a menace to the safety of the citizens, the jury found, and the situation involving the throwing of tear gas and stench bombs should warrant an immediate government investigation.

"Among the matters which came to our attention," the jury said, "was the Kansas City IATSE involving the Motion Picture Operators' Union, Local 170, whose charter is now, and has been, suspended by the Kansas City union, allowing Local 170 to operate and exist only on probation.

"The matter came before us upon complaint of the city which is using certain forms of violence in theaters which do not employ motion picture operators belonging to Local 170.

"Our investigation discloses that similar and more violent outages, including the use of dynamite, have occurred in several theaters in which members of Local 170 were not employed. The obvious purpose of these methods is to intimidate the employer and terrorize the public, and thus coerce the employer into dealing with this union upon its own terms."

"The movies are a universal form of amusement for both children and adults," the report continued, "No enterprise can so consistently gather people together in great crowds. To cause panic in such gatherings shows a wanton disregard of human life.

"These forms of terrorism and violence appear to be of long standing in Kansas City. The police have not afforded the public and theater owners adequate protective supervision. The police have been insisted that they have been made to apprehend and convict the guilty parties. So long as the present situation exists, this is a racket which should be stamped out."

Ask More Stringent Laws

The jury recommended more stringent laws against the use of tear gas and stench bombs, or any other form of violence.

"We regard the situation as one which justifies federal investigation," the jury reported. "We also believe that responsible union heads should clean their own house of the racketeering element."

Local 170 officials in Kansas City, in answer to the jury's report, charged the suburban theaters, owners with attempts to "embrace" them in impending contract negotiations. The union's view was that the exhibitors inspired the probe with the purpose of obtaining the sympathy of the public in event of recurrence of trouble which has marked previous wage negotiations.

The operators' union and the Independent Theatres Owners went to have been negotiations on a new contract last week, the current agreement expiring November 30. It is understood these negotiations have now been suspended indefinitely.

Denies Charter Suspension

H. H. Dunavan, Local 170 president, denied last week that its charter had been suspended by the IATSE, despite the jury's report to the contrary. He said the IATSE headquarters in Los Angeles, the local affiliate of the Kansas City, following the operators' "wars" of two years ago, and several months ago appointed a new slate of officers who hold their office at the pleasure of the IATSE.

"No basis for the implications made against the operators' union exists," said Mr. Dunavan, pointing out that there have been, and are, in Kansas City competitive organizations "styling themselves as 'operators' unions" and that others of one such "outlaw" union are now serving pre-sentence sentences for respecting the law.

Observers in Kansas City attached another interpretation to the grand jury inquiry. They maintained that Judge James R. Page of the circuit court, under whose jurisdiction the investigation was made, belongs to a faction of Democratic politics opposed to the dominant faction in charge of the police department, and that with Kansas City's police protectors and, more recently, on the bench, has made no secret of the differences.

Following this trend of thought, political circles maintained that the investigation was ordered by Judge Page to make capital for the elections next spring, when an effort will be made to oust the dominant faction.

The jury's report disclosed that many sessions had been held in secret places because of the fear of witnesses that they would be subjected to bodily harm from the union if they appeared at the court house. The jury also found that many witnesses committed perjury, due to this fear.

"The existence of this fear," the jury commented, "is in itself a frightful commentary on the law enforcing agencies of Kansas City. It is an admission that the gangster and racketeer is more likely to destroy than the police force to protect." Whether exhibitors have a right to perform services in their own theaters without employing union help is the question to be decided in an injunction suit brought by Charles Easterly and Homer Pouts, owners of a Kansas City suburban house, against Local 170.

Exhibitors Ask Injunction

Judges Ben Terte in the Jackson county circuit court, issued a temporary injunction against the union ten days ago, held that while the courts have ruled that peaceable picketing is within the law, in this case it was unjustified if the allegations of the exhibitors were set forth correctly. Mr. Easterly and Mr. Pouts declared they are both expert projectionists and that business in their small neighborhood house does not justify hiring operators.

Despite the various disturbing factors now about Kansas City, the IATSE offices there are carrying out the provisions of the NRA code by limiting the working week to 40 hours and spreading the work.

Ufa To Release 20 Here; Lilian Harvey Is in Two

Ufa will release 20 features in this country during the 1933-34 season, headed by two, starring Lilian Harvey with English dialogue. The total also includes 27 features and 27 educational shorts. The two Harvey successes, "Love Waltz" and "Hokus Pokus." Others are with German dialogue and feature Conrad Veidt, Willy Fritsch, Renate Mueller, Kaethe von Nagy and others.
LONG-TERM SHORTS CONTRACT. Ben Blue, stage and screen comedian, as he signed a three-year agreement with Vitaphone to make two-reel comedies. Shown in charge of formalities is Sam Sax, studio chief.

DISCOVERED. Among the thousands packed into the stadium to witness the Syracuse-Colgate gridiron battle—W. Ray Johnston, president of Monogram, with (at his left) Russell Bell, art director; Mrs. Johnston and Mrs. Bell.

PROMOTED. By Erpi, Bert Sanford (above) becoming Northeastern sales manager after a number of years as merchandise sales director; and Stanley Hand (below) being transferred from New York to Chicago as Midwest division manager.

AUTHOR AT PREMIERE. Peter Freuchen, from whose novel the story of "Eskimo" was adapted, shown arriving with Mrs. Freuchen for the premiere of that MGM production at the Astor theatre in New York.

VACATIONING ON THIS SIDE. Jack Hurlbutt and his wife, Cicely Courtneidge, Gaumont British stars, snapped as their ship arrived in New York. The two English screen players have come to America on a vacation.
IN ITALY. Sam Morris, vice-president of Warner Brothers - First National, snapped outside the company's Italian headquarters in Rome, one of his ports of call during an inspection tour of Europe.

FROM ENGLAND. To play in American pictures. She is Pat Paterson, described as a blonde 19-year-old who sings and dances, and is shown arriving to appear in Fox productions.

IN NEW YORK. For the premiere of his latest picture. Gary Cooper, of course, come to be on hand for the opening performance of Paramount's "Design for Living" at the Criterion.

THE RUSSIA THAT WAS. A scene from a picture due to arrive on the screen as the New Russia comes into closer relations with America. Pictured is the Kremlin in Moscow as in "Catherine the Great," London production to be released by United Artists. Stared are Douglas Fairbanks, Jr., and Elizabeth Bergner.

KEEPING TAB ON HIS BUSINESS. An unsolicited testimonial to the alertness of Columbia's ace director, Frank Capra, shown posting himself on developments of the week as revealed in Motion Picture Herald. Capra, responsible for many a Columbia success, thus was snapped between scenes of "Night Bus."
Typical of the material that has been filling most of the columns of the film magazine, a December issue of "Screen Play," captioned: "Confessions of a Chorus Girl," in which one Bonny Banner, showing up in Sam Goldwyn's "Roman Scandals," tells about the "pittails" of Hollywood for the 10,582 girls who are supposed to be in Hollywood waiting for a break.

Bonny paints a picture of this vast legion of females praying for that chance. "Yes, House to see about Russian recognition, "she says, "don't believe they don't! Prayers that go something like this: 'Oh, Lord, please make that director spot me!'"

"Dear God, please don't let me have to go away with that man. Let me get a job in the studio's where Sam Goldwyn comes to the rescue."

For those who still believe in Santa Claus, or the NRA, Bonny Banner tells how a change lives; try a weekly budget:

- Rent: $10
- Food for family: $14
- Incidents, as movies: $7
- Clothes: $5
- To sister: $8
- Savings: $5

TOTAL: $50

Somebody has been hitting the Metronome news staff. A caption in the recent reel says: "Hundreds of couples wed in Rome to please Mussolini."

"Steve," demanded a Capitol Hill reporter covering Littvin's first call at the White House to report "Gold Diggers" and in Sam Goldwyn's "Doctor X." A weekly budget:

- Rent: $10
- Food for family: $14
- Incidents, as movies: $7
- Clothes: $5
- To sister: $8
- Savings: $5

TOTAL: $50

AE West says, "I'm No Angel." And the world knows of her standing invitation to "parlor girls" to try their luck in Hollywood. But few are aware that the baptismal font which was recently installed, at no little cost, in one of the Roman Catholic churches in the city, was paid for, entirely, by this lady of the Jewish faith.

To keep the record straight for Variety:

1. Charles E. McCarthy, of Nutley, N. J., is Fox publicity and advertising director.
2. J. J. McCarthy, of Mamaroneck, N. Y., who roadshowed "The Birth of a Nation," has long been identified with the legitimate theatre.
3. It is J. J. McCarthy who has undertaken the new publicity and advertising surveillance duties at the request of Will H. Hays.

When Mr. John Cunningham Elinson, presiding at last week's AMPA luncheon, called upon guest Ed Krykendall to speak, he suggested that Mr. Krykendall say something about the lost code. "That will not be difficult," answered Mr. Krykendall. "I need not fear contradiction, because no one knows a damn thing about the code."

Later, the MPTOA general volunteered the information that "this is a sweet business, because there are so many dumbbells who are forced by it to succeed."

Mr. Krykendall has been in national motion picture politics only a year, and already he has a definite opinion.

Mr. Harold Brooks Franklin—who is accredited in Who's Who with: Contrib. to Motion Picture Herald and bulls of Soc. Mr. P. Engraw—is quite busy these days arranging his new offices, in an artistic manner, on the 54th floor of the RCA Building at Radio City. His idea is to make his way up from booking vaudeville acts on Broadway, back in 1910.

The other day one of our reporters found him in his office, measuring the walls, hanging pictures and arranging draperies. Maybe his old friend and associate, Rosy, got him arranging the settings and interior decorations.

Outstanding among "H. B.'s" odds and ends, which were meticulously placed about the lavish suite, is a radio, done in a creamy white, shaped like a globe map. It's an unusual piece, and Mr. Franklin says it will reach the four corners of the world.

Our reporter forgot to ask him if it will get David Sarnoff on the floor below.

Colonel Mac West received one vote for coroner of Philadelphia County.

Freddy Mac's return to the stage of the Fox Brooklyn theatre, as master of ceremonies, brings to mind his experience with some kidnappers, last August, which interrupted his 26 week run at that house. These "snatchers" thought that Freddy was a victim of some $6,600,000 by a Mrs. J. J. McCarthy, wealthy society matron of Greenwich, Conn., and they proceeded to attempt extortion. Mr. Mack was then advised by police to hide, even though it was privately known that the actual beneficiary of Mrs. McCarthy's estate was his brother.

Freddy is out of Yale, class of 1925, which also had as a graduate one Herbert Prior Vallee, known to some people as Rudy.

Mr. Walt Disney vigorously contradicts all rumors of midfield in his studio, the seven acres of property, under the "Three Little Pigs" and its theme song, "Qui Crain le Grande Mechant Loup, Grand Mechant Loup, Grand Loup Noir!" After 19 years, says the "Silly Symphony" has not returned the cost of prints, and his net profit on the reel will not exceed $25,000 from all world markets over a period of two years.

Mr. Disney, optimistic, predicts that "The Three Little Pigs" will eventually gross $125,000.

"Mickey Mouse" cost about $18,000; "Silly" about $20,000.

"Mickey" recover original investment in 12 months, "Silly" is in 18 months.

Add to production charges, the cost of distribution, prints, advertising, foreign duties, etc., and it will be easier to understand why "Three Little Pigs" grosses between $60,000 and $75,000 in order to break even.

It is widely reported that Disney is a millionaire and that his income last year was $400,000. That figure represents his gross box office income, before he pays back into his business, having an investment of $750,000 in plant and pictures. He runs a second-hand car, takes a salary of $200 weekly.

The three little pigs are not his own. They first danced into print in 1850. Joseph Jacobs, whose version is the familiar one, discovered them then. So did Crane. Neither of these authors originated them. But someone at Disney commercialized them, thereby making Mr. Al Lichman's job so much easier.
NEILAN PRODUCING AS AN INDEPENDENT

Heads New Company Making "The Social Register" in the East, and Starring Colleen Moore, for Columbia Release

Re-entering the motion picture industry as an independent producer, Marshall Neilan, director during many years of association with First National, Goldwyn, and Metro-Goldwyn-Mayer, is busy with the first of his product, "The Social Register," starring Colleen Moore with Pauline Frederick, Alexander Kirkland and Charles Winninger among those in support. Associated Film Producers Corporation is the name of the new company, with Mr. Neilan as president in charge of production; John J. Bergen, vice-president, and John H. Dahn, secretary and treasurer, On the board of directors, besides Messrs. Neilan, Bergen and Dahn, are C. S. Peabody, L. H. Herman and Walter Lenz. Offices are at 40 Wall Street and 270 Park Avenue, New York. Edward J. O'Hara is director of publicity.

With a free hand, away from Hollywood, Mr. Neilan as an independent is pushing work on the first picture at the Eastern Service Studios at Astoria, Long Island, for release by Columbia in January. Mr. Neilan is supervising and directing the picture.

The signing of Miss Moore for the chief role recalled the earlier days when Mr. Neilan was seeking a feminine lead for "Dinty," starring Wesley (Freckles) Barry, and selected Miss Moore, with a prediction at the time that she would be certain to reach stardom. "The Social Register," from the play of the same name by John Emerson and Anita Loos, has William deMille as associate producer. Miss Frederick closed a road tour.

Others in the cast of the Neilan picture are Margaret Livingston, Ross Alexander, Roberta Robinson, Olive Olsen, James Cheadle adapted Clara Beranger's screen play, with Grace Perkins adding dialogue. Meritt Gerstad has charge of the photograph, and special music was written by Con Conrad and Ford Dabney. Western Electric sound is being used.

To Mr. Neilan the West Coast production territory was familiar ground from childhood. Born in San Bernardino, Calif., he was educated in the Los Angeles public schools before going to Harvard Military Academy. Among the many earlier pictures he directed, besides "Dinty," were "Take Me Home," "The Last Hurrah," "Taxi 13," "Fog," this for Herbert Wilcox, "Venus of Venice," "Black Waters," "Sweethearts on Parade," "Vagabond Lover," "Tamed Legs."
Warning to Theatre Managers
MORE THAN 165,000 PEOPLE IN RADIO CITY MUSIC HALL TO A GROSS

KATHARINE HEPBURN in "LITTLE WOMEN"
by LOUISA MAY ALCOTT... WITH JOAN BENNETT... PAUL LUKAS... FRANCES DEE... JEAN PARKER... EDNA MAY OLIVER...
★ ★ ★ ★ ★
Douglass Montgomery... Henry Stephenson... ★ ★
7 DAYS SWARMED OVER OF OVER $119,000 . . . .

BE PREPARED!

MAKE YOUR PEACE WITH THE COPS...YOU'LL NEED THEIR HELP!

★

HIRE EXTRA USHERS, DOORMEN AND CASHIERS!

★

OPEN YOUR DOORS EARLIER . . GIVE EXTRA SHOWS!

★

EXTEND YOUR PLAYING TIME!

★

ADVERTISE IN THE NEWSPAPERS AND ON THE BOARDS AS YOU NEVER ADVERTISED BEFORE!

★

BE PREPARED! THIS MOB SCENE IS A SAMPLE OF WHAT'S COMING TO YOU!
A MESSAGE TO "EARMARKED"

There is an adage in our business which says: "The dollar that gets away never comes back!"

★

"Little Women" is the kind of attraction that saying was meant to describe... an event which comes but once into a showman's life.

★

Three generations have been waiting for this picture... and they're coming afoot and in limousines, in wheezy old Fords and on the subway... they're coming in kiddie cars and wheel chairs to see it.

★

The shattering of all show history records by crowds that are storming Radio City is a glorious tribute to a picture of sheer beauty and inspiration!... it is a tribute to the whole motion picture world for "Little Women" belongs to all of us in conclusive proof that ours is an art and industry that enriches life with such works of genius.

★

Across the width and breadth of this land "Little Women" will be seen by more people than any picture ever shown before! It will play to the highest grosses! It will bring people to your theatre who have never been there before!... it will bring back those who have drifted away! It will do more to revive interest in motion pictures than anything that has ever happened!

★

There are millions of dollars waiting to be spent for this picture... it is money "earmarked" for "Little Women"...
quarters and dimes and dollars reserved for this show and this show alone... it is money held in the clenched fists of eager children who for weeks have looked forward to the day when they can spend it for a ticket... it is money that folks who have to count pennies, have set aside for this joyous event in their lives... it is money that mothers and fathers and grandmothers and grandfathers will gladly spend to re-capture a priceless memory!

* *

Take their money!... for in exchange you will give them more than entertainment, you will storm their hearts with gladness and give them back something that belongs to the soul that will live on forever in glory undimmed!

* *

Don't deprive these people of an opportunity to see "Little Women"... advertise in the newspapers and on the billboards as you have never advertised before!... extend your playing time!... open your doors earlier!... give extra shows!... leave no avenue of publicity unexplored for remember that this is "earmarked" money, reserved, set aside by its owners for "Little Women" and the dollar that gets away never comes back!

* * * RKO Radio PICTURES
Beloved And Awaited By Fifty Million People! Ecstatically Praised In A Mighty Chorus By Every Critic! Publicized For Months In Newspapers And Magazines And Over The Great Radio Networks...

and now...

A GREAT NATIONAL ADVERTISING CAMPAIGN
IN EVERY NEWSPAPER IN KEY CITIES
AND TOWNS FROM COAST TO COAST!

THE ROMANCE TWENTY MILLION HAVE READ
...NOW THE PICTURE FIFTY MILLION WILL LOVE!

Too long you've been robbed of loneliness!
Now the glorious art of Hepburn brings you the very soul of romance in America's greatest love story...just as twenty million people have loved it in the book...Something far more than a motion picture...For here you will meet old cherished friends who live forever in your heart. Whatever happens, you must not miss—

Katherine Hepburn in "Little Women"

By Louisa May Alcott
A picture for all mankind...all women...all boys and girls and children...

Directed by George Cukor

Superbly Directed by
George Cukor

Merian C. Cooper

Executive Producer

Kenneth Macgowan, Associate

RKO-RADIO'S THANKSGIVING GIFT TO ALL THE WORLD!

(The above is a reduced reproduction of one of three advertisements to be used in this national advertising campaign. The ads measure 1200 lines, 6 columns in width, occupying almost a full page in a standard sized newspaper...ask your RKO-RADIO Branch Manager about it.)
"DANCING LADY" EXPLOITATION SECTION

By Leo of M-G-M

CONTENTS:

Modern Screen Magazine Contest on "Dancing Lady." Display of materials used in contest. FREE TRIP TO HOLLYWOOD and other prizes!

Special newspaper advertising. Three smash ads in addition to press book campaign.

Special publicity stunt successfully planted in New York. How you can do it locally.
THIS ADVERTISEMENT REACHES MANY MILLIONS OF FANS!

Just part of the great ballyhoo behind the "Dancing Lady" contest. In addition to car cards, window cards, wagon lithographs, free star photos, etc.

Hello Everybody!
Here's your last chance to enter the Joan Crawford Dancing Lady Contest and win a free trip to Hollywood!

See January Modern Screen...

and don't miss me in my latest M.G.M. picture "Dancing Lady"

Joan Crawford
"DANCING LADY"—Showman’s Exploitation Delight!

TRIP TO HOLLYWOOD!
Modern Screen Magazine Contest is the Biggest Promotion Stunt of the season!

ABOVE: Promotion materials of the Contest!
For months Modern Screen Magazine has carried full details of a Joan Crawford contest which is national exploitation for "Dancing Lady." Included in these illustrated accessories are car cards, large window hangers, printed photo give-aways and blow-ups—all in full colors—for chain stores, newsstands and co-operating dealers. Free trip to Hollywood, with Miss Crawford acting as hostess, is First Prize award. Get in on this contest which is live material with at least a half dozen promotion angles, including lobby and windows. Where additional assistance might be required, contact Modern Screen direct, 100 Fifth Avenue, New York City.

OTHER BIG IDEAS IN PRESS SHEET!
Consult M-G-M campaign book on "Dancing Lady" for music tie-ups, book-store displays, fashion photos, alluring Joan Crawford statue, and a thousand other showmanship stunts.

PHOTOS AT M-G-M EXCHANGES
Above and to the left are special poses of Joan Crawford with Contest Prizes. They're great for Dealer window tie-ups!

(over please)
AMERICA'S DANCING DAUGHTER

greets you with songs and happiness!

THE MOST SENSATIONAL MUSICAL TRIUMPH OF OUR TIMES!

Clark Gable

Dancing Lady

with 300 exotic, dancing ladies!

And a cast of brilliant personalities:
FRANCHOT TONE * MAY ROBSON
WINNIE LIGHTNER * FRED ASTAIRE
ROBT. BENCHLEY * TED HEALY and his Staggs

Directed by ROBERT Z. LEONARD

You go completely gay...gloriously happy...because this entertainment not only TOPS ALL MUSICAL PICTURES but what a thrilling story! Bringing together again the electrifying screen lovers JOAN CRAWFORD and CLARK GABLE. Dazzling sights to see, merry melodies to hear, magic moments of thrill and splendor to tell you that here's the heart-cheering hit of the year.

A METRO-GOLDWYN-MAYER PICTURE

150 lines x 4 cols.
"DANCING LADY"—it's a pleasure to promote it!

EXTRA PROFITS IN EXTRA AD SPACE!

There's happiness in every line of copy! Get the mats and let your public know that you've got the biggest musical of them all!

TOGETHER AGAIN in the Year's SENSATIONAL MUSICAL HIT!

Dancing Lady

PLUS YOUR FAVORITE PERSONALITIES

FRANCHO'T TONE • MAY ROBSON
Winnie Lightner • Fred Astaire
Robt. Benchley • Ted Healy and his Stooges

Directed by ROBERT Z. LEONARD

METRO-GOLDWYN-MAYER'S PRIDE & JOY

AND A BRILLIANT CAST:

FRANCHO'T TONE
MAY ROBSON
Winnie Lightner • Fred Astaire
Robt. Benchley • Ted Healy and his Stooges

Directed by ROBERT Z. LEONARD

Metro-Goldwyn-Mayer's Pride & Joy

When JOAN CRAWFORD sings Love Songs.... for CLARK GABLE—

Happiness comes your way! Because the Greatest Musical Romance of all time is here! Because hit songs, and dazzling scenes, dramatic thrills and soul-throbbing romance are here! Pack up your troubles for ninety merry minutes while M-G-M's entertainment sensation holds you spellbound!

Love Songs:
"EVERYTHING I HAVE IS YOURS"
"MY DANCING LADY" and more!

Joan Crawford
in DANCING LADY
with 300 dimpled Hollywood darlings

AND A BRILLIANT CAST:

FRANCHO'T TONE
MAY ROBSON
Winnie Lightner • Fred Astaire
Robt. Benchley • Ted Healy and his Stooges

Directed by ROBERT Z. LEONARD

Metro-Goldwyn-Mayer's Pride & Joy

125 lines x 3 cols.
150 lines x 2 cols.
“DANCING LADY” — Special Exploitation Section

HERE’S A COMPLETE PUBLICITY PLANT!

Which Is Acting? ... Joan Kissing Franchot—or Joan Kissing Clark?

It got an 8-column spread on Broadway!

You can make up this attractive newspaper strip locally or get the mats from your Branch. Show it to your editor. It’s sure-fire!

THE COPY UNDER EACH PANEL ABOVE:

No. 1. LOOKS LIKE BUSINESS — Maybe this is just part of Joan Crawford’s art, but it looks like the real thing as she and handsome Franchot tone go through scene in “Dancing Lady.”

No. 2. “YES—OR NO?” — Franchot wants to marry Joan, but whether she’ll say “Yes” is a question that may be answered by their new picture. Are those kisses real love—or just “real love”?

No. 3. WHAT ABOUT THIS? — Clark Gable is the lucky lad receiving this kiss from Joan. It’s “real” love, so if Franchot doesn’t get a better one—settle that romance yourself.

No. 4. ROMANCE—OR ART? — It looks like love, with Franchot and Joan here, but maybe not. Anyway, if that isn’t a real “where-have-you-been-all-my-life” look that Joan shows, it’s real art.

METRO-GOLDWYN-MAYER Showmen!
SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Counsellor-at-Law
(Universal)

Drama

This is cross-section character drama. A lawyer's office is the only locale. A lawyer is the central character. About him and his activities rotate the group of clients, his associates and employees, his mother, wife and friends through whom, in quasi-episodic fashion, are portrayed the modern life story. Past, thrilling actor centerbalances the interpretative dialogue. There are persons to laugh at, others to hate; some to be sorry for, yes, that important audience-interest factor is always focused on the central character, whether he is being ruthless or tenderly humane. Romance, as far as common love interest is concerned, though important, is subordinate to the romance of human interest. Finely acted, with John Barrymore appearing to better advantage than in any of his recent pictures, masterful direction on the part of William Wyler has welded the wide variety of entertainment elements into a coherent, understandable and appealing feature.

The real meat of the show is not reached until well after the midpoint. Before that time, there permeates the various characters who work and come into the Simon & Todesco offices. There's comedy about the sing-song talking phone operator, Beside, and the romance-bitten Weinberg, whose words and actions detail their life stories. Comes a sex hint as the freed murderess Zoforah would pay off without money. Intrigue atmospheres the blackmailing Lillian's bit. Mother love is reflected in Lena's respect for George, who rose from the Ghetto to a famous if somewhat uneth- ical lawyer; fear, as Mrs. Becker pleads with Simon to take her revolutionary-made son's case; tense drama of Simon's office having a scene.

All this serving as build-up, Simon comes to the crisis in his career when Baird, crusading head of the Bar Association, apparently has the goods on him. Simon enunciates the truth that's too much for Baird to stomach, but triumph turns to tragedy as the realization of his wife's faithlessness turns Simon to contemplating suicide. But a new sensational case galvanizing him into the old firebrand. The audience know that faithful Regina, his secretary, will be with him in a new dramatic battle.

For general entertainment, this show is an adaptation of the "Grand Hotel." "Rome Express" and "Dinner at Eight" technique to a lawyer's office. There is definite entertainment for practically every class of patrons. There's plenty of interest for women, young and old. Similarly there is much to grip the attention of men. The title is an unusual twist in a cast that includes John Barrymore, Doris Kenyon, Bebe Daniels, Stevens, Doug- las, Isabel Jewell and Thelma Todd is amply adequate for some purposes. Exploitation and hollywood stunt automatically suggest themselves, as do catchlines. There is more than ordinary opportunity for the expression of individual showmanship that carries a local sig- nature. As the show is out of the current trend, the more that novelty and difference are stressed and the interesting and entertaining values of the picture pointed out, the greater should be the box office results.—McCARTHY, Hollywood.


CAST

George Simon .......... John Barrymore
Regina Gordon ........ Bebe Daniels
Lora Simmons ......... Doris Kenyon
John P. Fedecoso ......... Onslow Stevens
Bessie Green, the telephone operator ...... Isabel Jewell
Roy Darwin .......... Melvyn Douglas
Lilla Todd ........ Thelma Todd
Zoforah Chapman ...... Myra Mcdoweth
Herbert Howard Weinberg ......... Myrle Kline
Arthur Sandler ......... Conway Whitworth
Knut Rothenstein ..... Joseph Quinlan
Harry Becker .......... Vincent Sherman
Bert Becker .......... Jerry Travers
Bobby Gordon .......... Noe Deddish
McFadden ............ John Hammond Dalley
Sarah Beth...... Goldie Rimbolfi
Angela Jacobs .......... Lona Langaner
Peter J. Malone ....... F. H. Manning
Walter Clark Baird .......... Elmer Brown
Dorothy ............ Barbara Perry
Richard ............ John Qune
Grayfield ......... Frederic Burton

Design for Living
(Paramount)

Romantic Comedy

"Design for Living" is daring, but consider it solely from that viewpoint and you overlook a real class-mass entertainment bet. Benefited by fine production technique, it is good entertainment in idea, action and acting, situation and their reactions, because every- thing has been given a deft directorial finesse that makes for zippy, laugh-laden comedy. Sel- dom has sex quality been so intelligently handled.

There is always a definite atmosphere of smartness about the show's basic, intimately observed, four-letter word quinarian romance that stirs the emotions in many ways, but continually majors in subtle and evident comedy. Keyed to a modern pitch, it's the kind of show for the fancy of the swanky crowd. By the same token, it's full of the stuff that sets pulses of common habs up a little a fast comedy.

In plot, the novel adventure in romance. The theme is simple. The things done to each other, are what give the show its rib-licking flair and punch. Two unbridled celebrities—George, a playwright, and Tom, an artist—meet and fall in love with Gilda. She can't choose between the two. So, amazing her suitor, Max, she makes a gentleman's agree- ment with Tom and George that, sex being normal, they both and be their inspiration. The watchful waiting comedy of the situation is easily imagined. Everything is doable, but George, a do-it-yourself producer, will not sit and watch. Then Tom and Gilda forget the gentleman's agreement. Of course, the incident is beyond the expecta- tion of the pair, but they happily drink themselves into comic consolation. And remorseful Gilda marries Max. But there's no quitting for these resourceful swains. Even when Tom is the obvious choice to America, far away from any temptation, they follow. In the laugh a minute fashion they make the fabulous Max's snobby party that means so much to him and is such a bore to Gilda. Then,

if you please, they hear their darling in her bridal gown and the already much amazened Max by carrying her off with them.

For straight commercial purposes probably the most experienced of your patrons is to convince them that it's one that will thrill and excite but will not shock them. It is limited in accentuating the class and smartness of the cast, particularly the four leads, and the subject matter of the show. Don't be too timid, neither be too bold. Strive to string the picture, for it's of a different intelligence. Tom has taught you will click with all classes of patrons in selling such a picture. Exhibitors in localities more conservative in life to exercise their prerogatives may have some hurdles to—

McCARTHY, Hollywood.


CAST

Tom Chamberlain ........... Fredric March
George Curtis ............ Gary Cooper
George T. Pangborn .......... John Boles
Max, the artist .......... Maxie Plunkett
Dorcas, the singer ......... Edward Everett Horton
Mrs. Pangborn .......... Miss Plunkett
Prankie Pangborn, living stenographer ...... Isabel Jewell
Mrs. Boles ............ Ethel Shannon
Mrs. Pangborn .......... Helen Phillips
Vernon Brinde .......... Frederick Schaefer
First Manager ............ Thomas Bradin
Hauskeeper ............. Howard Freeman
Mr. Burton .......... Miss Jane Wycliff
Mr. Pangborn .......... Ralph Morgan
Mrs. Pangborn .......... Armand Alwyn
Max's Butler .......... George Paggi
Wyoming Stamping Conductor ...... Emil Chaudet
Tom's Secretary ............. Nora Cecil

The Right to Romance
(RKO Radio)

Romance-Drama

Effectively selling "The Right to Romance" to audiences at large depends upon a thorough understanding of the available material and proper adaptation. When the plot has been given several novel interpolations, Dialogue is relied upon to carry the story trend and character. Drama builds as Lee is frightened is the first consideration. In this picture she offers practically all the good things her fans expect of her; those they have disliked about her have been eliminated. Everything revolves about her. Adequately supported by Robert Young, Nils Asther, Sari Maritza, Helen Freeman, the picture builds as Lee is frightened. The remainder of the cast, Miss Harding nevertheless is the outstanding showmanship asset, a factor making the picture worth while to a view of her recent success in "Double Harness."

Definitely a woman's picture, the plot is one of those dependable standbys of romance dramas. Peggy's career, as a character specializing in face- lifting, is her one thought. She has made many other women beautiful that men might admire them. No man has seemed to notice her. She never has experienced the electric thrill of love until Bob comes along. Swoop off her feet by his arduous affection, she marries. A glorious California honeymoon is disturbed a bit as Bob spends much time with his old flame, Lee, and when Peggy's career calls, there is much too much time for Bob to play around with Lee. The inevitable denouement leads to separation and Ann checks the incident off to experience. Peggy is thus disillusioned and rather amazened when Bob's plane crashes. The exter-
YOU’LL

SLIM

DIE LAUGHING!

—when you see these two love-lorn cowboys traveling on a deluxe ocean liner with their HORSE... When you see them—and the HORSE—mixing with society and attending the Duchess' fancy dress ball in London... When you see—Oh, what's the use of going on? It's so cock-eyed crazy that you wouldn't believe it all if we told you! BUT WE'VE GOT IT ON THE SCREEN TO GIVE YOUR PATRONS THE LAUGH OF A LIFETIME!

SUMMERVILLE and ANDY DEVINE in HORSE PLAY
motion picture herald

november 25, 1933

only yesterday

(italian)

romance and drama

here's a typical robinson picture. essentially
an autobiographical character study, it
turns itself to the present, yet essays many
diverse roles. it is the story of a
quaint little girl, picking out one vital
personage, where there are so many, appears
difficult. romance is both tender and stark and
carryes a message. the message is heavy, every
effort is made to concentrate sympathy
on the lead. action is fast and sometimes
thrilling. clearly, by john boles, billie burke,
reginald denny, edna may oliver, and
numerous familiar names. a youngster, jimmy butler,
is appealing and capable. there is a selection
there for the marquee, with much made of
miss Sullivan's appearance.

a brief resume of the story itself should
present to the exhibitor suggestions for numerou
selling angles, always remembering the
treatment should carry a serious, dignified
tone. the picture should be difficult to
attracting attention. the events which take
place over a period of many years seem as
real as they may be handled, as every human has
had at one time or another.

the picture opens in october, 1929, with
boles, wealthy broker, coming home after the
failure of his oil company. he is met by lenore
hune, his wife. locking himself in his room,
he is about to commit suicide when he finds a
note from lenore. he is told that she is going
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boles, wealthy broker, coming home after the
failure of his oil company. he is met by lenore
hune, his wife. locking himself in his room,
he is about to commit suicide when he finds a
note from lenore. he is told that she is going
the marquee, with much made of
miss Sullivan's appearance.
edge is not discovered until he is in the air. When he comes down after crazily stuffing through the air, he is fired. On his way back to the train, he is caught by the other two bandits and treated to a trying half hour. A lcket he had taken from the dead men and had been keeping for himself all along, now gains the best of the stolen gold cache. Eventually, when the two kidsnap Miss Revier as she goes on another location shoot for a TV show and plans to make a new name and suddenly—becoming an adept at flying, rescues the girl and kills the bandits. Whereafter he promises her not to tell any more stories.

Sell the film from the angle of the cowboy Baron Munchhausen, who gets himself into a peccadillo for seeking too much, but works himself out of it. Promise thrills on the track and in the air in a different sort of western, with Jones riding lots of things besides horses. The two children go along and it's for the weekend action—AARONSON, New York.


CAST
Buck Crosby .......... Buck Tomes
Marjorie Lane ....... Dorothy Revier
Jack J. Clark ....... Ed Saint Levine
John Hall .......... Eddie Kane
Roy Hill ........... Red Rock
Frank La Rue ....... John Hall
Blanche Lane ....... Frank La Rue
Ella Norton ....... Harry Semels
Leo White .......... Mayor Thomas
John Ince .......... Mister
Herbert Rawlinson . Baggage Man
Harry Todd .......... Larry Loring
Wong Lo .......... Willie Pong

Dancing Lady
(MGM-Selznick)

Romance

This picture has just about everything in the line of swift-moving, attention-arresting entertainment. It is likewise a show that lays saxes of vivid patron-stimulating advertising and exploitation angles in every exhibitor's lap—it's glamorous, eye-filling and lavish. It carries a dramatic, domestic story that weaves its complete entertainment elements into an elaborate and spectacular finale. Overall, the show is hardly enough. There have been plenty of those, and the mere presentation of one more probably would not stick. As "Dancing Lady's" is so basically different that it belongs in another category. Everything is built upon a fundamental rhythm that permits the actors to work out the story to its logical conclusions. The plot is simple. Janie is a burlesque striptease dancer, in a manner of circumstances, whose burning ambition is the type America has—smash hit. Her romance with Tod almost kills it. The difficulty she has in getting a job in Paris is swept out taken by Bradley, seem to write finis to her dreams. But Patch produces the show on his own. Janie is in the spotlight. Arriving on her own with all the excitement, thrill, love interest, human interest, girl glamour, comedy, music and spectacle.

A glance at the cast and the interest-creating values are immediately evident. Joan Crawford, as the character of "Dancing Daughters"-"Modern Maidens" type, Clark Gable is the Gable whose name is worth a shot. And no better place to re-enact Franchot Tone, who really comes into his own in this show, they compose a big three that can and does. Adapting the theme, the plot skimp the rest of the names: May Robson, who means a whole lot since "Lady For A Day," a surprising Winnie Lightner, who dice with Ted Healy, and Harold Logan, who in a quick bit is the show's sensation as the "I'm being crucified" author.

As far as showmanship is concerned, you can shoot the works. The title alone suggests any number of tricky gags. Transformed hobbies and foiers; revamped marques, making the best use of cutouts that surely will be part of the picturesque Westerner. Be something that you have plenty of Crawford and the chorus girls in their dancing top, there's plenty of opportunity for merchandise tips for window displays and contact advertising. In short it is a show that permits you to adapt and recuperate, and like all the old-fashioned showmanship.

Don't overlook, the spotting. Arriving on musical numbers for bandscore and radio broadcast purposes. Tie them in with everything else so that the public will be fully convinced that "Dancing Lady" is real entertainment, brimming of class and cleverness in dialogue, action and music—MCCARTRY, Hollywood.


CAST
Janie ......... Joan Crawford
Patch Gallagher ....... Clark Gable
Tod Newby ....... Franchot Tone
Mrs. Newbon ....... May Robson
Robert Logan ....... Harold Logan
Walter Lightner ....... Fred Astaire
Steve King ....... Robert Benchley
Bill McAlister ...... Ted Healy
Vivian Warner ....... Flora Faye
Art Jarret ....... Art Jarret
Bradley, Sr. ....... Grant Mitchell
Bradley, Jr. ....... Jack Kine
Nelson Eddy ....... William Tabbert
Stooper ......... Jerry Howard

Lone Cowboy
(Paramount)

Western

Interest being focused on Jackie Cooper, this western should prove attractive to juvenile audiences. Supplementing that value, there is a trend of moving into Miss Missy Hold advices. Because the usual western technique has been radically varied, the show is an emotional rather than an action picture. Most of the shoot-em-up stuff has been eliminated. The bad man character likewise is renovated and the hero, rather than being the type who makes the most use of flaming pistols, is a boy whose sole ambition is to be a regular cowboy.

The story starts in a big city's slums where Scooter, played by Bill Harts, Tom Mixes and Hoot Gibson. Seat west by his father, who takes his own life, he finds his vision of the great Dobe Jones range but only a mirage. Dobe wants to send him back to the city, but Bill's death makes that impossible. Developing that Dobe is trailing Western, who stole his wife, the boy takes to the range with his mentor. In a cowpunch, Dobe learns that he is near Weston, and Scooter further learns that if he ever catches up with his foe, Dobe will win on the end of a rope.

At a rodeo, Dobe sees Weston. Injured while bull-dogging, he is in the hospital as Scooter wanders around. Dobe tells Scooter to take up Weston the trail again, has him trapped, but decides not to kill when Weston discovers Dobe and fires. Scooter, approaching the cabin, is wounded. Rushed to the hospital, there is one of those tense battles for life sequences. After which Eleanor tells the marshal that he killed the young dandy.

Go after the hero-worshipping youngsters on this one. The Cooper name and story content make it entertaining for them. Sell the show on the different kind of a western idea, accentuating the human interest that verges on pathos to develop maximum business possibilities—McCARTHY, Hollywood.


CAST
Scooter O'Neal ....... Jackie Cooper
Nancy Missy Harte ....... Lula Lee Williams
Bill O'Neal ....... John Wray
Addison Richards ....... John Howard
Jim Weston ....... Dan Duryea
Gavin Gordon ....... Charles King
Baron MacLane ....... William Collier
Mr. Corran ....... T. M. Kerrigan
Miss Harte ....... Mildred Jinkman
Joe Barton ....... Eric Linden
Pauline ....... Thea Tyler
The Duke ....... George Percy
Cowboy Cook ....... Herbert Corbett
Zekie ....... John Hamilton
Marshall ....... Chas. B. Middleton

Mickey's Covered Wagon
(Columbia-Darmour)

Big Laughs

Action film that should tickle the grown-ups and give the kids plenty of big laughs; brings many kinds of diverse entertainment packed in a 70 minutes running time. Starting with an adaption of the gag of the old man whose father won't let him play the fiddle because it attracts the gypsies, Mickey Cooper has a splendid presentation of a monkey orchestra rendering "Learn to Croom." For giving the old man a fakery, the young star makes a cute joke. Taking up the trek westward, the little Scoopions Club, making use of almost a score of laughable vehicular inventions, the gang is first beat by Stinky Dugan's horse's antics to his father's car. Night falling and a storm coming up, the kids land in a deserted house to see all the laughable thrills of ghosts and other haunting epiphanies. A monkey and cat provide the mechanisms for the episode punch. Action assumes practically all the functions of explatory dialogue, giving the short a speed that holds attention. Here is a good contrast for a thrill feature, or one that will be audience stands off anything heavily dramatic. Running time, 18 minutes—McCArTRY, Hollywood.

Answering the Riot Call
(Fox)

Action Plus

There is action plus here as the cameramen track the actual appearance of a large riot and everywhere. From newsreel highlights the world over this number of the Adventurers of the Air cameraman series has garnered the highlights of the police and military riot call, with street fighting, fanatical disturbance, police battles and chief's new-fangled police calling on the radio, while rapid dialogue follows the cameramen around the world via the voice of Lew Lahr. Action and a thrill or two makes this a sure subject material—Running time, 9 minutes.

LONDON PREVIEWS "SORRELL AND SON"

"Sorrell and Son" received a rapturous reception at London preview Thursday. Here is a picture that is grand entertainment with exceptionless performances from all. Could have been a tin drop through the long sequences at the preview. Directed with fine restraint by Jack Raymond and tells story in arresting manner, H. B. Warner turns in a remarkable performance as Sorrell; a far advance on his acting in the silent version. Equally fine playing from Ham Wiliams (now with Fox) as the son and other principals. It is beautifully mounted with vivid realistic backgrounds. Another picture to enhance the reputation of British production in the United States.—CHARMAN, London.
for thousands of theatres now playing these smash hits
DEATH OF SHAUER TAKES
A PARAMOUNT FOUNDER

Head of Foreign Department
Was First with Zukor in Penny Arcades; John W. Hicks, Jr., Continues with His Duties

Funeral services were held in New York Sunday afternoon for Emil E. Shauer, vice-president of Paramount International Corporation and one of the founders of the motion picture enterprises which now form Paramount-Publix Corporation. Mr. Shauer, who was 67 years old, died last Thursday morning at his home in New York, having suffered a heart attack a few hours earlier while at his desk in the Paramount Building at Times Square.

Burial was at Woodlawn Cemetery, with many notables of the motion picture industry present. Those who were named honorary pallbearers included Adolph Zukor, Will H. Hays, Emanuel Stern, Ralph Kohn, Al Kaufman, Mel Shauer, Morris Kohn, Eugene Zukor, Henry Fried, Louis Deutsch, Edek J. Ludvig, George J. Schaefer, John W. Hicks, Frank Meyer, Emanuel Cohen, Sigmund Welner, Walter Cokell, Felix Kahn.

Started in Package Room

Emil E. Shauer was born in Bohemia on April 6, 1866, and was brought to these shores two years later, his family settling in Chicago, where he attended the public schools.

His business career started in the package room of Mandel Brothers Department Store, where he finally became department manager and foreign buyer. Before he was 21 he had become the youngest lace curtain buyer in the country. This position necessitated frequent trips to Europe.

Later, around him the scenes of his boyhood and terminating a 16-year association with the Mandel store, Mr. Shauer set out for New York and bigger things and in 1905 found him in the amusement business, with Mitchell Mark, Adolph Zukor, Marcus Loew, Edek J. Ludvig, David Warfield and Morris Kohn. They conducted a penny-arcade business known as the Automatic Vaudeville Company.

In 1911 Mr. Shauer set out on his own, organizing the Shauer-Dryfoos Company, doing an export and import business with the Philippine Islands and Japan.

In Famous Players at Beginning

When the Famous Players Company was organized, about 1913, Mr. Zukor took Mr. Shauer in with him because of his extensive knowledge of foreign business affairs. He was named assistant treasurer, and some years later, when Paramount Famous-Lasky Corporation succeeded the original company, Mr. Shauer was put in complete charge of the company's foreign business.

On the formation of Paramount International Corporation last year, under the extensive decentralization of the physical structure, Mr. Shauer was appointed vice-president of that subsidiary, under Adolph Zukor, although he continued at the head of the foreign activities.

In the official obituary notice last week, the management said it was under Mr. Shauer's leadership that the foreign division of Paramount became one of the most important departments in the corporation, and one of the most active foreign units of any motion picture distributor.

He is survived by his widow and a son, Melville Shauer, who is assistant to Albert A. Kaufman at Paramount's Hollywood studios.

It was generally believed at the Paramount home office that there would be no executive changes in the personnel of the Paramount foreign department because of Mr. Shauer's death. While he was senior vice-president, it was John W. Hicks, Jr., also a vice-president, who had been conducting much of the duties in that division, because of Mr. Shauer's prolonged illness.

The extent with which Mr. Shauer was warmly accepted in foreign centers the world over was attested by the fact that within a day following his death, some 50 cables of condolence had reached the home office in New York.

Dodge, Hand and Sanford Get New Erpi Sales Posts

Electrical Research Products announced on Wednesday the following promotions from the ranks, effective immediately:

Harry Dodge, central division general manager to general manager of the west; Stanley Hand, northeastern division sales manager, to general manager of the central division, succeeding Mr. Dodge; Bert Sanford from merchandising manager to northeastern division sales manager, succeeding Mr. Hand.

Harry Dodge has been associated with Erpi in various sales executive capacities since the second year of the organization's inception.

Stanley Hand for years has been a general distribution executive, starting with United Picture Theatres, joining Erpi in 1928.

Bert Sanford joined Erpi in 1929, after having been associated with the Pathe sales staff in the East for 12 years.

Allied of Northwest Sets Seattle Meeting December 5

Allied Amusements of the Pacific Northwest will hold its annual convention in Seattle on December 5. At least 100 ex-

EMIL E. SHAUER

J. J. McCarthy in Special Publicity Post of MPPDA

J. J. McCarthy, long identified with motion pictures and the legitimate theatre, has undertaken, at the request of Will H. Hays, a special assignment in connection with motion picture publicity and advertising. Mr. McCarthy will also look after the matters customarily in charge of Frank J. Wilstach, who is ill.

The directors of the Hays Office, at a meeting last week, adopted various new regulations referring to publicity and advertising. Mr. McCarthy's work will consist principally of the application of these regulations.

A meeting of the principal advertising and publicity men of the industry was held at the Hays Office on Monday. Following this meeting a committee with which Mr. McCarthy will work was appointed.

Frank Wilstach Ill at Home With Influenza

Frank J. Wilstach, director of press relations and in charge of motion picture advertising and publicity activities at the MPPDA, was confined this week to his home on upper Manhattan avenue in New York with influenza.

Mr. Wilstach, who for a dozen years or more was press agent for the Shuberts is recognized in the legitimate field as an authority on the theatre of old. He spent years with Sothern and Marlowe and with Leslie Carter and others. He frequently writes articles on the stage, and has contributed many old relics of theatre history to the New York Public Library collection.

Mr. Wilstach some years ago published "A Dictionary of Similes" and each year he adds to this collection the best similes of the year.
Clara bowls them over in her second hit for FOX. A performance charged with drama... melting with romance... bubbling with laughter... tense with thrills. A carnival dancer... hypnotizing, tantalizing... but loving with a loyalty that possesses her very soul.
"IT'S" IN... AS FOX MANPOWER TOPS "CALL HER SAVAGE" WITH THIS FOLLOW-UP SENSATION

More of everything that makes the crowds pay out. A great show... a showman's show... a ticket-seller's jamboree. You'll glow with satisfaction as you count up your receipts!

Clara BOW in HOOPLA

with

PRESTON FOSTER
RICHARD CROMWELL
Herbert Mundin • James Gleason • Minna Gombell

From the play "The Barker" by JOHN KENYON NICHOLSON. Stage play produced by CHARLES L. WAGNER.
Al Rockett Production

Directed by FRANK LLOYD

Your patrons always like FOX MOVIETONE NEWS
HELP FOR ALLIED BUSINESSES SEEN

(Continued from page 9)

gated to local option. No Blue Laws affect the situation and virtually all theatre owners are said to be in favor of Sunday operation, which, it is understood, would increase the business of closed houses by 25 per cent, employment also rising.

DENVER (covering South Dakota, Nebraska, Texas, New Mexico, Wyoming and Colorado):

In the South Dakota territory covered from Denver there are 20 theaters operating and all of them are open on Sundays. In Nebraska-Denver territory, 50 theaters operate with all doing business on Sunday. In Denver's Texas territory only one theatre is in operation and it also is open on Sunday. In Denver (proper) territory, 264 theaters are in operation and all but one are open for Sunday showings. There is no state law pertaining to Sunday operation and the laws of all types are in the matter of local option. In New Mexico (Denver territory), 60 theaters operate and all are open on Sunday.

DETROIT:

No figure was made available as to the number of theatres in operation in the state of Michigan, but Columbia's branch manager in Detroit reported that in the entire state only two theaters, in Holland, Mich., were closed on Sunday. The state law permits Sunday operation, and Blue Laws do not figure, to any extent, despite the fact that Michigan, being largely Dutch community, is controlled to a great degree by the churches, in so far as local option is concerned.

LOS ANGELES (covering Southern California and Arizona):

In this territory 330 theaters are running seven days a week, with no state or local laws pertaining to this situation and all exhibitors in favor of the Sunday practice.

MEMPHIS (covering Arkansas only):

Ninety-three theatres run six days a week and 73 are open on Sundays. All athletic diversions are permitted on the Sabbath and laws in respect to the situation are optional with the counties. Only a few of the state's exhibitors put on Sunday showings and state law, which pertained to a prohibition of Sunday shows was annulled a year ago and a substitute law regulating legalization of Sunday performances to counteroption.

MEMPHIS (Northern Mississippi only):

Thirty-four theatres operate six days weekly in this sector and all are closed on Sunday, having a state law prohibiting Sunday showings, and several Blue Laws pertaining to Sunday recreation. All sports and games are forbidden. It is understood that a large majority of exhibitors in Mississippi are in favor of lifting this ban, being of the opinion that Sunday openings would benefit the business of theaters from 15 to 20 per cent, employment and payrolls rising with the extra day of operation.

MEMPHIS (Western Tennessee only):

In this section 46 theatres operate on a six-day week and all are closed on Sundays as are a majority of athletic events. There is a state law, which prohibits Sunday showings, and Blue Laws do not affect the situation. A majority of theatre owners are said to be in favor of a ban on this prohibition as business probably would increase 20 per cent. Two years ago the Tennessee legislature legalized Sunday shows in cities over 200,000 population, thus limiting the privilege to Memphis.

MILWAUKEE (Wisconsin and Upper Michigan):

Two hundred and twelve theaters operate seven days a week with no restrictions of any sort on Sunday amusements.

MINNEAPOLIS:

Sunday shows are permitted in all towns covered from this exchange, with the exception of the state of North Dakota, where the old Blue Laws make it impossible for exhibitors to operate on Sunday. Despite the fact that athletic diversions are permitted. In October a vote was taken in North Dakota and out of 10,000 voters, 2,000 Sunday showers cast their vote for a small margin of 800 votes. Exhibitors and leading business men of the state predicted that had the ban been lifted a great many theaters now closed would have been able to reopen, spending money for equipment and also employing a great number of people. The fight to accomplish this is not impossible and it is said that people of the state look forward to an end of the ban in the next election.

NEW HAVEN (covering Connecticut):

Out of 156 theaters in this territory only one is closed on Sunday. There are no state or Blue Laws.

NEW ORLEANS (covering part of Mississippi):

Forty theaters in the sector operate on a six-day week, but only 14 are open on Sunday. Nearly all communities permit athletic diversions on Sunday. Eighty per cent of theatre owners are said to be in favor of Sunday showings and it is said business generally would increase anywhere from 35 to 40 per cent if the ban were lifted. A state Blue Law is the direct cause of the ban and those few towns which do operate on Sundays are doing so illegally. Employment, due to NRA regulations, would increase from 35 to 40 per cent if the Blue Law were repealed.

NEW ORLEANS (covering Louisiana):

Out of 116 theaters in this territory, 110 operate on Sunday and all athletics are permitted. There is no state or Blue Law pertaining to the situation, and those theaters which are closed on Sunday are forced to through local option. In these situations employment and business would increase from 35 to 40 per cent.

SALT LAKE CITY (covering Utah, Idaho and Montana):

Two hundred and fifty theaters in the territory operate seven days a week, with no laws of any sort in any of the three states prohibiting Sunday amusements in any form.

SAN FRANCISCO:

The Columbia exchange reported no situation in this territory which do not operate on Sunday.

SEATTLE (covering Washington, Northern Idaho and Alaska):

All theaters out of 220 operate seven days weekly, Sunday showings being permissible without reservation throughout the territory.

WASHINGTON, D. C. (covering Maryland, Virginia, West Virginia and the District of Columbia):

Out of 457 theaters in the territory only 163 are open for Sunday showings. About 40 per cent of the contractors permit sports on Sunday. The laws of the various states in the sector are as follows: Virginia: "A motion picture is shown on more than 5 days in the state." Maryland: "Local option governs." This law was passed recently, permitting a referendum in several Maryland counties and at a subsequent vote Sunday showings were permitted by an overwhelming majority. Several states in the sector still have showings prohibited, and are still affected by Blue Laws prohibiting Sunday shows. Sunday operation generally throughout this territory would increase business revenue by at least 10 per cent, it was said, and at least 200 employees would find part-time work. Practically every theatre owner is desirous of Sunday operation.

What Exhibitors Say:

A wide variety of exhibitor comment on the Sunday situation says that the Columbia offices in New York by Mr. Cohn and Hall Hode, director of sales promotion for the company.

George L. Lemberg, manager of the Olympia theatre in Bangor, Maine, a state in which no Sunday showings are allowed: "We all know that eliminating this law will help Mr. Roosevelt's recovery plan so much more. It will mean an increase in employment and salary for the producer, distributor and exhibitor alike."

Robert Eilert, manager of the Princess theatre, Guildford, Me.: "... am happy to be doing business with a company that is smart enough to realize that eliminating this law will help the exhibitor, give additional employment, circulate additional money in the towns, and in general, make for better business."

"As you are no doubt aware, this state hasn't cleared up this muddle and the issue is left to local communities," wrote Mrs. Mayme Frazier of Missoula, of the Princess theatre, Lincoln, Kan. "I happen to have the only show in this county, in a community dominated by Methodists, and they are very partial in their belief that no show should operate in this community on Sunday. Within a forty-mile radius of my town there is not one theatre operating every Sunday. Isn't this unfair competition?"

F. E. Cary, manager of the Newport, Me., Playhouse, said he felt that repeal of the prohibition on Sunday shows "would be a great help, not only on the weekly grosses, but also would increase our payroll slightly."

William S. Willard, of the Newport theatre in Norfolk, Va., expressed his thoughts as follows:

"I begin with, I, personally, am opposed to Sunday shows, simply from a selfish standpoint, in that I am not desirous of working more than six days a week. By the same token, however, I can see the great advantage in the opening of motion picture theaters on Sunday, particularly in our locality, since not only would there be a great aid to the purpose of the NRA in employing additional people and increasing salaries; it would be a social element and undisputed value in creating an attraction to the personnel of the Navy."

"It is needless to say that we are very much in favor of Sunday amusements in Richmond," wrote Sam Bendheim, Jr., of the Capitol theatre in that Virginia city. "... Sunday opening means added employment and an increase in payroll, beside adding to the treasure of thousands of citizens who cannot afford to play golf and who have only Sunday on which to witness a motion picture."
Hertz To Testify Monday Before Paramount Creditors

A meeting in New York of Paramount Publix creditors, at which John Hertz, former chairman of the Paramount finance committee, who was called as the principal witness, was postponed again Wednesday until next Monday. Saul E. Rogers, attorney for a creditor group, was at Washington.

On the West Coast, Emanuel Cohen, in charge of Paramount production, issued a statement to studio employees decreeing "all gossip and published rumors which are untrue and deliberately malicious," adding that reorganization of Paramount Publix was proceeding "satisfactorily."

Joseph P. Day and Peter Grimm, sales agents for the Criterion Theatre block on Broadway, asked several New York architects to go over their plans. The Wednesday meeting of Public Enterprises creditors was postponed until December 5.

San Francisco

In Price Fight

A battle over price scales in San Francisco theatres is at the moment engaging the attention of local theatrical interests. Three houses have altered their policies completely, and one has dropped from the high price to the low price group.

The Golden Gate has announced a top of 40 cents, as against a previous 55 cents. Only two houses are charging below 50 cents. The Orpheum has reverted to Fox West Coast, and will show first run double bills at 25 cents. The S. Francis, which has dropped to second run double bills at 30 cents. The Fox is the leader in the low price war, with eight acts of vaudeville, orchestra and two first run independent pictures, all at 25 cents, with 15-cent matinees. The El Capitan, leading neighborhood, has dropped from 40 cents to a 30-cent top.

A general falling off in business, said to be as a result of the legalization of beer, has caused some reduction in the weekly attendance. Among the closed was United Artists theatres in Los Angeles to eliminate vaudeville and presentations, going to a straight picture policy.

"The Sheik" Is Second

Of Playhouse Revivals

Rudolph Valentino's most popular starring film, "The Sheik," has been playing at the Fifth Street Playhouse, New York, as the second in the theatre's series of revivals of silent pictures. Jesse L. Lasky produced the film. "Krakatoa," short subject in sound of an undersea volcano in eruption, is also on the program.

Anchor To Make Eight

Mitchell Leichter, distributor of "Looney Tunes" and "Merrie Melodies," in New York from the Coast, has formed Anchor Productions, and has been engaged for production of a series of eight feature melodramas for the state rights markets. Bud Pollard will direct, at the Pollard studios, Grantwood, N. J.

Fewer Copyright Violations Seen

A marked decrease in recent months in the number of copyright violations on the part of exhibitors is reported by the Copyright Protection Bureau. The trend began more than a year ago, the bureau indicates, with the inauguration of a campaign of education among exhibitors.

A consequent increase in "payable" playing time throughout the country has resulted. Distributors have commented upon the unusual decrease in authorized holdover of films, according to Jack Levin, manager of the bureau. Exhibitors also, he indicates, have taken note of the benefits resulting from fewer instances of illegal competitive practices on the part of copyright violators.

H. L. Groves and J. L. Stein, division managers of the bureau, recently returned from the field, where they have been conducting the educational work, report the campaign is showing definite results in key cities. An example of the new outlook on copyright is noted in the reports of exchanges indicating greater numbers of wires from exhibitors seeking permission to hold over pictures and expressing willingness to be charged for them.

Photophone Sales Changes; United Newsreels in Deal

The Photophone division of RCA Victor has announced the appointment of Elmer Grace to the San Francisco territory, succeeding M. F. Lowry, and the appointment of J. W. Sims to the Carolinas, replacing C. A. Mathews. Mr. Sims' headquarters will be in Charlotte, N. C.

At the same time, the company said that Photophone "High Fidelity" has been installed in the RKO screening room at Cincinnati offices of the RKO Distributing Corporation, and the United Newsreel Corp., of New York, has contracted for the use of RCA Victor portable sound recording equipment in its greater number of wires agreement. The new company will begin work soon on a series of 12 one-reelers.

Chadwick Plans Four For State Rights Market

I. E. Chadwick plans the production of four features during the current season for state rights distribution. The first, "Wine, Woman and Song," with Lilyan Tashman, has been completed. Jones has joined Mr. Chadwick in charge of publicity and advertising and will open a New York office for the company.

Brandt Adds Three Houses

Harry Brandt, New York and New Jersey theatre operator, has added the Rialto at Newark, in conjunction with Joseph Weinstock; the Carlton, Jamaica, and the Halsey, in Brooklyn. He also is booking the Broadway Gaiety for Stanley Lawton.

Cook With Preferred

Joe Cook, formerly production manager for Columbia, has joined Jack Buchanan's Preferred Pictures in a similar capacity. He had been with Columbia seven years.

'Little Women' Sets
Music Hall Record

RKO's "Little Women," starring Katharine Hepburn, and from which the composer, the 21,202, previous W. 21,561, 142,084, United $15,650, creditor p. noted b 2, 23,073, studio. called duty in, Tin were, Totals, Public, 26,000, even, 37,482, first, May, 481, Sunday, Unusual, 337, theatre, Fox, 577, Thursday, Monday, 29,000, the, committee, and, Helen E. Hughes is in charge of tickets.

Universal Club Ball
At Waldorf This Week

The Universal Club, organization of home office employees, will hold its seventh annual ball at the Waldorf-Astoria, Saturday of this week. A circus midway will be the setting. Charles B. Paine is president of the club. Herman Stern is chairman of the arrangements committee, and Helen E. Hughes is in charge of tickets.

Fox Adds Music Exploitation

Fox has added a musical exploitation department to the personnel at the Coast studio. Tubby Garron, representative of Movietone Music Company, Fox Film subsidiary, will head the department.

November 25, 1933

MOTION PICTURE HERALD

46
EDUCATIONAL’s First Musical Comedy Runs Full Scale of Laughter and Song Entertainment; Public Responds to Big Name Short Features

Educational’s new big-star-name short features have struck the box-office keynote. This is evident from the chorus of praise greeting these showmen’s short subjects. “Million Dollar Melody,” the first musical comedy in this sensational series, is swelling the Box-Office Hallelujah at the original Roxy. The astute Film Daily critic reports: “A girlie-musical with a real story that has everything it is possible to put into two reels of melodic entertainment.” Exhibitors who enjoy that sweet music, will join in the “Million Dollar Melody” chorus when they show this smart Jack White production.

100 Per Cent Circuit Sales
The big showmen who run the country’s great circuits know the value of the big names Educational is putting in its short features. Sales of the current Educational Pictures program through Fox Exchanges has just reached 100 percent coverage, with circuit representation in every territory.

But This Review Is News
Taking in a private screening of new Educational Pictures in his stroll “Along The Rialto,” Phil M. Daly wrote: “There was a first-class exhibit of cartoon technique in Paul Terry-Toon’s ‘Beanstalk Jack’... but Paul’s outfit has been turning out class cartoons for so many years that it hardly constitutes news... a winner... very clever and funny... should prove immensely popular...”

LILLIAN ROTH
who sings new song hits by James Hanley and Benny Davis in

“MILLION DOLLAR MELODY”

Coming!

ERNEST TRUEX
as a nudist camp recruit in “MR. ADAM” An Al Christie Production
Stack this one up against the best of this or any other season. Adam’s battle against joining the Nudies for his health is a riot of comedy that just can’t miss.
## Theatres Receipts

The total of theatre receipts for the calendar week ended November 18, 1933, from 122 houses in 18 major cities of the country reached $1,252,323, an increase of $147 over the total for the previous calendar week, ended November 11, when 119 theatres in 19 cities reported an aggregate gross of $1,252,085.

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(Statistics covers period from January, 1933.)
Read These Letters!

The livest Showmen in the Business
Read and Appreciate

MOTION PICTURE HERALD
Can you afford to be without it?
QUIGLEY PUBLISHING COMPANY—1790 BROADWAY, NEW YORK
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**Notes:**
- **Motion Picture Herald**.
- Theatres listed include Capitol, Criterion, Liberty, Midwest, Victoria, Omaha, Atdine, Arcadia, Boyd, Chestnut, Earle, Fox, Keilh, Stanley, Stanton, Portland, El Capitan, Embassy, Fox, Golden Gate, Orpheum, Paramount, St. Francis, Strand, United Artists, and Warfield.
- Theatres remain consistent throughout the months.
- Grosses range from $1,000 to $10,000, with frequent mentions of '10-4c' and '10-5c'.
- Theatres such as Broadway, Thru a Keyhole, are consistently featured, along with various music and other performances.
- Theatrical seasons and engagements are indicated, including 'Perfect Understanding', 'Broadway Thru a Keyhole', and 'Thru a Keyhole'.
other loans to General Theatres syndicates managed by Pynchon & Company, amounting to $13,500,000, and a separate loan of $9,000,000 to Pynchon.

It was said that $6,500,000 of these loans had been repaid, and that the Fox Theatre syndicate and the others had been written off by the Chase Bank.

Continuing his version of the manner in which he had been granted control of the Fox companies, Mr. Dodge said, "Somewhere around the first of April it looked as though it was inevitable that the Fox Film and Fox Theatres would go into the hands of receivers."

"Mr. Harley Clarke at that time had conversations with Mr. William Fox with a view of buying out his controlling interest so that Mr. Fox would stay out of the picture," and "Which was the Fox stock which had the voting rights," interrupted Ferdinand Pecora, counsel for the senate committee.

"Yes, those conversations were in the purchase from Mr. Fox of his interest in both of these companies," Mr. Dodge replied, "which was about one share of the Fox Film 'B' stock and about 100 per cent of the Fox Theatres stock, for $15,000,000 by General Theatres Equipment." And that agreement was to be continued, Mr. Dodge said, until the completion of the purchase from Mr. Fox of his interest in both of these companies, and that Mr. Dodge had been granted control of the Fox companies.

"Under this agreement with G.T.E. on April 7, 1930," continued the witness, "Mr. Fox agreed to sell to G.T.E. 50,101 shares of the Fox Film, Class 'B' common stock, being then more than a majority, and 100,000 shares of Fox Theatres common stock, which were all of the shares outstanding, all being owned by Mr. Fox, for $15,000,000 and 'other considerations'" which considerations were reported on previously.

Chase Officials Conceded in Fox Plan

Before outlining the many factual details of the Fox acquisition by General Theatres, Mr. Dodge testified that in April, 1930, various groups were seeking to oust Mr. Fox as the dominant figure in the affairs of the Fox companies by means of court actions, and it was while these court hearings were being held in New York, Harley L. Clarke, Chicago attorney, conceived the idea of having control of Fox Film through having General Theatres purchase stock control.

Mr. Dodge, of the official of Chase Securities Corporation, and Albert H. Wiggin, former chairman of the board of the Chase National Bank, did not have to concur in the plan at that time.

Further discussing the agreements which were a part of the Fox sell-out, the witness testified that William Fox agreed to deliver to General Theatres Equipment the written resignations of seven directors, and also certain licensing agreements; to hold his 50 per cent Grandeur capital common stock and to vote to elect a new company to hold that 50 per cent of his stock to indemnify Fox Film and Fox Theatres against 50 per cent of the amount of certain possible claims.

Mr. Fox also agreed, continued Mr. Dodge, to assign to Fox Film and Fox Theatres, in equal shares, stock of the Fox Herald Corpora-

tion, then in his name, and the Fox Film and Fox Theatres, to indemnify him against any claims that Charles Price or Courtland Smith, officers of Fox companies, Mr. Smith is now with Pathe News.

General Theatres Equipment agreed, it was testified, that the Fox Theatres would repurchase from the Bankers Securities Corporation and the Penn Corporation, some 7,000 shares of Fox Theatres Class A stock at $25, and interest, or for about $2,520,000.

General Theatres Equipment purchased 150,500 shares of Loew's, Inc. common stock and also an equity of 60 per cent of a $2,000,000 mortgage on the Loew Building in Philadelphia.

General Theatres made the Fox employment agreement at $500,000 a year and likewise agreed to cause the Fox Film and Fox Theatres Companies to indemnify ten other lawyers who were actively engaged on behalf of Mr. Fox during the court hearings in the sale of his stock.

Other Provisions of the Sale

Among other provisions of the sale of the Fox companies to General were:

That G.T.E. would cause the Fox Film and Fox Theatres Companies to employ, for three-year periods, ten persons to be named by Mr. Fox.

That G.T.E. would cause the Fox Film and Fox Theatres Companies to indemnify Mr. Fox from all liabilities and expenses under a suit brought by the United States against Fox Film, Fox Theatres and William Fox for alleged violation of the Clayton Act.

That Mr. Fox was to participate to the extent of 10 per cent in any purchase or undertaking by G.T.E. of Mr. Harley L. Clarke, of stock or stock warrants of any kind, of Fox Film Corporation or Fox Theatres Corporation in connection with the financing of those companies presently to be undertaken, and that we will use our best efforts and endeavors to induce said interests up to an additional 10 per cent.

At this point, Mr. Pecora interrupted the witness to ask, "Did not Fox receive $3,000,000 in lieu of this 10 per cent interest from G.T.E.?"

"Eventually, in August," the witness replied, "My understanding at the time was that Mr. Fox was entitled to 10 per cent of 1,600,000, shares, Mr. Fox and Mr. Utermoyer claimed that Mr. Dodge owed him 10 per cent, or $200,000 of the shares, under the terms of this agreement." Meanwhile, continued Mr. Dodge, "the stock had gone up and at the time the other 90 per cent of the stock was ready to be paid for Mr. Fox did not appear to take up this 10 per cent. The other 10 per cent was taken up for him."

Who negotiated this contract, Mr. Clarke or Mr. Fox, asked Mr. Pecora.

"Mr. Clarke," replied the witness.

Byrnes Quizzed on International

Following the series of interrogations of the Chase participation in motion picture financing which were reported in the last issue of Motion Picture Herald, the Senate finance investigatory committee resumed hearings early last Wednesday morning, at Washington, with S. M. Byrnes, president of International Projector Corporation on the witness stand. Mr. Byrnes headed the Nicholas Power Company at the time of its sale to International, a few years ago.

Mr. Byrnes did not help the investigators, however, claiming inability to recollect any details of the negotiations. He said that he had not entered into the negotiations for the sale of the Nicholas company, but that Harley Clarke had apparently conducted the arrangements, acting for others.

Harley L. Clarke, who previously had testified concerning the sale which was involved General Theatres Equipment and the Fox companies, resumed the witness chair on Thursday morning and was the only witness of the day.

Intricacies of motion picture financing which were described by Mr. Clarke apparently left members of the senate committee and Ferdinand Pecora, counsel for the Senate committee, baffled.

So exasperated did Mr. Clarke's questioners become at one point of Thursday's interrogation that Senator James Couzens, of Michigan, "suggested" that the witness should bear in mind that he was testifying under a privilege that might be cited for contempt. This climaxd repeated warnings to Mr. Clarke of conflicting statements in his testimony.

But throughout all, Mr. Clarke remained unruffled, smiling and insisting he was trying to help the committee as much as he could.

The testimony had to do principally with the absorption of various corporations by General Theatres Equipment, Inc., in which Mr. Clarke was financed by a syndicate headed by Chase Securities Corporation.

The Points at Issue in Clarke Testimony

After holding a private discussion, Mr. Pecora and the senators declared Thursday's session suddenly adjourned, confessing themselves baffled.

According to figures offered in the hearing by Mr. Pecora, Mr. Clarke paid a total of $375,000 for the Mitchell Camera Company and for four lamp companies and received in the course of a complicated financing process $6,500,000 for the stock of the Fox Film Corporation, G.T.E.'s version of it was that he received cash from General Theatres, in connection with that corporation's acquisition of these five companies the sum of $6,100,000, which was exactly equal to his expenses.

Mr. Clarke, in attempting to make the committee understand what had happened in connection with the formation of Grandeur, Inc., which was organized for the purpose of acquiring 12 camera patents controlled by Mr. Fox, added the $1,475,000 which he paid for the camera companies, and added a total of $3,475,000 as the cost of Grandeur, Inc. He failed to reconcile this $3,475,000 with the $3,100,000 which Mr. Clarke had paid to him by Grandeur. He asserted, however, that the detailed figures in the exhibit explained the transaction. Mr. Pecora insisted this was not the case.

According to Mr. Clarke, Mr. Fox received besides the $2,000,000, 25,000 shares of General Theatres stock with a repurchase agreement under which he subsequently received $750,000.

Probably the most outstanding fact which developed in Mr. Clarke's testimony about the creation of General Theatres, was that write-ups in value of stock of the corporations which were absorbed totaled more than $3,500,000. Mr. Pecora and Senator Bruno L. Feltser, of Florida, described this amount as "water." Included in the $3,500,000 was a write-up of more than $25,000,000 in the stock of International Projector, also a write-up of $10,707,000 in stock of National Theatre Supply.

Testimony showed that Mr. Clarke had acquired control of most of the corpora-
tions before they were absorbed by General Theatres Equipment, and Mr. Pecora sought to establish intermediate profits to Mrs. Clarke in his method of transferring the corporations to G.T.E.

Another company involved was Theatre Equipment Acceptance Corporation, common
SAYS WILLIAM FOX GOT $21,000,000

The various General Theatres Equipment and Fox enterprises were involved with the assets and interests held in the general and stock activities along another front, in connection with Film Securities Corp.

Federal Judge John C. Knox, in New York, postponed until December 7 a hearing on a report and petition of the trustees of Film Securities. The postponement was granted by Judge Knox upon the request of General Theatres Equipment, counsel for which told the court that there was a possibility that General Theatres might work out a plan in the next three weeks for preserving its equity in stock of Film Securities.

The property of Chemical Bank and Trust Co., as trustee for the 660,900 shares of Loew stock held by Film Securities, was addressed to the court for the purpose of ascertaining what the trustee would do in the event of the sale of the Loew stock owned by Film Securities at an auction now scheduled to be held in New York December 12, but originally set for November 27.

Holdings of Film Securities consist of the 660,900 common shares of Loew's Inc., which was 70 per cent owned by the bank, and is to secure the $20,000,000 two-year six per cent notes of Film Securities. Holders of these notes, comprising a score of banks and investment houses, entered foreclosure proceedings in order to realize on this collateral, Chase Bank is prominently identified with the movement as a large holder.

Loew Meeting Put Off

General Theatres Equipment owns all of the preferred stock and the Fox Film Corp. owns 40,472 Class A shares of the Film Securities company, the entire amount outstanding. The Class A stock was voted at the annual meeting of last week, held by the board of directors of the company, officers of the corporation.

Subsequently, the annual meeting of stockholders of Loew's Inc. was adjourned, last Friday, until January 16, at the request of a representative of Chemical Bank, acting as trustee for the 660,900 Loew's shares held by Film Securities. This step was taken because of the postponement of the sale of the Loew stock in New York December 12. The new date was set in order to give the new owners the opportunity to vote the stock at the annual meeting.
DEAR HERALD:

Neligh, Nebraska:

The question is, what are we going to do when winter comes? Are we going to sit here in the house and listen to Sally Spivins on the radio singing “Love, Sweet Love,” a jazz orchestra playing cross-legged shanty nigger jazz; some guy extolling the curative effects of Bee Lax for rheumatism, neuritis, laryngitis, flexibilis, dogbitis, ticdolatry (which isn’t spelled right) and other ailments peculiar to the human family? We ask you, are we? Our answer is, no, by gosh, we are not. Our contention is that every decent, law-abiding, liberty-loving American citizen is entitled to protection under the S. F. T. P. O. D. C. code, which means the Society For The Protection Of Dumb Columnists. This code hasn’t been adopted yet, but we are submitting it to the proper authorities with recommendation that it pass. We ask you again, what are we going to do when winter comes?

When winter comes, and the cold north breeze Blows up our rags and stirs up space. We’ll bet ten bucks that we will freeze When winter comes.

When winter comes, and the sleet and snow Blow down our back from head to toe, Oh, gosh! see whiz! where will we go When winter comes;

Then, along with our sour stomach, here comes up that theatre code again. We note that in describing the beneficial effects of the code Mr. Rosenblatt advises us thusly: “The provisions relating to skilled labor regularly employed in theatres, such as bill-posters, carpenters, electrical workers, engineers, firemen, motion picture machine operators, oilers, painters, theatrical stage employees and theatrical wardrobe attendants, constitute one of the most constructive portions of the code.”

Mr. Rosenblatt is probably correct about that, but you exhibitors go back and read that statement over again and see if it tickled your funny bone as it did ours.

The code seems to provide for everybody in the production field except the executive who draws $12,500 a year and a bonus of $650,000 and the darling little baby star of three beautiful California summers who draws a salary of $1,500 per week. All of which is loaded on to the cost of production and prevents the duped stockholders from drawing dividends and the exhibitors from making more than a bare existence. The code evidently overlooked these two important cogs in the wheels of this industry.

DEAR HERALD:

Well, here they come, just one letter after another. Leo Peterson of the Black Hills Amusement Co. of Rapid City, South Dakota, writes: “Sorry to hear of your sickness. Your traveling around eating grub everywhere and nowhere, and getting no rest and no sleep. Democrats could stand, and they can stand about everything.” Shame on you, Leo, for talking about us Democrats that way. Leo says that when Liberty gives a picture four stars he advises his customers that he won’t be responsible for the success or failure of it. Good judgment, Leo; don’t do it.

Dorothy is also represented. J. E. Stocker of the Myrtle Theatre says: “I was a subscriber to Magotography and later on to EXHIBITORS’ HERALD, which you made famous (Hush, hush, J. E., you make us blush), or which made you famous. (There, that sounds more like it, if there is any ‘famous’ about it), and I hope we will have many, many more columns from you.”

Thanks, J. E., and we join with the Herald’s in wishing you success. This is also “from one old-timer to another.”

M. S. Beach of the Variety Theatre at Akron, Col., hopes all over us for not stopping longer with him and playing golf. He thinks that our going on to Denver and pesti-gating around with Harry Huffman, Henry Fridel and Morrison et al., is what brought on our high blood pressure. Yes, sir, we’ll betcha that’s what done it. We never thought of that before. Gee whiz! if those boys won’t bring your blood pressure up, then nothing will. Thanks for your invitation to stay longer with you next time, M. S. We’ll try and do it.

And Those Fish:

Ralph Falkenberg, that “Spirit of the West” of the Majestic Theatre at Lebanon, Neb., sends us a whizbang letter of two and a half pages closely written that “Covers the Field Like An April Shower,” and that brought joy and comfort to an old pup when joy and comfort was needed. Wish we could copy all of it for you. He winds up his letter in this fashion: “Now, Dad, instead of counting the flowers today, close your eyes and picture a Wall Street downtown Hollywood boulevard; walk into a few studios, see again those hundreds and hundreds of small theatres, the life blood of the movie world, and then start telling the story to some of your folks and then mail it to the Herald, that the rest of us may profit and benefit from the years of your driving and meeting the folk who try to make this old world laugh and smile, and you will be a true son of old Nebraska’s Pioneers who never say quit. I hope you will be on the mend rapidly as we just can’t be losing yet a while the old standbys of our industry.”

Hey, there! Ralph, aren’t you spreading on the salve pretty thick? But then, we are like a movie star: the more salve the better it suits us.

Thanks for your letter, old homesteader, “Come up and see us some time.”

That Doggone Sherm

There then’s that doggone Sherm Fitch of the RKO office in Sioux Falls, S. D. (otherwise known as “Fitchy Witchy’”). Sherm writes to tell us that he can’t understand why Kansas and Oklahoma could bring on their high blood pressure when driving South Dakota when it was 101 in the shade didn’t do it. We can’t neither, especially when we drove 10 days with him. There’s a guy who would bring the blood pressure up on a brass monkey. He says that all of Sioux Falls and South Dakota are pulling for us. Oh, yeah, we know what he wants. He wants us to hurry up there so he can beat us out of a couple of cases of 3.2 again playing golf. Well, he’s a darn good guy, anyhow.

F. K. Haskell of the Pacific Northwest Trade News Bureau of Portland writes to express his sympathy and hopes for our speedy recovery. We remember having a delightful visit with him when we were in Portland and we thank him for his letter. He also sends a few verses which is captioned “Good Times,” which we are passing on to you because of the good advice they contain:

“Think ‘Good Times’—it is the state of mind That brings Prosperity, and puts dull days behind.
Talk ‘Good Times,’ no matter what they say. Sane optimistic talk will drive the clouds away. Act ‘Good Times’—he equal to the test. Cempel ‘Good Times’ to come, resolve to do your best. Spread ‘Good Times’ by thought and word and deed. With steady faith and confidence I know you will succeed.”

COLONEL J. C. JENKINS, The Herald’s Vagabond Columnist

De Grandcourt, Recently with National, To Enter Production

Charles de Grandcourt, who recently resigned as head of the editorial department of National Screen Service in New York, is planning to enter the production field. During his 10 years with National, Mr. de Grandcourt claims a study, for trailer writers, of some 5,000 features, and recently created the first official NRA screen appeal.
In this, the exhibitor's own department, the theatreman of the nation serve one another with information on the box office and performances in order to promote mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Zane Grey western. It's old but not 'em in and they will have to get used to it. E. Ross Jr., Strand Theatre, St. George, S. C. Small town patronage.

GOOD COMPANIONS, THE: Edmund Greene, Jessie Matthews—Boys, here's a warning, take heed: An English dialect with slang and bluffs that did not much damage. People walking out and saying, "What a bummer!" Full house to keep pictures in town. Several instances I refunded the admissions. I pulled it after first night's run.—West Point Theatre, West Point, N. Y. General patronage.

GOOD COMPANIONS, THE: Jessie Matthews—Our first and foreign made picture for some time now, green and not too bright. It, too, like some of the others we have showed here, so it was a great flop. A good comedy on the same lines as "Our Miss Granny." Played Nov. 5—J. Ross Jr., Strand Theatre, St. George, S. C. Small town patronage.

I LOVED YOU WEDNESDAY: Warner Baxter—I have yet to find a single person who liked this picture. In my opinion the poorest picture in the Fox group. My advice is to exchange it for anything you can. Can't do this just pay for it and let it lay in the exchange.—S. H. Rich, Rich Theatre, Montpelier, Vermont. General patronage.

LAST TRAIL: George O'Brien—A good Zane Grey story and if western pictures are good with you, you need not worry about this one. Played Saturday night to increased business. Running time, seven reels. Played Nov. 5—R. W. Hickman, Lyric Theatre, Greenville, S. C. General patronage.


MY WEAKNESS: Lilian Harvey—Another good picture from Fox. The first one from this star, and fine comments. She seemed to go over in nice shape. Business picked up the second night, which is a good sign. The picture was well liked. Good for your best nights. Running time, eight reels. Played Nov. 2—R. W. Hickman, Lyric Theatre, Greenville, S. C. General patronage.


PADDY, THE NEXT BEST THING: Janet Gaynor and Warner Baxter—Used plenty of extra advertising on this and it helped plenty. Business very good, picking up each succeeding night.—J. E. Ross Jr., Strand Theatre, St. George, S. C. Small town patronage.

PILGRIMAGE: Henrietta Crosman, Norman Foster, Marion Nixon—In mailing this report to "What the Picture Did for Me" I wish to inform you that the negative of this picture is a good quality one. It demands a better result. We will be glad to show you the original. We hope to get the negative and make it a "Pilgrimage." Running time, 90 minutes. Played Oct. 31—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

STATE FAIR: Janet Gaynor, Will Rogers—Give us more pictures like this one and we won't have to worry about being in the red. Play it and boost it.—Edmund M. Burke, Smalley Theatre, Fort Plain, N. Y. General patronage.

WALLS OF GOLD: Sally Eilers, Norman Foster—Well, Fox is not getting a very ausomous start with this one. Devoe perfect but worth watching. It is my guess that it will flop on any one second day run as it did here. What a business! At the start of the season, they take you on to the mountain top and then push you off with pictures poor. No, hang on with this "Walls of Gold." Played Oct. 31—W. F. Roth, Jr., New Palace, Gallatin, Tenn. Small town patronage.

ZOO IN BUDapest: Gene Raymond, Loretta Young—I was very much surprised at the results. They were good. I'll have to make a lot of extra advertising and a good house of tickets. The picture gave good satisfaction. An animal picture and always a good thing. Played Nov. 2—One week. Running time, eight reels.—Edmund M. Burke, Smalley Theatre, Galatian, Tenn. Small town patronage.

MGM

ANOTHER LANGUAGE: Helen Hayes and Rob- ert Montgomery—Here's another very unique picture with some elaborate scenes. It has its moments here and there. There is one scene of a circus which is rather difficult; but the picture is worth the varie stick. You know it's a costume picture and they all are difficult. Played Thursday night, last day of the week. Played Oct. 25—W. F. Roth, Jr., Strand Theatre, Galatian, Tenn. Small town patronage.


BOMBSHELL: Jean Harlow—A very fine comedy with Jean Harlow and Lee Tracy. Bill as "Bombsnell" to get away from the war noise. Audience enjoyed it. Did a good business considering the Blizzard.—C. L. Niles, Niles Theatre, Amman, Ia. General patronage.

HELL BELOW: Robert Montgomery, Madeleine Evans—Well acted, action, and war on the high seas. Can't say war pictures are entertaining for me. We should have more pictures to promote peace instead of war. Running time, ten reels.—Edmund M. Burke, Smalley Theatre, Fort Plain, N. Y. General patronage.

HOLD YOUR MAN: Jean Harlow—Grand enter- tainment to capacity business both nights. By all means play this one and grab yourself some busi- ness.—Robert K. Yanney, Paradise Theatre, Cotter, Ark. Railroad and general patronage.


STAGE MOTHER: Alice Brady, Marlene O'Sul- livant, Loretta Young—A good one of a lot of extra business. O'Sullivan perfectly cast, and makes the audience laugh as they should. Played one night. It will stand all the publicity that you can give it. Played Oct. 31—W. F. Roth, Jr., Strand Theatre, St. George, S. C. General patronage.

STAGE MOTHER: Alice Brady—Not a special hot.
SAYS THE EXHIBITOR OF SO. CAROLINA TO THE—
Can’t you hear him calling, Carol-
line J. E. Ross, Jr., of the Strand, at
Shorty, S. C., wants to make
more picture comment from South Caro-
linians in the Department. He
writes:
“Would like to see more reports
from exhibitors in South Carolina.
What goes over in one small town in
this state will usually go over in another
and will develop a great help, and derive much bene-
fit from it.
“We will try to get my reports in
regularly from now on, and will
send in a larger number next time.”

Here is one swell show. Excellent cast. Interesting
story well done. Pleased cash customers 100 per
cente. Receipt-time, 50 minutes. Played Nov. 4.—
A. Jordan, Opera House, Cogswell, N. D. Small
town patronage.

MOVIE CRAZY:—Harold Lloyd—Good comedy to
no business.—Robert K. Yancey, Paradise Theatre, Cotter. Ark. Large-
general patronage.

MYSTERIOUS RIDER:—Ken Tabor, Lons Andre
—A Zane Grey western on the average with earlier
acting and better scenery. Played Nov. 2.—R. Jordan,
Opera House, Cogswell, N. D. Small town
general patronage.

SHE DONE HIM WRONG:—Mac West—Mac
knows what the public wants today and brings them
this one. Play it and boost it.—Edmund M.
Burke, Smalley Theatre, Fort Plain, N. Y. General
patronage.

SHE DONE HIM WRONG:—Mac West—Some bad
actors. Others, good acting and besides—Robert
Yancey, Paradise Theatre, Cotter, Ark. Railroad
and general patronage.

THREE CORNERED MOON:—Claudette Colbert,
Richard Arlen, Mary Boland—Good comedy drama,
showing the life in an average well-to-do American
family. A good cast helps to put it over. Altogether
it is good entertainment. Fair business.—William A.
Crute, Victoria Theatre, Vancouver, B. C. Neigh-
borhood patronage.

THREE CORNERED MOON:—Claudette Colbert,
Mary Boland, Richard Arlen—They don’t come any
toucher than this one if you ask my unfulfilled
the writer. Comedy, tragedy, for the exhibitor. Frothy,
and good family. Disturbing to the first
the time that I think it won’t last the second time
but they did on this one and it flopped all three
days.—A. E. Halloway, Columbia Theatre, Columbia City,
Ind. General patronage.

TOO MUCH HARMONY:—Bing Crosby, Jack Oakie
—Good, funny story of two men with
same all in one package. It should please any audience and good for
business. Held up well on second night. Played J.
Oct. 7.—Colbert—Very good picture program.

TORCH SONGER:—Claudette Colbert—This was
not a very successful picture. Fair
House, Cotter. Ark. Railroad and general pa-
tronage.

RKO

BED OF ROSES:—Constance Bennett—Average
business with better than average matinee women
business. The boys (may God forgive them) that make
our gross sheets have the cute idea that it is novel,
modern, artistic, to put titles in mats at angles. This
is up-to-date, they think. Stop wasting our costly
newspaper space.—Herman J. Brown, Majestic and
Adelphi Theatre, Nampa, Idaho. Small town pat-
ronage.

CHANCE AT HEAVEN:—Ginger Rogers, Joel Me-
Crea—Modern story, Clean entertainment. Play it.
Get better cast and make it a better picture.—Ed-
Drew, Smalley Theatre, Fort Plain, N. Y. General
patronage.

DIPLOMANIACS:—Weber and Woolsey—Only fair
for the first time. We want to do more with these two.—Robert K. Yancey,
Paradise Theatre, Cotter, Ark. Railroad and general
patronage.

FLYING DEVILS:—Arline Judge, Bruce Cabot
—Good Scourge of Saddles. A rather
objectionable in it like there was in ‘Lucky Devils.’
Strand Theatre, Paris, Ark. Family patronage.

MIDSHIPMAN JACK:—Bruce Cabot, Betty Furr
—Played this on our bargain night and the younger people are going crazy about it, just a
good, clean program picture. Played Oct. 25—J.
E. Ross, Jr., Strand Theatre, St. George, S. C. Small
town patronage.

MORNING GLORY:—Katharine Hepburn—Can’t say I
like this one.—J. E. Ross, Jr., Strand Theatre, St.
George, S. C. Small town patronage.

MORNING GLORY:—Katharine Hepburn—A good
picture for this one. The public thought the same.
played this on our bargain night and the young-
er people are going crazy about it, just a
good, clean program picture. Played Oct. 25—J.
E. Ross, Jr., Strand Theatre, St. George, S. C. Small
town patronage.

ONE MAN’S JOURNEY:—Lionel Barrymore—Bar-
ymore is supported by a splendid cast. A won-
derful autobiography of the country dirtier played by a great actor. Played it and
boost it.—Edmund M. Burke, Smalley Theatre, Fort Plain, N. Y. General
patronage.

ONE MAN’S JOURNEY:—Lionel Barrymore—One of
the best that Barrymore has been in for some time. Good story and
what the public wants today. Played Oct. 3-6—J. E. Ross, Jr., Strand Theatre,
St. George, S. C. Small town patronage.

PROFESSIONAL SWEETHEART:—Ginger Rogers.
Nothing to make this picture a good one. A good picture.
A good cast. Lot of talking, but very little entertainment. Played J.
Oct. 7.—Colbert—Very good picture program.

SWEETHEARTS:—Lionel Barrymore—You make no
mistake with this one.—J. E. Ross, Jr., Strand Theatre,
St. George, S. C. Small town patronage.

SHERIFF’S STORY:—Tom Keene—A very good
western picture with plenty of action and thrills. The
story deals with the Arizona stage coach days and contains
holdouts, gun fights, fast riding, a bit of comedy and a slight touch of romance. The kid.
David Durand, that plays with Keene, adds much to
the entertainment for the kids. Played one day.
for a good business. Running time, 55 minutes. Played J.
Oct. 26.—Colbert—Very good picture program.

UNIVERSAL

KING OF JAZZ:—Paul Whiteman and Band—I con-
tinue to think this the most beautiful picture every
made. It has been cut too short. The Business above average.
Running time, eight reels. Played Nov. 10.—J. A.
Verchot, Opera House, Abbeville, S. C. Small town
patronage.

KING OF JAZZ:—Paul Whiteman, John Beale, Bing
Grove—This picture is a good one. Nothing less
but has no plot nor story in it. That seems to be the
one objection to the show. It is a wonderful picture, good
supporting cast, and it is a fortunate time for
good music and pretty art. The recording is rather
bad and I judge it will be a poor picture for the kids.
It will please the majority. Played one day to a good
business. Running time, eight reels. Played J.

REBEL:—Lois Trenker, Vilma Banky—A pic-
ture that carries action from start to finish. Beau-
tifully photographed. Played one day.
Running time, eight reels. Played Oct. 3-11—E. Newbury, Y. M. C.
A. Theatre, Ware Shoals, S. C. Small town patronage.

SATURDAY’S MILLIONS:—Robert Young and Lella
Blythe in a good love story. Played one day.
Think the best we ever played. The stars are very
good. Played one day to a good business. Played J.
Oct. 12.—Bill Silver, Silver Family Theatre, Greenville, Mich. General
patronage.

SATURDAY’S MILLIONS:—Robert Young, Lella
Blythe—A picture that will please all. Enough love
interest for the ladies, and football and action for the
men. Andy Devine carries the comedy part as usual.
Good at box office. Running time, 72 minutes. Played J.
Oct. 7.—Colbert—Very good picture program.
THEIR REPORTS SHOULD BE OF SERVICE TO YOU

Add to your files of "What the Pipe Do?" for future use will be the comment of the six following new contributors to the department, in this issue:

ROY PATIENCE, Via theatre, Crescent City, Florida; Martin Teker, Opera House, Leith, N. D.; L. E. Maboney, New Columbus theatre, Columbus, South Dakota; Edmund M. Burke, Smalley theatre, Fort Plain, N. Y.; West Point theatre, West Point, Iowa; J. E. Ross, Jr., Strand theatre, St. George, South Carolina.

ONE AWFUL NIGHT: Eugene Pallette, Walter Catlett—A fair comedy, we give a few laughs. Running time, one reel—W. J. A. Verchot, Opera House, McMinnville, Ore. Local patronage.


POPEYE THE SAILOR: Talkartoons—Very good. The sound on these shorts is excellent, and a lot of room for improvement. Running time, one reel—Richard, Rich Theatre, Montpelier, Idaho. Town and rural patrons.

SAILORS BEWARE: Eugene Pallette, Walter Catlett—This is a knock out and the fans will come back to see them in their next. Fans already asking when they will return. Running time, 29 minutes—Boy Patience, Via theatre, Crescent City, Fl. Small town patronage.

KRO

CENTURY OF PROGRESS: This is good, and patronage we never saw. Running time, 39 minutes—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

CUBBY'S PICNIC: Cubby, the Bear Cartoons—Succeeded to be funny, but not very good—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

TALK OF THE TOWN: Charlie Chaplin—My patrons positively dislike anything that does not talk. This one is not too funny. Running time, two reels—W. J. A. Verchot, Opera House, Leith, N. D. Small town patronage.

FOCUS HOCUS: Clark and McCullough—A good comedy. This one is a two-reeler and always good and are well liked by the cash customers. Running time, 24 minutes—William A. Crue, Victoria Theatre, Leith, N. D. Small town patronage.

UNITED ARTISTS

MAIL PILOT: Mickey Mouse—A very good comedy. This is one of the best cartoons we ever played. Running time, 12 minutes—J. A. Verchot, Opera House, McMinnville, Ore. Local patronage.

FLORIDALLY: THE: Charlie Chaplin—My patrons positively dislike anything that does not talk. This one is not too funny. Running time, two reels—W. J. A. Verchot, Opera House, Leith, N. D. Small town patronage.

MICKY'S GALA PREMIERE: Mickey Mouse—One of the finest cartoons we ever played. Running time, 25 minutes—J. A. Verchot, Opera House, McMinnville, Ore. Local patronage.

MY PAL THE PRINCE: Morton Downey—A musical with Morton Downey who sings a couple of songs, but we are not big on singing—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

Universal

MISTER MUGG: James Gleason—A lot of laughs in this two-reeler—Break, Silver Theatre, Family Theatre, Abbeville, S. C. Good patronage.

BARBER SHOP BLUES: Melody Masters—And can they make musical band acts. We say great comedy, good music. Good colour—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.


POOR LITTLE RICH BOY: Phil Bader—A fine subject, good entertainment. Running time, 24 minutes—M. W. Mattoches, Lark Theatre, McMinnville, Ore. Local patronage.

RUFUS JONES FOR PRESIDENT: Ethel Waters—As fine a musical as I ever looked at. Running time, 27 minutes—J. A. Verchot, Opera House, Abbeville, S. C. Town and rural patrons.

Serials

GORDON OF GHOST CITY: Buck Jones—Just finishing up on this one. It has held up K. O. Findlay of action all the way through. The great ups as well as the kids went for it in a big way—J. A. Verchot, Strand Theatre, St. George, S. C. Small town patronage.

Short Features

Educational

AS THE CROWS FLY: Moran and Mack—This is a good comedy. Print in bad condition. Running time, two reels—J. A. Verchot, Opera House, Abbeville, S. C. Small town patronage.

FOX


VILLAGE BLACKSMITH: Terry Toons—Most musical Terry Toons we have seen. More good laughs than any good one—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

MGM

ARABIAN NIGHTS: Charles Chase—A durned good short, a real good one. Running time, 27 minutes—J. A. Verchot, Opera House, McMinnville, Ore. Local patronage.

KID FROM BORNED: Our Gang—This series is improving and this is very good. Running time, two reels—J. J. Hoffman, Clay Theatre, Florence, Neb. General patronage.

MOTION PICTURE HERALD November 25, 1933
WABASH AVENUE

CHICAGO

Irving Mandel, Harry Lorch and the staff of Security Pictures, Max Dreifuss and J. M. Schwartz, played host to about 100 exhibitors at a luncheon and screening of two Monogram pictures at the Stevens hotel last Friday. The pictures screened, and both well received, were "Broken Dreams" with Randolph Scott, Martha Sleeper, Buster Phelps and Beryl Mercer, and "The Sweethearts of Sigma Chi" with Mary Adel, Hobart Bosworth, Crabe and Charles Starrett. It was the first affair of its kind held in some time and was thoroughly enjoyed.

The affair caused Verne Langdon to miss his afternoon game of handball. Verne is modest about his game to a point where anyone could tell he is the veriest amateur—until they face him on the court.

United Artists branch managers and salesmen from the Midwest met at the Congress hotel Sunday to greet L. J. Schlafer, newly appointed assistant to A1 Lichtenman and in charge of four districts. Among those present were Jack Goldfarb, recently appointed district manager in this territory, and Steve Montgomery, now in charge of the local branch.

Edward Masters has been made manager of the Southern Theatre in Oak Park, which opened last week with local merchants taking part in a community reception.

Essness Theatres and "Daddy" Kemp have opened the Vendome theatre on the South Side.

Jack Cooney is preparing to open the Ogden theatre at Ogden and California avenue.

James Breka, father of Louis Breka of the Standard and La Salle theatres, was buried last Monday.

Bill Barthel, now that he has his new store in shape, has hied himself to Northern Wisconsin, from where he has promised to bring back fine fat deer for the family larder.

Jack Miller attended the meeting of the MPTO of Wisconsin at Milwaukee Tuesday and Wednesday.

"Red" Kann, editor of Motion Picture Daily, arrived in Chicago Monday morning and immediately hit for Milwaukee, where he was scheduled to address the Badger state exhibitors. Mr. Kann is on a swing of key cities surveying conditions, theatres in particular.

A packed house at the Dearborn theatre last Wednesday greeted a preview of RKO's "Little Women," featuring Katharine Hepburn.

A. L. Rule, sponsor of "The Big Drive," announced that Henry Zapp, president of Monarch Pictures of Detroit, had been appointed national distributor for his forthcoming war film, "The Death Parade."

New Company's Travel-Reels To RKO; New Series Planned

Arcuturus Pictures Corp., a new travel-film company, owned and controlled by James Boring, travel expert, has completed the first series of shorts and has sold several of the one-reel subjects to Van Beuren for release through RKO on the "Vagabond Adventure" program.

F. Herrick Herrick, in charge of the expansion, which returned recently from Africa, Asia and Europe, is preparing a new series and plans also a feature. Mr. Boring expects to accompany the second expedition. Mr. Boring has the S.S. Columbus and other liners under charter for his cruises and insists on authenticity, and to better portray the lives of the people whose countries the expedition visited, actual sound was recorded.

Mr. Herrick will continue in charge of production while other technicians will be added before the next cruise sails.

Forty thousand feet of film was exposed on the recent jaunt and from this the company has cut 18 one-reel subjects. The balance of the material will be used to round out future African and Asian films.

Mrs. Walton Secretary Of Southern MPTO

Mrs. Alma Walton was unanimously elected secretary of the MPTO of Arkansas, Mississippi and Tennessee, at the twenty-third annual convention held in Memphis recently. Mrs. Walton was secretary of the Memphis-Little Rock Film Board of Trade for some years. Mr. A. Lichtenman is president of the MPTO.

Horn Running for Erpl Club Post

The Erpl Club at the home office of Electrical Research Products in New York will vote for a new set of officers on Thursday. Robert W. Horn, of the sales department, is up for the presidency, with G. H. Woodward running for secretary and treasurer, and G. A. Kniewel and Mary McAndrews, nominees for first and second vice-presidency, respectively.

Pioneer Leases Theatre

J. M. O'Dowd has leased his O'Dowd theatre in Florence, S. C., to G. E. Schibley, and will devote all of his time to The Morning News, also in Florence, which he operates. One of the oldest showmen in the state in point of service, Mr. O'Dowd entered the business in Florence in 1911.

Erpl Has 1,500 Repair Contracts

More than 1,500 theatres have signed one-year repair and replacement agreements recently offered by Electrical Research Products, according to General Sales Manager C. W. Bunn. In addition, surveys and quotations are being prepared for large circuits.

Open Salt Lake City House

The Stadium, a new Salt Lake City theatre, has been opened under the management of C. C. McDermont.

ON BROADWAY

Week of November 18

HOLLYWOOD

Eddie Duchin and Orchestra, Vitaphone
I Got to Sing a Torch Song, Vitaphone
Exploring the Pacific, Vitaphone

MAYFAIR

Five and Dime, Universal
Fast Fingers, Columbia
Leave It to Dad, Fox

ITALO

Parade of Wooden Soldiers, Paramount
Munp, Columbia

RIVOLI

Island of Malta, Fox
Luncheon at Twelve, MGM

ROXY

Million Dollar Melody, Educational
Mickey's Nightmare, United Artists

STRAND

Wild West, Vitaphone
Here Comes Flossee, Vitaphone
Harry Warren, Composer, Vitaphone

Biograph Signs For High Fidelity Sound

Biograph Studios, Inc., which soon will open in New York as one of the most modern and complete sound motion picture producing plants in the world, has concluded a contract with the RCA Victor Company for the use of its Photophone High Fidelity system of sound recording. Although the contract was signed this week, the facts were reported in Motion Picture Herald in September.

Installation of the RCA system will entail an elaborate set-up of the most advanced recording equipment extant, to be supplemented by the extensive recording and re-recording facilities of the RCA Victor studios at 411 Fifth avenue. The Biograph studio itself is housed in a three-story brick and steel re-constructed structure located at 807 East 175th street, New York. There are two complete sound stages, on separate floors, and sound control rooms are being installed on both stages, with the entire organization to be so geared that both stages may be operated simultaneously.

Heath Cobb to Coast as Agent for Blaker Ad. Firm

Heath Cobb, who for years was associated with Columbia's home office advertising and publicity department, leaves New York Thursday for Los Angeles, where he will become Pacific Coast representative of the Blaker Advertising Agency, handling Beck Shoes, Elizabeth Arden products, and other national accounts.

Mr. Cobb said this week that he has plans for merchandising arrangements with exhibitors on behalf of the various products handled by the Blaker clients.

Meredith Back at Desk

Jack Meredith, general manager of the Saenger-Ehrlich Enterprises, circuit with headquarters at Shreveport, La., has returned to his desk following a serious illness.
BEAMS OF SUNSHINE

In a recent conversation with Ed Kuykendall, president of the Motion Picture Theatre Owners of America, this vigorous executive declared himself unequivocally in favor of a day off a week for every manager, and stated further that he would bring this important matter before the state and divisional conventions of his organization, to be held within the next few weeks.

Heartening are these words, indeed, and we trust they will hasten the progress of our movement to emancipate, at least in part, the overworked manager. That so prominent an exhibitor-leader has openly affirmed the necessity of more consideration for the manager's welfare, that he has willingly gone on record to aid the promotion of such welfare, are beams of welcome sunshine that should help to light up the dark and rocky path of the neglected showman.

"ANTIQUE EXPLOITATION?"

In this issue, we have the pleasure of presenting to the membership, the opinions of Showman Charles Bassin, able helmsman of the Oriental Theatre, Mattapan, Mass., who states that, for the most part, present day methods of exploitation are antiquated and of little further use in promoting the fortunes of motion picture theatres. This condition, he lays upon the doorstep of the fez-cum fan magazine, which, according to Charley, "knows all, sees all," and most alarming, "tells all," thus rendering puny and futile the efforts of exploiters who believe religiously in the box office strength of ballyhoo.

Bassin has opened a channel of interesting discussion regarding a subject of vital importance to every showman. Much is to be said for and against, and we solicit other members for their reactions. Therefore the meeting is now called to order, and the Chair will recognize the next speaker.

Who is it to be?

A BOW TO RKO RADIO

For long years a stepchild, reviled and neglected, the lowly press book has gradually raised itself in the esteem of long suffering showmen. Through the efforts of field-experienced home office ad executives, more care is now being given, and larger budgets allotted to turning out adequate advertising manuals that are practical and really useful to theatrical men.

With the advent of Radio's "Little Women" press book, described in detail on another page, another stride has been taken toward that distant goal of advertising perfection, still dim upon the horizon. Entirely different in format and makeup, the job has been designed to harmonize with the atmosphere of the picture, succeeding admirably in so doing.

Not only as a thing of sheer beauty and delight, but also as a compendium of practical showmanship, does this accomplishment merit deserved praise. Something out of the ordinary has been done, and to Radiotact Bob Sisk, S. Barrett McCormick, David Strumpf, Fred Schaeffer and Ralph Lund, our congratulations for doing it so well.

LET'S LICK DECEMBER!

Well, here we are on the threshold of December, so what to do to keep business up during the perilous weeks before the holidays. Merchants are prepared to shoot the advertising bankroll in this most crucial year, and smart showmen, rather than compete with these free spenders on unequal terms, will tie in with them wherever possible. In addition, there are many other slants to bolster the "take" in this uncertain month, and campaigns are already planned and are being set to cover all possible sources of revenue.

Some of these ideas from theatricalmen in the field have been set down on another page and others will be run in the next issue for the information of members in the market for added selling angles. Though not necessarily original, they have been tested and may prove of value in other spots.

But whatever managers choose to do, this is the time to start doing it. In the struggle to bring the country back to some sort of Christmas prosperity, the theatre must be in the front line of battle. Let's lick December!

Round Tablers in New York, Washington, Philadelphia and Hartford are contemplating Club Get-Togethers in the near future. We hope the movement spreads all over the country. It's a swell idea, and there ought to be more of it. Managers should get together socially more often. Those Round Tabler parties are great fun.
**Showmen's Lobby Laffs!**

**No, we are not showing the Three Little Pigs!**

Is he the Big Bad Wolf?

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**Schools and Stores Plug “Little Women”**

A sampler contest tieup with R. H. Macy, in which a hundred dollars in cash and passes were given, featured the advance campaign of Radio’s “Little Women” at the Radio City Music Hall, New York, in addition to which a number of other diversified ideas were worked by George Gerhard and Perc Trussell.

The sampler competition was worked as follows: In a special exhibit, the store displayed various suggestions, contestants being allowed to select any of them for duplication. The contest ran a month, during which time over 3,000 entries were received. Publicity was given it regularly on the Macy radio hour, and the prizes were awarded to the winners by Roxy in person. The store, of course, plugged the idea in its advertising, and windows were given to displays of some of the entries.

Various institutions were also hooked into the campaign, such as the YWCA, YWHA, Girl Scouts and other like organizations which cooperated by displaying special one sheets and window cards. These one sheets were also posted in over 150 branches of the New York Public Library.

A special preview was given for the members of the New York Board of Education, headed by Dr. Wm. J. O’Shea, and letters were sent to the principals of all local public, parochial and private schools, many of whom accepted the special one sheet for display.

Western Union tied in with a jumbo telegram reproduction sent by the stars of the picture, these being exhibited in every metropolitan branch. Other tieups were made with Faber pencils, Wanamaker’s department store, and a very striking showing of pages of the original “Little Women” manuscript was arranged by Scribner’s, the publishers, in their Fifth Avenue window. Besides the sampler gag (details of which will be found in the press book), Macy’s tied in further with especially designed “Little Women” styles in their Cinema Shop, also plugging these in newspaper advertising.

On another page, we have detailed the special press book gotten out on this attraction, containing a wealth of ideas for any kind of a campaign, in addition to which, the sales department has mailed letters to every school in the country, selling the merits of the picture.

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**Sock Campaign For “Eskimo” Premier**

With a raft of traffic stopping stunts, MGM introduced “Eskimo” at the Astor Theatre, New York, in a world premiere attended by celebrities of stage, screen and radio, and featured by an ace advance exploitation campaign put over by Billy Ferguson and others of Howard Dietz’ crew.

Chief among the outside attractions was the Harry Reser Clico Club radio famed Eskimos who broadcast a program from the top of a Fifth Avenue bannered bus, parked in front of the theatre, the orchestra clad in typical Eskimo costume. This musical concert was part of the half-hour broadcast from the lobby over Station WOR by a tieup with Macy’s, who paid all costs, the deal being put over by Bernard Waldman through his Cinema Shop hookup with this prominent department store. The introduction of guests and picture announcements were handled by the Globe Trotter, for Metrotone. (See picture below.)

As the production was made under the protection of the Royal Northwest Mounted Police, officials of that service were brought to New York as guests of the local Canadian Club to attend the opening, and among others present were the well known Arctic explorers, Captains Bob Bartlett and Steedman and Harold McCracken.

In addition to the many local hook-ins, Ferguson tied up with over 25 national advertisers whose products were used by the production unit in Alaska, these companies turning out various advertising ideas to tie in also with subsequent showings. Among those cooperating are Lipton Tea, Hills Bros. Coffee, Lucky Strike Cigarettes, Eskimo Pie, Post Toasties, Ever Ready Batteries, Atwater Kent and many others, detailed in the press book.

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**Promotes Bus Signs For Few Passes**

For the small number of ten passes, Manager Fred Reeths, Jr., Sheboygan Theatre, Sheboygan, WI, secured some smart tieups on his showing of “I Loved a Woman” by promoting seven foot streamers on each side of ten buses that covered the entire city. Another practical idea that went over was the distribution of milk bottle hangers on all deliveries on the day before the opening.

Broadcasts were also promoted twice daily at noon and during the supper hour, a number of attractive window displays were effected and in addition to extra billing, Fred aroused quite a bit of curiosity with a newspaper teaser ad campaign.
Roxy Goes Mystery
On "Invisible Man"

Stressing the weirdness and mystery angles, a number of effective stunts were put over by Ad Chief Morris Kinzler on the New York advance of Universal’s “The Invisible Man” at the Roxy Theatre.

Foremost among these was the use of teletypewriter machines placed in various spots throughout the lobby, the sending station for the messages of course concealed from the public. For instance, one was placed alongside the box office (see photo), so that incoming patrons could not miss the “plug” copy, supposedly written by the “invisible man,” such as—“You will hardly believe your eyes when you see me next Friday.”

Another attractive trick display was a 40 by 60 mirror which when lit from behind would reveal the figure of the “man,” and appropriate tip-up copy. All stills and lobby advertising were so arranged that the features and figure of the “man” were never revealed. Extra marque signs and electric 18-inch channel letters were rigged up, all of the flasher type with green bulbs to heighten the mystery effect.

Wisely, nothing of the story was revealed in the advance campaign, the emphasis being placed on the box office popularity of H. G. Wells, the author, Joe Well, Universal exploitation chief, has crammed the press book with a number of workable mystery stunts which no doubt will be used profitably by managers playing the picture. Incidentally, the teletypewriter gag mentioned above is a honey, and every effort should be used to promote these in spots where they are available.

Radio Puts Out New Press Book on "Little Women"

Breaking away from all previous press book tradition, Radio has turned out an entirely different kind of advertising manual on “Little Women” that in beauty and novelty tops about everything in this line. Created by S. Barrett and his department under the supervision of ad head, Bob Sisk, it is a peepshow machine that will be carefully guarded by those fortunate enough to grab one.

The book takes the form of a four color die cut display jacket, done in offset, with a background of delicate lavender. Opened flat, a pocket is disclosed, containing three bound booklets in old fashioned wall paper covering, individually devoted to exploitation, publicity and advertising, the first done in three colors, and the other two in black and white.

And the job is as practical as it is beautiful, as there is a raft of good stuff for every need. Feature stories of all kinds, and numerous national tieups with a folder containing samples of ads and novelties, in addition to a flock of sock ads. It’s a honey for sure, and a layout that will gather plenty of swell comment from the membership.

College Humor Tie-In
On "College Coach"

The original drawing covers of Jefferson Machamer who also illustrated the 3 and 6 sheets for the picture, were used in the New York exploitation campaign for “College Coach” which opened at the Strand theatre. Mr. Milton, of College Humor, took care of the entire lobby display of drawings.

A tie-up in the November 4th and 11th issues of Collier’s Magazine consisted of an article by Chick Meehan on “How to Build A Football Business.” Collier’s put out newsstand tack cards advertising the story and picture.

Several thousand cardboard megaphones with the title of the picture, the theatre and where it is playing was printed on them and distributed. Macy’s Department Store gave away a football booklet which contained the rules and regulations of the game. A deal was made to distribute several thousand of these at the theatre on the opening day with an imprint of the picture, title and theatre name, in addition to which several novelties were also put out.

Salmon Uses Election
For Clever Tie-In

A neat little stunt to tie in with any election was gotten up by Manager Joe Salmon, Riverside Theatre, New York City, who got up a snappy two-fold throwaway with three panels on each side that hoooked in nicely with New York election for Mayor. The herald was seven inches long by three inches wide, and on the cover the copy read—“Voters, peek inside for information,” and below, “Compliments of the Riverside.”

When opened, the first panel simply called attention to election day with the names of the candidates, and this copy was repeated on the third panel, with the center one advertising a coming picture, while the two remaining panels on the reverse side plugged other attractions.

It was a simple idea and inexpensive, but distributed a few days in advance of election aroused the comment that Joe was after, which, after all, is what every advertising idea must be, as Salmon so capably proves.

"Gay 90's" Garb Good
For Free Admissions

A stunt that grabbed its share of newspaper space was put over by Manager Clem Pope, RKO Albee, Cincinnati, Ohio, who offered free admissions on his showing of “The Bowery,” to those presenting themselves at the box office in a “Gay 90’s” outfit. Male patrons were requested to wear pleated-back coat, potato-toed shoes and pearl gray hat. Bustles, flowing skirts, many petticoats and old-time hair dress, was considered proper in the case of the women.

Various Ad Slants
Feature “Sigma Chi”

Through the intensive effort of Manager Leo Justin and Ad Chief Stockton Leigh, a well rounded campaign was put over for the New York Mayfair Theatre showing of Monogram’s “The Sweetheart of Sigma Chi.” In addition to a giant banner that covered the face of the building (see photo), an elaborate front was constructed composed of college banners, colored panels and enlargements of picture stills.

Leading New York stores cooperated on various angles. Southern Pacific carried a full window in its Fifth Avenue office, the center of the display being a giant megaphone imprinted with the picture title in large letters. All the John David retail stores advertised the Buster Crabbe shirts and Russek’s department store tied in with fur windows and newspaper ads featuring the dress named after the title.

The picture song hits were broadcast on some of the outstanding programs, including the Ed Wynn hour and others as popular. Thousands of imprinted cardboard megaphones and miniature footballs with picture copy on one side and score cards on the reverse were distributed at all local football games. In addition, a number of other effective gags were put out that helped these hustling showmen roll up a satisfying gross on this engagement.
SHOWMEN NOW GETTING SET FOR DECEMBER AND CHRISTMAS DRIVES

Theatres Should Be Leaders of Campaigns to Pep Up Seasonal Spending; Every Possible Angle Should Be Used

In the mad Christmas shopping rush, the folks of your town and no doubt many from the nearby areas will throng the streets. Therefore, it is most important that theatremen do everything possible to make their fronts attractive enough to bring in those who might otherwise pass by. It might be well, therefore, to start this article by saying something about what others are doing regarding decorations.

The Christmas color scheme of red and green is to be used widely both inside and out with Santa figures on corners and in display signs. Special price will have Christmas trees decorated and lighted with jovial cutouts of Santas wishing the season's greetings and other appropriate fixins'. In some cases, the Christmas tree will be planted atop marquees, and of course holly wreaths and red bells will be used extensively.

Inside the theatre, trimmed trees will be set in front of the stage, spotlighted with green and magenta lights. These are brought up full double illumination and dimmed when the house is darkened. A few managers have dug up Xmas carol records which are to be played between shows. More sidewalk men are being employed and P. A. Systems used to sell the shows to the crowds passing by.

Santa Claus Tieups

This genial gentleman will be used in many ways. For instance, on a teip with stores for toy exhibits in lobby or foyer over which he presides. He will also be present at many Xmas party matinees where all children attending will be given toys and candy locally promoted. One manager is having the children sign their desired Xmas gifts on prepared cards with their names and addresses which are gathered by his local Santa, who places them in a special bag. These cards will then be mailed to the parents with an appropriate good will letter from the theatre or distributed by the theatre Santa in person.

Kid Shows

Starting early in December at the Saturday matinee, special tickets will be given out to be punched for each Saturday attendance, with special stubs to be deposited in ballot boxes. Children attending every show will receive special prizes on the last Saturday before the holiday, and to those holding the lucky numbers drawn from the ballot box by Santa Claus, other prizes are to be given.

Another angle is a series of kid matinees with special features and souvenirs and at each showing, announcement is to be made of the big Xmas holiday to be held the Saturday before and all toys will be given away. Children's plays will also be staged, such as "Hansel and Gretel" and "Alice in Wonderland," with local children taking these various parts.

In these columns are set forth a number of different ideas on what various Round Tablers are planning to get their share of the December and holiday business. For many of these slants, the Club is indebted to able Mort Blumenstock, ad head Warner Theatres and the following Warnerites in the field:

Frank LaFalce, Washington; Herbert Copelan, Atlantic City; Al Zimbalist, St. Louis; Joe Feldman, Pittsburgh; L. S. Stein, Chicago; Howard Waugh, Louisville; Charlie Smakowitz, Albany; Ben Katz, Milwaukee, and Sid Danishtree, Cleveland. Dick Moss, of RKO Los Angeles, is also represented, and to him we extend our thanks. All good Xmas stuff will be run in the next issue.

Tom Thumb weddings are also slated with bride and groom in all attired representations by children. Florists, stores, dancing schools are being promoted to supply everything needed in exchange for advertising, and in one instance the Parent Teachers Association is cooperating.

Stocking clubs are being organized in which children bring a stocking to the theatre into which a special prize is dropped each Saturday, the stockings being kept at the theatre and given to the children, filled on the last Saturday before Xmas.

Children's amateur shows are also being put on with talent from surrounding towns as well as local artists. These events are being advertised with the name of the town from which the children are drawn from week to week, thus bringing extra patronage to see their local youngsters perform.

Package Service

An old standby that will again be used extensively. Trailers will be run announcing that packages may be checked at the theatre while their owners are enjoying the show. Classified ads are being planted, and security will be insured by putting order or coop pages with local merchants, stressing the checking service.

In a few instances, showmen have been successful in getting their local postmasters to place a sub-station in the lobby with government employees to sell stamps and accept packages for mailing. Other theatres are inviting patrons to bring their purchases in for free special packaging.

Food and Relief Shows

As a publicity purveyor and good will builder, the food matinee is unequalled. Newspapers are being tied in everywhere on this, and local dancing schools and radio stations contacted to supply talent in addition. For the relief of the needy, fraternal organizations are being tied in to sell tickets for special shows with a portion of the receipts to be given to the eligible organizations. Nothing more need be said about the food or tin can matinee, as showmen everywhere are acquainted with it.

Givesaways

This seems to be the big year for worthwhile giveaways to bring 'em in. The stunt of course is to build up attendance during the month and distribute the major prizes a few days before the holiday. Theatres are promoting bicycles, Lionel toys and other expensive playthings, for which tickets are given away at every kid matinee in advance.

The adults will naturally be attracted to regular shows if sufficient prizes are given and among the promotions reported are radios, electric washers and even automobiles, which are awarded in the same manner as the above.

For those unacquainted with the details of this, the following may help. A well known Southern showman is arranging for a new automobile and other like gifts at cost price or without charge, as the case may be. Participating merchants are given special numbered tickets which are distributed with each purchase and are to be brought to the theatre on Saturday evening, Dec. 23, when the usual drawing will be held on the stage.

Obviously, as all those holding tickets cannot be accommodated in the theatre on that date, those winners will congregate in front, but in order to be eligible for the prizes, must hold the stub of an admission ticket purchased the same evening. In return for the prizes, the merchants receive mention in trailers and newspaper theatre ads, programs, etc.

Tie-in Advertising

Every effort should be made to hook-in the newspapers to all store advertising. For instance, this year toy departments are making a great drive on the various cartoon comics, such as Mickey Mouse, Popeye, Betty Boop and others. These stores are being requested to furnish life-size cutouts and animated figures of these cartoons for lobby display, further publicizing them in their ads and windows.

Many theatres will run "Shop early" trailers for the benefit of local stores, in exchange for which managers will promote mention of their attractions in store newspaper advertising. Possibly mention of the theatre package service will also be noted in merchant ads. Many showmen are arranging to sell space on back of herald programs, etc., to stores anxious to cover every possible angle for more business.

Out of the ordinary lobby displays are now being arranged in cooperation with florists, by setting aside space in the theatre or outside lobby for displays of Christmas flowers, plants, etc. Judiciously put over, this angle should give the theatre a very attractive look, at the same time aiding the flower people to increase their sales.

"Shop in Blanktown" campaigns are now being launched, many including expensive giveaways contributed by merchants, given away at theatres. See above for contest and award details.

(To be continued next week)
Promotes Prizes For Best Love Letters

We have been wondering why the possibilities of letter contests in cooperation with the various fountain pen, stationery and typewriter people have not been more thoroughly exploited, as there is no reason why a stunt of this kind cannot be put over to good returns.

The management of the Paramount Theatre, San Francisco, Calif., evidently concurs with this thought by putting over most effectively a love letter contest with one of the leading stationery stores in which a prize of a Parker pen desk set was given to the writer turning in the most bery episode.

The competition ran during the entire showing of the picture, and the store went for it very enthusiastically in newspaper advertising and also with a splendid window display (see photo) that featured a striking enlargement of Kay Francis with lead copy as follows—"I wrote this letter. Can you write a better one?",tying in with the actual letter incorporated in the story, and the results are reported to have been very gratifying.

This idea can be further restricted by requiring entrants in these contests to use the stationery, pen or typewriter featured by the participating merchant, but either way, the stunt is very promising and we should like to see it used further in members' campaigns.

Studio Head Aids Wooten In "Moonlight" Campaign

The opportunity of including so well known a producer as Carl Laemmle in person, in the advance campaign of a picture, is rarely given to a manager, but Jay Wooten, Fox Dodge Theatre, Dodge City, Kan., took advantage of this angle when Mr. Laemmle and his party stopped off between were passed out at the theatre and prominent spots in town. Mr. Laemmle and his party graciously consented to pose for a picture and the accompanying photo shows Jay himself in the five-gallon "showman's hat" next to the Universal logo. Incidentally, these head pieces were distributed to all Fox Midwest managers by Division Chief Elmer Rhoden, at a recent convention.

A host of other smart ideas was put over by Jay, Wooten having the picture's biggest box office grosses, and no doubt the presence of a studio group helped to pile up the good publicity that brought them in.

Therefore, Wooten is entitled to take an extra bow for his mental agility.

Advertises "Scoop" On World Premiere

It isn't often that a theatre has an opportunity to "scoop" a world premiere on an outstanding attraction, but this was the good fortune allowed the Royal, Wilmington, N. C., as reported by E. G. Stellings, booking manager for that house and also the Carolina and Bijou in the same city, on Universal's "Only Yesterday."

An effective two-column ad proclaimed the news of the early showing, and to prove the authenticity of the pre-premiere date, a trade paper notice was carried at the top of the ad which announced the first showing in Hollywood one week after the Wilmington date. Other ads and publicity stories also stressed the "scoop," and that patrons appreciated this unusual distinction was indicated by the good business done on the picture.

Stellings also forwards a number of ideas which were put across to advertise the opening of the fall season which was termed "Fall Festival of Hits." Thousands of four-page, two-color, heralds were distributed house to house by messenger boys a few days preceding the opening, every home in town being covered.

The festival was plugged in the newspapers a week in advance, and merchants also cooperated with tieup ads and special window displays. Telegrams from the studios were displayed in the lobby and also carried in the news stories. In keeping with the harvest idea, a corn and pumpkin front was constructed, special four color tack cards were sniped around town and trailers run well in advance announcing the new pictures.

Evidently some swell showmanship is being whipped across in Wilmington, N. C., and we stress the state due to an error in a previous issue which reported the activities of these wide awake showmen as coming from Wilmington, Del. Sorry, folks.

Good Will Hotel Idea

During the Hotel Men's Convention, held in Los Angeles recently, those attending were guests at the Warner Bros. studio, being taken out on the various sets to watch pictures in the making. Photos were taken of the group and copies sent to the home town of each hotel man where Warners operate a theatre. Managers are having no trouble planting these pictures in the local newspapers, as in practically every instance the hotel man is one of the city's leading citizens. Warners are thus winning the good will of the hotel men in each city to such an extent that the theatre should be eager to cooperate with the theatres in various exploitation stunts that come up from time to time, in which hotels can tie in.

Sales Manager Helps Plug "Sigma Chi"

Cecil J. Farnes, Portland, Ore., branch manager for Monogram Pictures, stepped up recently with a bit of exploitation on "Scoop of Sigma Chi." Listening in on the radio, he heard that well known band leader, Ted Fiorita, broadcasting from the St. Francis Hotel in San Francisco. Remembering that this band was featured in the picture, Farnes immediately wired asking him to play the song hit after the title of the picture.

Shortly after, came the voice of Fiorita, who acknowledged the receipt of the request and gave the picture a nice plug, having his band play the hit during the broadcast. Smart work, indeed, and it looks as if Ed Finney had the boys out in the field doubling in brass.

Patrons Spin Mark's Wheel For Free Admissions

A couple of snifties are sent along from the palm tree country by Manager Mark R. Chartrand, Biltmore Theatre, Miami (Fla.), and the accompanying photo illustrates a lobby gag that exploited "Her First Mate." Mark secured a regular ship's steering wheel and mounted it so that it would spin freely. Then he daubed one of the wheels handles a bright red, and directly behind it on a large poster he painted a compass face with the four directions. Patrons were asked to spin the wheel and if the red handle stopped at "North," a pass was awarded. About every fiftieth spin was good for a ducat, and there were constant crowds waiting to try their luck. Mark says that it worked very well for him and also recommends it, as do we, on most any kind of sea picture.

Another idea that brought in extra admissions was a "Sweetheart Night" put on with...
WHAT'S WRONG WITH BALLYHOO

by CHARLES BASSIN
Manager, Oriental, Mattapan, Mass.

This able showman and loyal Round Tabler, in an undeciphered fashion, sets forth his view of much discussed and well barrased subject of exploitation in the motion picture theatre. With a background of years in advertising and show-business, Bassin states opinions based on his personal investigations, and whether or not you agree with him, his article makes highly interesting reading.—Mike.

The task of the theatre manager is to let the greatest number of people know what is playing. He must saturate his potential trading area with a forceful campaign engendering legitimate sales fire. Whether his message blazes forth from the side of a twenty-foot team with a wheel pre-arranged to galterize at Broadway and 42nd Street (shades of Mike Vogel in his nefarious youth) or his story is delivered to a R. F. D. mail-box, the dignity of a court summons, its purpose should be the same. It should sell the stars and attractions with suitable pertinent copy without overselling. The effect of overselling can be likened to running a trailer with interest in creating scenes and then exhibiting the picture without them.

Public Is Picture Wise

That the picture is either sold or unsold before you play it is best illustrated by the numerous campaigns on pictures that have failed and by ordinary campaigns on so-called "program pictures" that have netted sensational grosses.

The public is picture wise is a simple lesson that it took me many years to learn. After numerous "sweet" campaigns that flopped, I understood to find out why. Many of these campaigns proved unsuccessful though the methods were right.

An intense investigation into the personal lives of my patrons revealed that pictures were an important subject for fireside and table discussion. I found that opinions were formed on pictures long before release and that the popularity of a production was to a great degree created by magazine articles and newspaper columns long before they arrived at the theatre.

I discovered that the public and not the producers made this America's fifth largest industry.

True, the producers gave John Public what he wanted, but they were forced to in order to exist. We all know what happened when the pictures were bad. No matter how many superlatives sales methods were used in merchandising a poor attraction, Mr. and Mrs. Moviegoer couldn't be dragged in to have a look. On the other hand, I found them eager to see many attractions which you and I considered mediocre and unworthy of special selling.

And thus it was that I learned that the surest way to increase my grosses was not to attempt making the public think that all my pictures were good, but to let the greatest number of people know what was coming to my theatre. When those that are proven business getters don't bring 'em in, I know my message hasn't reached enough people.

I've stopped kidding myself with campaigns that look good to the home office, but don't bring dollars to the box office. After all, my stock in trade is the profit that I can show at the end of each week. It is neither my intent nor desire to set myself up a tin god of exploitation but I know that my present methods are getting results, and after all, that's what counts.

A new era of exploitation is at hand. No longer is it either necessary for you to exalt the virtues of each attraction to your patrons. Just let enough of them know what the picture is, and if the production warrants they will flock in. The rabid movie fan knows more about pictures and players than you do and his knowledge is profoundly influential with the occasional theatregoer.

A wary public dislikes being sold. It wants to buy. No longer does the public wait for the theatre propagandist to tell it about a picture. Your patrons will tell you; talk to your trade and you will soon find they know enough about stars and stories to put even the exhibitor to shame. Now why does this condition exist? It exists because the public, by choice, has schooled itself in the approval or disapproval of pictures by advance information.

During the past few years, many new movie magazines have appeared. Every news stand, drug store and soda fountain, book store, lending library, beauty parlor and barber shop now carries its share of cinema periodicals. The nickel and dime emporiums added a line of cheaper film magazines that are read with a fervency that should turn our churchmen green with envy. If only their parishioners would read the Bible with like interest! Is it any wonder then, that these magazines and not the theatre advertiser, to a great measure guide the destinies of the pictures?

Before the inception of these magazines, the showman was dependent upon newspaper ads and the theatre exploiter for his information. But these sources have been obsoleted by newspaper material, and now in most cases (not all) serve merely to tell where and when a picture may be seen. The moviegoer now has his or her desire for film fare aroused by advance "dope."

The lives of stars and featured players are an open book to these celluloid literature fiends. They know every phase and development of screen stories. They can tell you who did the dialogue and who created the gowns; they can tell you who designed the sets and who wrote the scenario.

Exploitation Antiquated

Definite opinions on almost every picture are planted in readers' minds and grow from seed sown bytickers of cinema soil and nourished into life by fertile feature stories and copious chatter columns.

As the writer goes, so goes the reader. Many box office gems have been so completely unsold (probably unintentionally) by the whines of these writers that the pictures are licked before release. On the other hand, productions have been "put across" by the pen points of these screen scribblers. As a picture goes into the workshop, other factors being equal, its final fate is to a great measure in the hands of the Hollywood correspondents and feature writers.

As a direct result of the public's knowl-
**Gene Promotes Bargain Week on "Annie" Date**

The cooperation of 27 neighborhood merchants was obtained by Manager Gene Statenroth, Holme Theatre, Holmesburg, Pa., who made his "Tagboat Annie" date an occasion for a community bargain week. Figuring that the campaign he desired would run considerably over his budget, Gene sold the stores on the idea of each contributing a small amount for an advertising splurge that would sell goods as well as the picture.

Which was done. The campaign started with a co-op page in the local newspaper with each of the participating merchants advertising some special sale during the run of the picture and installing theatre displays in their windows. The street on each side of the theatre was decorated with flags and pennants and directly in front of the house a huge banner was hung advertising the picture and sale (see photo).

Searchlights were promoted from the local utility company, the delivery trucks of each store was plastered with banners and other copy, special heralds were distributed house to house in an area of nine miles surrounding the theatre, and even bowling alleys put on special Marie Dressler and Wallace Beery sweepstakes and that's a good idea.

We are pleased to commend Gene on his very good job, especially since c was a one-man campaign. Incidentally, he reports that this is the first time since he has been on this assignment that the merchants have all cooperated so enthusiastically, and now that the ice is broken no doubt we will have other community campaigns equally as effective from this hustling Round Tabled.

**Yearly Fall Fashion Show Big Grooser**

A presentation that he started a few years back, which has become a stronger draw with each repetition, is the fall fashion show put on by Warner City Manager Frank Boucher, Hagerstown, Md., the current one presented a few weeks ago at the Maryland Theatre in conjunction with the showing of "Stage Mother."

Tying up exclusively with one of his leading stores, a showing of feminine apparel "around the clock" in which a number of well known local girls wore the costumes appropriate to the time of the day, leading up to a finale of an elaborate bridal party scene in which the entire cast appeared. In addition to the store advertising the event heavily, the local newspapers carried long stories and fashion cuts of the event.

Frank also sends along copies of his papers with front-page stories on a local "Buy Now" campaign upon the arrangement committee of which this well liked showman is serving through appointment by the mayor. Despite the time he has had to devote to the above activities, Boucher managed to sponsor a Hallowe'en party at the Colonial Theatre, which is also a yearly event and attended by almost every kid in town. Cash prizes were given for the prettiest and funniest costumes and an apple ducking contest was a feature of the event.

Incidentally, the circus herald for the gathering, Frank's idea was a showing of the promotion was created by the newly appointed Manager Kelly, who previously served as assistant at this theatre.

**Promotes Fire Truck For Street Bally**

It takes an espeially strong stand-in with the local officials to promote fire apparatus shows. For instance, on "Broadway Through a Keyhole" one of his outstanding was a large department store fashion window enclosed in beaver board, containing a huge cutout keyhole allowing five people at one time to "peak" into the display. Other like windows were secured and 5,000 Winchell reproduction heralds were distributed house to house and in parked cars.

Further merchant tieups were made for free newspaper ads, one being a two-column display showing Russ Columbo at the microphone, and another a ten-inch hair wave ad plugging Blossom Seeley. In addition, Caldwell also obtained a number of newspaper style and fashion stories built around the stars of the picture.

Outstanding in Caldwell's "Night Flight" exploitation were a two-day Clark Gable drawing contest in one newspaper and a "Famous Flights of History" contest in another paper. A still showing Helen Hayes in her kitchen was also used by one of the above papers for promotion on its cooking school, and a national broadcast in which the star appeared a few days in advance of his showing, was taken advantage of by Wally, who landed stories in all radio columns in which theatre and picture were mentioned prominently.

**Effective Contest**

Over 1,500 replies were received in the six-day "Gold Diggers of 1933" silhouette contest for the theatre exploitation, and Wally Caldwell's "Broadway Through a Keyhole" was a toying with the 1933 silhouette which played at the Mary Anderson Theatre, Louisville, Ky. According to the paper, more than two-thirds of the replies correctly named the identity of the six stars whose silhouettes were published during the contest, showing how well known Louisville fans know their movie stars. Only 25 winners were selected, these being based upon a 50-word letter that each reply had to have, telling just how the contestant identified the stars. It cost the theatre $10 in cash and 25 pairs of tickets.

**SHOWMEN CONVENE.** Managers of the M. & P. Theatres Corp. were recently called into Boston by Managing Directors Martin J. Mullin and Sam Pinanski to participate in a two day conference, in which producing company executives discussed the new product. Other M. & P. department heads present were E. A. Cuddy, Marion Coles, Cliff Tinkham, Phil Seletsky, Al Bevan and Harry Browning.
“BROADWAY VS. MAIN STREET”

Long Island Small Town Manager Gives Personal Observations On City and Rural House Operation

by WILLIAM A. LEVEY,
Manager, Capitol Theatre, Riverhead, N. Y.

“I am the manager of a little community theatre in Spring Lake, just one of those intimate little movie houses where they all know you and call you by your first name, about three hundred and fifty seats and we play about five pictures on Saturdays. Not much of a chance for a feller to travel ahead here. If I could only get a break and get a theatre in New York, on Broadway, I'd show 'em how to run a house, all right.”

Thus spoke John Wilson, the manager of the Main Street Cinema. Then again: “I'm darned tired of all this glitter and glamour, all these thousands of people with never a smile on their faces, the week-end shows, lights, music, hustle bustle of Broadway's madmen-thongs. Oh boy, give me a nice little house in the country, just a small theatre where you know the people, talk to them, get to learn their likes and dislikes, and they call you by your first name. A manager means something in one of those theatres.”

Thus spoke Bill Jones, manager of one of Broadway’s palaces.

There is about as much difference in managing a Broadway theatre and managing a Main Street theatre as there is between an elephant and an antelope. Oh, what a difference, as I have discovered.

Must Cater to Patrons

I have been connected with the theatre in almost every capacity. Have held positions in theatres playing dramatic stock, the opera, motion pictures, burlesque, musical comedy, stage presentations in theatres here and abroad. When I say “abroad” I mean an hour’s ride from Times Square. I have been in the business long enough to know that there is a decided difference in theatre operating and management on Broadway and on Main Street.

The question arises, “Can a manager, who has never been away from New York (Broadway) go to the small town and successfully run a house there?” I would answer “Yes; if the man were a real showman he could successfully and capably run this small-town house.”

Perhaps he would encounter difficulties; surely he will encounter problems such as he was never confronted with on Broadway. He will find out soon enough that you can't feed the small-town the baloney you do the wise New Yorker, and get away with it. But if he is a true type showman and not a banker, he will discover what his patrons like and try to cater to them and avoid stepping on their corns.

He will also find (if he was formerly connected with a major circuit) that his duties in running the small-town theatre will be substantially the same as they were at the Broadway house. Here he will have to do practically all the work himself, and if any Broadway manager thinks he is overburdened with details, he'd be amazed at what the small-town manager must accomplish in the matter of details.

Patrons who come to the Main Street cinema are vastly different from the Broadway theatre-goer. A manager can stand in the lobby of his theatre on Times Square and, aside from the “dead heads” whose names appear on the roll register of the free list, he won't get a tumble from the thousands who enter.

Main Street Contacts

On Main Street, standing in the lobby, it's "good evening, Bill; fine weather we're having,” or "it's a great show tonight” or "which of that lousy picture from?” You're one of the townsmen in a little town, or you're not one of them, and, if not, you might as well get out of town.

In a Broadway house, a manager does not have one-tenth of the personal contact of the Main Street manager. This contact is a very intimate relationship between manager and patrons, who learn to confide in you and tell you of their tribulations. They come to believe in you so that when you endorse a picture they'll come and see it, and it better be good, believe me.

What's good for Broadway is not good for Main Street, for the small-town theatre cannot be run from a home office. In this respect I feel it my duty to give warm praise to the man at the helm of this circuit. He firmly believes that the manager knows what's best for his individual theatre and he is practicing exactly what he preaches.

The difference between managing a Broadway theatre and a Main Street theatre simmers down to simply this: In the former we find circuit and organization operation with the manager a charge d'affaires, while on Main Street it is individual manager operation, catering and serving his patrons what they like to the very best of his ability.

BIRTHDAY GREETINGS

Samuel Alster
E. E. Bolter
Billings Booth
E. J. Briebard
Adolph Butchart, Jr.
J. A. Campion
Frenchy Carroll
Mark R. Chartrand
R. N. Christopher
Bing B. Conant
Maurice M. Corkery
Emma Cox
B. Cunningham
Joseph Derendinger
Edward A. Dosek
L. F. Eck
Morris Epstein
Don N. Fuller
William C. Gallagher
Edward Goodman
Clarence Greber
Theodore Z. Halmi
Howard Hanson
Emel W. Hecht
Emel Holfberg
Milton F. Honeck
James C. Jones
J. La Vender
John M. Lehane
Jennings McDonald
Arthur G. Miller
C. W. Mills
Ford L. Morrow
Clyde Moss
Philip Rand
C. E. Requa
John C. Sheridan
Clarence D. Telbot
Lonnie A. Wallis
E. W. Willbern
Dick Williams
Wells Witt

Plaster of Paris Pigs
Make Novel Flash

From Jack L. Foxe, assistant to Manager Gilman, Loew's Parkway, Baltimore, Md., comes reports of a neat campaign put over by these showmen on the seemingly everlasting "Three Little Pigs," and the feature on the same program, "Song of Songs." An effective lobby idea was worked out with three junior "porkers" in plaster of Paris which were placed on a platform, with Mickey Mouse himself evidently acting as master of ceremonies (see photo).

Continental theatre art usually strikes a high note and this illustration above gives you an idea of how they put over Al Jolson in "Hallelujah, I'm a Bum" at the Metropole Theatre, Brussels, Belgium.
More Highlights On "Footlight" Dates

Continuing to ring the bell with a lot of ticket selling ideas, Charlie Einfield's Warner theatre Ohio cities are helping managers to net fancy returns on "Footlight Parade." A number of campaigns have been reported from various spots and among them the following slants are noted.

In Cleveland, Sid Dannenberg, not only sold the picture locally, but also throughout the state by inviting every important motion picture critic in Warner Theatre Ohio cities to a special preview at the Uptown Theatre in Cleveland, the critics being accompanied by the respective Warner managers. The results of this idea should go far to give the picture a great build-up in the subsequent runs.

For the date at the Mary Anderson, Louisville, Ky., Irv Windisch turned loose a flock of hot stuff climaxd by a street parade of bannered taxicabs, led by a motorcycle police escort with screaming sirens. Each cab carried window snipes announcing the opening on the same night and during the run the cabs also carried other theatre advertising and tire covers. The accompanying photo shows the start of the parade.

The parade idea also paid dividends for that well known showman Ace Berry, head man at the Circle Theatre, Indianapolis, Ind., who tied in with his local Chevrolet dealers' association for 50 bannered cars and individual chauffeurs. Ace also got the Junior Chamber of Commerce to join the party, the members riding in bannered open cars, escorted by a troop of costumed show girls who distributed "Footlight" heralds at every stop.

A lot of other meany broadsides on this attraction from other Round Tablers are now in the process of execution, and will be chronicled in these columns in subsequent issues.

Good Selling Angle

Managers booking "Thunder Over Mexico" will be interested in the circular letter sent out by Dr. Joe Lee to every deaf and dumb school in Greater New York as part of his campaign at the Rialto Theatre. As the picture is silent, carrying written titles, synchronized only by music, Joe emphasized this in his letter and reports that the returns in admissions as a result were quite encouraging.

The letters were addressed personally to the heads of each school, complimentary tickets being enclosed, with the added request that the information contained be given to pupils and their friends.

ADVANCE HELP

A sales promotion stunt that should help local showings of RKO Radio's "Little Women" is a letter under the signature of Vice-President Ned E. Depinet, sent to 18,000 women's clubs and 28,000 schools and colleges, which gives the story a great plug and also details the cast. It isn't too early to tie in these contacts locally if you intend playing the picture.

Leon J. Bamberger, of RKO Radio, handled all details of the campaign.

Various Ideas Used

By Glenn Carroll

Situated in the midst of the wheat country, it was natural that Manager Glenn Carroll, Midland Theatre, Coffeyville, Kan., would decorate his front on "Golden Harvest" with attractive grain displays which framed stills and posters of the picture. Unfortunately, Glenn neglected to send along a picture of what should have made a very interesting effect, but he did forward some shots on other of his campaigns, a street bally on "Gold Diggers" being illustrated below.

Glenn went for the pretzel distribution gag on "Moonlight and Pretzels" with small packages containing the recommended press book copy, and on "I'm No Angel" mailed handwritten post cards to a number of local men, the card supposedly written by Mae West stating that she would be in town for a few days and inviting the folks to "Come up an' see me sometime."

The exploitation stunts forwarded by this showman indicate his industry in putting over the shows, but we might utter a mild word of warning regarding the handwritten card stunt mentioned above, for unless it obviously advertises the picture, as Carroll has done, suspicious wives may be inclined to fuss.

Coppack Cops Plenty

On "Harmony" Date

Sedge Coppack, doing things in Stapleton, S. L., for the benefit of the Paramount Theatre, put across a campaign on "Too Much Harmony" with a number of ingenius twists we have gotten to expect from this well equipped showman. For instance, his stand in with the local newspapers plus Sedge's ability to write good copy, brought him a number of sweet breaks.

Among these were an imaginary interview with Bing Crosby while making the picture, a story on the hobbies of the chorus girls in the producing a Sunday magazine page story on the screen debut of Jack Oakie's mother, a review of Crosby's career, and last, but not least, editorial comment on the technical achievement of the Paramount studios in making the picture.

Stressing the musical angles, Coppack got a lot of returns for his exploitation stunts he put on stressing the song hits, which were plugged to his mailing list and in the regular theatre newsletter in which merchants' advertising paid for the printing. A news agency tip resulted in herald distribution in magazines distributed over the entire island, and the synopsis and critics' rating of the picture were distributed by the Better Films Council to all schools, clubs and other organizations.

Other slants that helped were a "Too Much Harmony" meeting of the local Kiwanis Club, in which the theatre organizers played hit numbers from the picture, Crosby photos given to all ladies attending opening matinee, street girl float, Postal jumbo telegrams signed by Crosby furnished to the theatre for display in prominent shop windows, and a newspaper "Rags" portrait contest in which copies were required to cut and paste together different pieces of cloth to resemble a photo of Jack Oakie.

Starr Uses Smart Copy

On "Henry VIII"

To make certain that the costume angle of "The Private Life of Henry VIII" would not hurt the local draw, Manager Herman Starr, Cove Theatre, Glen Cove, L. I., stressed the laughs with a lot of snappy, colloquial copy. For instance, "He might have been a nice baby to his mother, but he was a pain in the neck to his wives," is the tip-off on how the campaign was handled.

Showmen everywhere are wisely following the Hal Horne idea of playing away from the historical and heavy drama slants of this picture by jazzing up the copy and lightening the entire tone of their production.

Although the picture is judged good entertainment, nevertheless heavy copy might have the effect of keeping people away from the box office. Judged by the business the picture is doing in various spots, the comedy campaign evidently is doing the work.

Herman is showing his old time speed out there in Long Island, and now has in preparation a number of campaigns on his coming attractions, which will be detailed in these columns when received.

"H. B." Pops Popeye

Though he does not play the Disney cartoons, Manager B. H. Wallerstein, Palace Theatre, Lorain, Ohio, nevertheless took advantage of the cartoon popularity engendered by these shorts, by utilizing a talkie cartoon on "Popeye the Sailor," which he reports caused quite a bit of talk and brought in some extra money.

Wallerstein plugged the showing prominently in his newspaper advertising and as this character is run in a local newspaper cartoon strip, the short received a nice publicity break in the same daily.
The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION No. 200.—(A) Tell us what happens to a light ray passing from a medium of one density to a medium of another density at an angle, and if you can, why this happens. The latter will not be counted against you if you fail in it. (B) Tell us what various effects the increase of the angle at which a ray passes into a second medium of different density has. I'll help you a bit there by asking whether or no you would get as much light through into the second medium at a great as at a small angle of entrance. (C) When rays enter a second medium, as above, at what point or points does the refraction take place? (D) Quote the law upon which the action of lenses is based.

Answer to Question No. 193

Bluebook School Question No. 193 was:

(A) What are the practical effects of a ground in the projector lamp circuit? (B) Name reasons why projector lamp circuit should be tested for ground every day. (C) What results if a slow-break gap is gone for an indefinite space of time? (D) Under what condition would it be possible for a slow-breakage ground to continue indefinitely if not disturbed by test? 

The following made reasonably good answers (some of them doing very well indeed):


We will listen to G. E. Doe on Section A. He says, "That would depend upon the ground. If it be a heavy one, a fuse might let go and the light would of course be lost. If the leakage be very light there might be no appreciable effect except some waste of power and some slight effect upon arc brilliancy. However, if the leakage be of considerable amount, then the waste of power would also be greater, and the effect upon the arc (in reduced brilliancy) also would be more pronounced, though it would show up in reduced crater area, not in diminished brilliancy per unit area of the crater. The brilliancy per square millimeter is the same, regardless of amperage."

If the ground be on a part of the projector, then the projector would, of course, be charged with e.m.i., and if it be not thoroughly ground, there would be danger of fire or of electric shock to the projectorist.

"Airing might or might not be present at point of contact—point of grounding. If the contact be metallic it probably would occur at least in some degree. I am assuming our editor and friend to mean the ground to offer an electrical path to opposite polarity. If the ground be only on one side, there would of course be no effect at all until one occurred on the opposite polarity.

This is my idea of a most excellent answer, since it shows a comprehensive grasp of the subject of grounds as a whole, and that is what constitutes a really excellent answer to questions. Many answers come which, while correct, still provide no explanatory details and one cannot but wonder just how much the one answering really knows about the subject.

(B) H. H. Menefee says, "The lamp circuit should be tested every day in order that grounds may be located as soon as possible and corrected immediately in order that its injurious effect upon the screen last no longer than is necessary; also that current waste be stopped as soon as possible."

Evans and Rau add the thought that a ground may, if heavy enough, cause a fuse to blow, thus stopping the show. That is, a test may disclose a light ground, which if left, may develop into a heavy one—heavy enough to blow a fuse. I mention this not to criticize, but to illustrate how essential it is to follow a line of reasoning through to the end. A ground heavy enough to blow a fuse would probably require no test. It would make itself evident almost immediately, but a light ground would not, and as said, might later become more serious.

(C) T. Van Vaulenberg says, "(1) Waste of power, which might in the aggregate amount to considerable spread over a space of time. (2) Voltage of some injury to screen image, because of the lowered illumination, though it is doubtful if that would be much—in practice it probably would not be discernible. (3) Possibly a gradual burning at the point of contact, which might eventually work injury. (4) Grief by the sloppy projectorist who permitted it to exist, because he was too shiftless to make daily ground tests. In that last I am remembering that we are dealing with projector matters, hence the said ground may reasonably be presumed to be in projection equipment, though the question does not say so. If it were not, then only sections (1) and (3) would apply—Well, Friend Van Vaulenberg, that last section gave us a hearty giggle. My compliments, You are the only one of more than a thousand that included it.

(D) We will read what H. Edwards says:
"If a projectorist neglects his daily routine of duty and makes no tests for grounds, then it is always possible a slow ground may develop which will not pass enough amperage to be noticeable either on the ammeter or anywhere else. This is especially possible through carbon dust, which may settle on the lamp insulation.

As a matter of fact, it is even possible that several paths of such high resistance may be thus set up, that in the aggregate will permit insufficient current to flow to be detected, except by means of a competent ground test. This is not very likely to occur with the newer types of lamp, but it may happen just the same.

As to the second part of D, more than 700 answered correctly, in varying terms, about as follows: "The leakage would be 60 volts times one-tenth of an amperes, or six watts. A waste of six watts for eight hours would be 48 watt-hours and this for a period of 30 days would be 48×30, or 1,440 watt-hours of electric power."

As Evans and Rau answer correctly, as also do many others, as follows: "An ungrounded mechanism might at any time become charged with e.m.i., under which condition (if a metal reel filled with film touch both the projector and the metal of the projection room frame, as may happen in many rooms) a spark would result, and possibly a heavy one if the room metal be grounded. This could, and in some cases has set fire to film. Under such a condition, also, it is possible for the projectorist to receive a most unpleasant shock."

That last is correct, as I can bear witness. In days of old many projection rooms were investigated by lining them, even to the wooden floors, with sheet iron. Often projector lamp-houses and mechanisms became heavily charged, but were thoroughly insulated from the floor by the wooden tables all projectors then had.
Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Where they vary, the change is probably due to local censorship deletions. Dates are 1933, unless otherwise specified.

### ALLIED PICTURES

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<td>Woman in Command</td>
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*Note: The above table is a summary of film releases and features for November 25, 1933, as listed in the MOTION PICTURE HERALD.*
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In Almost Any

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...you are now likely to find sequences demonstrating that ingenious technical device, the composite shot. The foundation for those sequences is most likely to be Eastman Background Negative. Because of its amazingly fine grain, this special new film has been found ideally suited to the "shooting" of backgrounds that are to be projected and rephotographed. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

**EASTMAN**

*Background Negative*
4 weeks until Christmas and Paramount's "Alice in Wonderland"
THE CODE

Full text and President's executive order
THE NEXT DANCE IS Y
NASHVILLE’s hot . . . Houston’s stepping! ATLANTA’s in a whirl . . . WASHINGTON’s dizzy . . . RICHMOND and NORFOLK are on their ears . . . PROVIDENCE’s palpitating! COLUMBUS, LOUISVILLE, INDIANAPOLIS are shaking their hips . . . CHICAGO’s nuts . . . DENVER and ST. LOUIS are in a lather . . .

— and here’s the happy reason! She’s dancing with joy in your heart!

JOAN CRAWFORD, CLARK GABLE
with FRANCHOT TONE, MAY ROBSON, WINNIE LIGHTNER, FRED ASTAIRE ROBT. BENCHLEY, TED HEALY and his STOOGES—ROBT. Z. LEONARD, Direct

Screen play by Allen Rinkin and P. J. Wolfson, from the book by James Warner Bellah, DAVID O. SELZNICK—Executive Producer, John W. Considine, Jr.—Associate Producer
OURS!

THE DANCING LADY
A METRO-GOLDWYN-MAYER SMASH!
And there's more great M-G-M news on Page 19
AS MILLIONS CHEER

Warner Bros. Release
JAMES CAGNEY in "LADY KILLER" . . . Dec. 9
The most hilarious Hollywood lowdown in history!

JOE E. BROWN in "SON OF A SAILOR" . . Dec. 23
Gobs of girls—gobs of gags—gobs of fun!

KAY FRANCIS in "THE HOUSE ON 56th ST." Dec. 23
"Mary Stevens" money all over again!

EDW. G. ROBINSON in "DARK HAZARD" . . Dec. 30
From the best-seller by "Little Caesar's" author.

"THE BIG SHAKEDOWN" with CHAS. FARRELL
BETTE DAVIS . . Jan. 6
Dramatic dynamite hurled at the new underworld!

"CONVENTION CITY" with ALL-STAR CAST . . Jan. 13
10 laugh stars fling "conventions" to the wind!

"BEDSIDE" with WARREN WILLIAM, JEAN MUIR . Jan. 20
The lowdown on a notorious "heart" specialist!

WILLIAM POWELL in "FASHION PLATE" (temp. title) Jan. 27
A smashing girl-and-gown surprise show!

*A Warner Bros. Picture  **A First National Picture  Vitagraph, Inc., Distributors
"HOOPLA" STARTS TO WHOOP THINGS UP

Detroit and San Francisco first to revel in Clara Bow's magic draw

- Detroit's Fox Theatre, giant 5,000-seater, a sell-out with town's outstanding business... San Francisco's Warfield hits SRO from opening, in record-breaking pace. Fireworks start everywhere on Thanksgiving Day (national release date)... thanks to FOX manpower!

CLARA BOW in HOOPLA

with PRESTON FOSTER
RICHARD CROMWELL
HERBERT MUNDIN • JAMES GLEASON • MINNA GOMBELL

From the play "The Barker" by John Kenyon Nicholson
Stage play produced by Charles L. Wagner
Al Rockett Production
Directed by FRANK LLOYD

Your patrons always like FOX MOVIETONE NEWS
THE GREAT TRACY AFFAIR

The outraged excitement of the Mexican press over the whimsicalities of Mr. Lee Tracy, who seems to have stood on a hotel balcony and made faces at some marching cadets, is of a piece with the extravagance of emotion which tends to make so many Latin lands into operetta material. The best bull fighter south of the Rio Grande has our permission to come up and make faces at the West Point Academy, with a guaranty that he can go back home to his job and that the American Publishers Association will not throw a fit.

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NO APPLES

R. RED KANN, editor of Motion Picture Daily, is out making a first-hand survey of a number of key cities, beginning with Milwaukee, and what a pretty kettle of fish his dispatches reveal the exhibition field there to be! He finds the Wisconsin and the Palace, two downtown first-runs, each tossing twelve acts of vaudeville in with the feature, just as an example of what goes on in cut-throat competition in an oversized town. As we have so often and so painfully observed before, no manner of merchandising, either in the theatre business or elsewhere, can redeem follies committed in terms of real estate. The only real and basic cashable asset of the motion picture industry is the capacity of the potential audience to buy and absorb entertainment. The problem is as simple as four little boys and two apples. Somebody doesn't get any apple.

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A FRIEND HAS GONE

The passing of Mr. Frank Wilstach takes from the show world one of its most erudite and interesting figures. While his functions in his later years as a member of the staff of Mr. Will Hays brought to bear little of Mr. Wilstach's extensive knowledge of the theatre, he continued his interest and was directly and in influence a large contributor to the valuable collections of the New York Public Library. He had a strongly developed historic sense and a fine taste in the colors of life. His works were in truth considerably larger than his fame, and much of his work will live long after him. He combined in rare balance great vigor of opinion with reserve in expression. His years of intensive experience gave him poise, not enmity.

He treasured the printed word and page with a most unbookish flair for material fresh from its sources and untainted of literary cultists. He had an eye for the real and a recognition of qualities that needed no guidance of trademarks or traditions. He was widely acquainted in the world of Broadway and "the road," but few who met him as the showman knew all of Wilstach. He communicated only where response invited. The flame of his interior enthusiasms never waned. We shall always like to remember him best sitting glass in hand one autumn afternoon in a Connecticut garden in an animated and merry conflict with Mr. Ben DeCasseres over a triangular subject involving Dean Swift, Rabelais and the contemporary screen. He could lose an argument with as sincere a laugh as if he had won.

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GERMANY SEES "CAVALCADE"

Both the trade and lay press of Germany is giving "Cavalcade," the Sheehan-Fox epic, amazing acclaim, amazingly enthusiastic especially when one considers that the production is as British in spirit as Kipling's "Recessional," that it is laid in wartime England and made in Hollywood. It is curious, too, that the German appreciation appears to go neither beyond that of the press of either Britain or the United States. At any rate here is evidence enough that some reasonable proportion of the motion picture output can be made and continued as truly international merchandise.

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"MINORS, MAIDS AND MORONS"

We have been patiently waiting these several years for the uplifters and improvers to find something besides the motion picture to uplift. And now comes Mrs. Eimer J. Ottaway of Port Huron, Michigan, speaking before the National Council of Women in New York, asking that the five million members do something about radio programs. "We do not like cooing, sentimental slush, vulgar songs or wheeling males who say they will meet us again next week to take care of our souls and lives," Mrs. Ottaway observed. She asks members to write sponsors in behalf of "artistic" and "instructive" material to offset fan mail from 'minors, maids and morons." We support the movement on the ground that we would be glad to have the radio do all the uplifting. However, nothing will happen.

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NOW and then one comes across the perfect phrase packed with pith and humor. Just now in the Du Pont Magazine, one of the world's best house organs, in an article on blasting Mr. Arthur Lamotte remarks upon "the law of the inherent cussedness of inanimate matter." The law, we observe in annoyance, extends beyond mere matter, too. The conspiring cussedness which rules over typographical errors determines that they never occur in an unimportant article or an inconspicuous paragraph.
UNITED FRONT
Sharply pleading for a united front, solid ranks, leading Ohio independent exhibitors are threatening requests at fellow Ohio independent showmen that they "come through," to enable them to beat off future incursions of the tax evil. From J. Real Neth, large operator, comes: "... The present plight ... is due to the lack of cooperative effort and financial assistance from theatre owners. ..." Max Steam invites exhibitors to a Columbus dinner December 4, looking to means to eliminate taxes which may make "our entire investment worthless," while Sam E. Lind requests full attendance at the Ohio MPTO convention December 5, asking exhibitors "defer outside action until after this meeting." Revenue-seeking legislators require powerful check reins. ... 

RUSSIAN THOUGHT
In common with the train of Russian Soviet thought today is the interest of Maxim Maximovich Litvinov directed along mechanical lines. To New York's Radio City the good-natured diplomat last week paid a visit. Of little interest to him was the film on the Music Hall's screen, the presentation on its stage—but in the stage and its operation he was most deeply fascinated. Revolving stage, complicated lightning mechanism held his rapt, intelligent attention. In NBC's huge, new studio, he cared little for scores of renowned artists, devoted minute concentration to the equipment. Shrewd, able diplomat, he yet shares with his countrymen avid curiosity of the sciences, mechanics, their achievements, potentialities. ... 

THE BARD CINEMATIZED
Death swooped sharply in Paris last week, took a man—and an idea coming close to fruition. Great was the French reputation as a liberal producer built by Firmin Gémier in his 40 years in the theatre, concluding, in 1930, eight years as director of the government-subsidized Odeon theatre. Then, while managing the Trocadero theatre, M. Gémier turned to the motion picture, in particular envisioning the cinema as a new medium for Shakespeare. As death descended in his sixty-ninth year, M. Gémier was seriously engaged on a film scenario for "The Merchant of Venice." The seed sown, Shakespeare may yet be readily screened. ... 

STAGE—THEN SCREEN
Novel would seem the idea supposedly mentally disturbing Darryl Zanuck, whose 20th Century Pictures plans early production of "The House of Rothschild," with George Arliss, for United Artists. One step further in rehearsal would Zanuck go than the brilliant Mr. Arliss. To insure against mishaps, slipped lines before the cameras, it is the Arliss custom to rehearse fully three weeks before "shooting," with complete dialogue, action memorized in advance of camera work. Zanuck's step further: rehearsals, then a tryout production of the piece at a local theatre, before an audience, using revolving stages to present all the film's scenes in full. Unstated is the chief purpose to be achieved, but obvious is the advantage of complete rehearsal before expensive cameras, film go into action. ... 

HAPPY HUNTING GROUND
To Russia should be killed, garret-living playwrights go, there to find their happy hunting ground, believes Lewis Milestone, last week returned from his native Russia, seeking background for "Red Square," to be done for Columbia. "Every grade of entertainment is encouraged. ... It is amazing to observe the physical beauty of the theatres, the gorgeousness of production, costume, as contrasted with the drab attire of the audiences." Big surpises in the land of the great experiment greeted Director Milestone. Also, the writer "enjoys greater rewards than elsewhere." However, in Russia, creative expression is within limitations. ...
ROOSEVELT, SIGNING CODE, SUSPENDS DECISION ON EXCESSIVE SALARIES

W. Ray Johnston, president, Monogram Pictures.
Sidney R. Kent, president, Fox Film Corporation.
Ed Kuykendall, president, Motion Picture Theatre Owners of America.
A. Lawrence Lowell, president emeritus of Harvard University.
Charles L. O'Reilly, president, Theatre Owners Chamber of Commerce, New York.
George J. Schaefer, vice-president, Paramount-Publix Corporation.
Nicholas M. Schenck, president, Loew's, Inc., and of Metro-Goldwyn-Mayer.

It had been generally understood in motion picture circles in New York that the film code authority would constitute ten, and not thirteen, representatives of the various motion picture interests. The appointments of all but Miss Dresser, Dr. Lowell and Eddie Cantor had been expected.

The board's setup gives the creative talent of Hollywood two representatives in the persons of Miss Dresser and Mr. Cantor. Producer-distributor-exhibitor corporations have five voices: Messrs. Aylesworth, Kent, Schaefer, Schenck and Warner. Unaffiliated producer-distributors have two members; Mr. Cochrane and Mr. Johnston, with Mr. Johnston acting, in addition, as a representative of independent distributors.

Each of the three important divisions in exhibition are represented, Mr. Yamins, for Allied; Mr. Kuykendall for the MPTOA, and Mr. O'Reilly speaking for the hundreds of exhibitors who do not belong either to Allied or to the MPTOA.

Regarding the appointment of Dr. Abbott Lawrence Lowell, General Johnson said: "In order to observe the operations of the engagement of the industry itself to comply with its own, rules of censorship of improper pictures and dialogue, the President will ask Dr. Lowell, former president of Harvard University, to serve on the code authority."

Mr. Cantor and Miss Dressler were added to the code authority under the powers reserved to the President in the code. They will serve only when matters pertaining to the problems of the actors, and other Hollywood talent, come up.

The President, up to press time, had not made known the identity of the direct representative of the Administration on the code authority, that is the executive representative. Dr. Lowell is a government contact on the board.

It was announced that the Administration reserves the right to disapprove any action by the industry code authority, and to remove or replace any member at the Administration's will.

There will continue to be a deputy administrator for the industry, whose duty shall be to see that the code authority is so organized in its actions that it may promptly and efficiently administer the tenets of the law, and to invoke the powers of the Administration if and when the code authority shall fail, or be unable to administer the document, or in case the board authority abuses its authority.

It was still a matter of speculation at press time whether Sol A. Rosenblatt, present NRA film code deputy, would continue in that post.

Mr. Roosevelt and the NRA, under General Johnson, intend that under no circumstances will the government relinquish its control over codified industries, also that the government retain the power at all times to act where code authorities do not properly perform their functions.

General Johnson indicated that it is planned to have the government directly keep an eye on the industry until such time as the industry is prepared to shoulder the responsibility itself, that is, when the code authority is fully organized. He declared that it is fundamental that ultimate responsibility for efficient code administration, including the requirement of compliance, be undertaken by the industry.

Meanwhile, it was learned at Washington over the weekend, that General Johnson has named Colonel Robert W. Lea as chairman of a new code authority committee, a new branch of the NRA which will assist and advise deputy administrators and code authorities on code compliance.

This committee will establish its own contacts with labor, justice and commerce departments of the government and with the Federal Trade Commission, for the sole purpose of furthering compliance with the various codes.

Other members of this new committee are: Dr. Leo Wolman, chairman of the Labor Advisory Board of the NRA; Louis Kirstein, chairman of the Industrial Advisory Committee; Dr. Wilson Compton.

(Continued on page 18)
The Eagle's Egg

A sunny day in August last, the motion picture industry met, in conclave, in New York, a bit depression-weary but filled with hopes.

The industry heard that day in August from a brilliant young lawyer, Mr. Sol Ariah Rosenblatt, the invitation to participate in the forming of a code of practice for the screen, a code that was to be a part of a broad, ambitious plan for a brighter day in execution of the program of the National Recovery Administration.

This week the code arrived.

It arrived in a rather circuitous manner.

Mr. Rosenblatt's hearings were many and several, and there were injections from the White House. The White House seemed curiously concerned about actors' salaries. Then, by a curious circumstance, it seems that considerable social interest was discovered by the President with such persons as Mr. Eddie Cantor and Mr. Joseph M. Schenck.

Meanwhile, a number of persons sought audiences with the President. Among them seems to have been the Rev. William Henry Short, of the Motion Picture Research Council, financed by the Payne Foundation, who appears not to have been given an audience, but he was followed, with much more definite effect, by Dr. A. Lawrence Lowell, president-emeritus of Harvard University. Of course, the President, who is an old Harvard "grad," would have been expected to see Dr. Lowell.

Then, down at Warm Springs, came to call, we have been advised, most officially, purely for social reasons, Mr. Eddie Cantor and Mr. Joseph M. Schenck. Before that, of course, there had been a visit to the White House by Miss Marie Dressler, a charming and grand old trouper. From this emergency document, which is presumed to control the operations of this very considerable industry, there seems to have been a certain sort of publicity awareness in the appointments involved and no very considerable understanding of the very large industrial structure underlying the publicity floration.

The code has come to us by a somewhat circuitous route. It seems that it was delivered by Mr. Sol Ariah Rosenblatt to General Hugh S. Johnson, in Washington, and went thence to Warm Springs, and from there to Atlanta, for reasons which are obscure, and arrived presently in Washington with General Johnson. Since it had been under way since August 8th, and since obviously its many provisions had so intimate a bearing upon the conduct of the motion picture business, it would appear that the process was not unnecessarily expedited.

The appointment of Dr. A. Lawrence Lowell, a conservative, whose attitudes have already been adequately recorded for the public, may well be of considerable business to the motion picture industry, and the matter is more the proper sort of concern to the motion picture industry when it is considered that Dr. Lowell's

(Continued on page 12)
GOLD BUYING POLICY BRINGS U.S. DISTRIBUTORS BIG NET IN BRITAIN

Increases of $250,000 to a Million Over Corresponding Half Year in 1932 Are Cited, 67½ Per Cent Gain

For the first time in over two years American motion picture distributors in Great Britain are gleaming a sizeable profit in film rentals from the theatres of the United Kingdom, due to appreciation of the pound sterling under the gold buying policy at Washington. Some companies, it was authoritatively stated in New York this week, have noted money increases from this source of from six months ranging from $250,000 to $1,000,000 in advance of a corresponding period of 1932.

Two years ago the pound sterling was fluctuating between $3 and $3.50. On Tuesday, as this was written, the pound was quoted at $5.16. Thus, in spite of heavy duty taxes on American films in Great Britain, which, incidentally, were not reduced when American business was suffering from a deflated pound, American companies now are making a noticeably larger profit.

Two years ago, in instances where a film’s rental brought four pounds sterling, the American distributor received, on the basis of $3.50 a pound, only $16. Today, at $5.16, he gets $20.64 for the same number of pounds.

Nevertheless, enjoyment of the change for the better from this source can be only a temporary change, it was pointed out by the heads of foreign departments of American distributors in New York. The pound ultimately must go back to par, the currency of the world will be stabilized and, as one foreign manager said, “then, and only then, will we really know where we are.”

Constant apprehension among American companies who do business in England that the pound may take a sudden drop is having the effect of a handicap on their activities insofar as the making of plans is concerned. There is no set scale by which they are able to measure financial reactions from day to day, and for this reason alone they are forced into a position which enables them only to sit back and enjoy the fruits of a success which has been thrust into their laps by the vagaries of exchange under a Washington experiment.

Remittances from London, in many cases, are forwarded to New York at the end of each week. The fluctuating course of each dollar makes it impossible to figure exactly what the increase in the value of their pound will be at the close of business each day, but additional income for all companies is generally anticipated to be heavy for the next few weeks.

One company this week reported that in the past 12 weeks its revenue from Great Britain had increased 67½ per cent over what it was for the same period a year ago.

Typical was the Columbia Pictures Corporation statement of net profits for the quarter ended Sept. 30, 1933, of $241,778, which, after all charges, preferred dividends and provision for Federal income tax, is equal to a 46.6 per cent share of common stock outstanding.

An analysis shows an increase of sales and a substantial increase in returns from the foreign field, because of the greater value of foreign currencies in terms of the dollar.

Without exception foreign managers refused to be quoted in any connection with relation to the inflated British pound and the current effect upon their company business. It was stated by more than one of these executives that any published figures on the situation might result in serious repercussions on the part of the British government, in all probability to take the form of increased taxation, which, as one executive said, “is far too high already.”

“A Break of the Game”

“On the books the whole thing looks great,” said one executive, “but so much money is spent over there, and charged to expenses, that we are not reaping any gold mine. We are making a ‘handsome’ profit, however. The exchange is working for us now, and we are getting more money out of England than at any time during the past three years. On the other hand, we’ve got to go a long way before we can make up for the losses which we have suffered in the past because of adverse exchange values. We cannot take any credit for the present condition; it’s just luck—one of the breaks of the game. How long it will last, no one is qualified to say, but it certainly cannot last forever.”

Said another executive: “This increase in financial returns from England has, of course, been tremendous. Some companies’ revenues from British distribution have increased anywhere from $250,000 to $1,000,000 during the past six months. This condition will not last; it is purely a bubble, but while it does continue, it is grand. However, the sooner we get back to a par basis, instead of the present abnormealy, the better off we’ll all be. With things as they are abroad, it’s impossible to judge from one minute to the next just what is going to happen, and it’s out of the question to make future plans which involve the continuance of business in pounds, shillings and pence.”

A third foreign manager shrugged his shoulders and said, “I couldn’t tell you any more about it than anyone else. All I know is that for the time being we’re making a decent amount of money for the first time in over two years.”

Another executive expressed the opinion that this was hardly the sort of thing to discuss with the public, and added that the fact that the British are just waiting for an excuse to slap higher taxes on film imports.

“That’s what happened when someone ‘talked of a turn’ regarding the Spanish situation some time ago,” he said. “We were doing quite nicely in Spain until they suddenly slapped a tax of 7½ cents on every American dollar taken out of that country.”

British Imports Rise

Although the American companies receive approximately 50 per cent of their foreign revenue from England and its possessions, the same monetary situation holds true, to a lesser degree, in returns from French rentals. While the net profit from the French market is less, the relation of the franc to the dollar is proportionately greater. According to reports received this week from the motion picture division of the Department of Commerce in Washington, there was a substantial increase in the quantity of British imports of blank film during the first nine months of 1933, compared with the same period of 1932, and an increase in positive film imports. A decline of over 644,000 linear feet, or upwards of 18 per cent, was registered for negative film, which, it is pointed out, has shown a steady decrease in the period under review since the year 1931.

With re-exports of negative film totaling 934,475 linear feet, the net imports thereof in 1933 reached 1,892,700 linear feet, as against 2,163,000 linear feet last year; similarly, re-exports of 1,267,267 linear feet of positive film left a balance of 11,163,700 linear feet for domestic consumption, compared with 9,974,000 in 1932, while retained blank film totaled 30,000,000 linear feet compared with nearly 24,000,000 linear feet last year.

Increased popularity of British motion pictures in Canada is revealed in a report from Consul Damon C. Woods, Toronto, and made public last week by the Department of Commerce at Washington.

British features shown in the Dominion during the current year, the report shows, will approximate 70, a 100 per cent increase over 1932 when British films totaled only 35. American feature pictures shown in Canada in 1932 will reach a total of about 400 as against 450 in 1932.
MARK DIENTENFASS, FILM
PIONEER, PASSES AT 55

Colorful Figure in Early Days, Spent 30 Years in Business; Started with Small Theatre, Formed Champion Film in '09

Mark Dientenfass, one of the most colorful of the motion picture's pioneers—his career dating back some 30 years—died on the 24th day of November at his home in Grantwood, New Jersey.

Like most of the pioneers of the motion picture, Mark Dientenfass was a creature of propinquity.

Mark's father was in the fisheries business, and for a number of years the youngster went up and down the ports of the north seas buying and selling fish. On one of these occasions he fell in with a rather flamboyant young Dutchman—one Hans von Briesen by name, an exceedingly clever lawyer and a great international authority on patent rights. Hans and Mark did rather well for themselves in Edinburgh, Scotland.

Then the Patent Wars

Ten years went by.

The most complex patent wars of the motion picture ensued. Mark Dientenfass sought refuge in the Lubin Studios in Philadelphia, where he produced motion pictures, both for the Patents Company and its infringements.

There was the remark Mr. Dientenfass made one day, walking up Broadway, a long, long time before the present motion picture era was evolved. He was telling his fellow-stroller of a conversation with his mother. "Mamma! Sometimes she thinks I should need the old optical shop." This was at the time when Mr. Lubin was said to be worth about $11,000,000.

Mark Dientenfass entered the world of motion pictures prior to 1906—as a matter of fact, it was somewhere around 1903—with the purchase of the Fairlyland Theatre, on Market Street, in Philadelphia. In January, 1908, he passed the test of the Philadelphia department of safety as a licensed projectionist—an accomplishment of which he boasted for the remainder of his career.

In 1908 he came to New York and became interested in the Cameraphone Company, but due to the existing Patents Company's action, the life of Cameraphone was short-lived.

Formed Champion Films

In 1909 Mark Dientenfass formed the Champion Film Company, with studios in Fort Lee, N. J., now the scene of great activity on the part of eastern producers. There he produced successfully for a number of years, after which other independent companies sprang up and joined him in the organization of the Motion Picture Distributing and Sales Company.

It was about this time that Carl Laemmle began to figure prominently in the affairs of the motion picture.

The Motion Picture Distributing and Sales Co. was the forerunner of what is now Universal. Shortly after its organization by Mark Dientenfass, Universal Film Manufacturing Company came into existence, and after that, Universal Exchange, Inc., of which Mr. Dientenfass was managing director, secretary and treasurer until 1916.

In 1918 he produced "My Four Years in Germany," from the book by former Ambassador James W. Gerard. This picture is said to have enjoyed a tremendous financial success.

In 1919 Mark Dientenfass ran for the Governorship of New Jersey on the "Single Tax" ticket. He was defeated.

After this he returned to production, producing a series of comedies starring Jobyna Ralston, for release through the then newly formed United Picture Theatres of America.

Turned to Real Estate

Following his organization of National Film Laboratories, which in 1924 was merged with the Evans Laboratories into the National-Evans Laboratories, with a large plant in Fort Lee, Mr. Dientenfass remained in the film industry in a more or less obscure capacity. He began to bend his efforts to New Jersey real estate.

Meanwhile, the National-Evans plant had been destroyed by fire Feb. 7, 1925, and in the same year the company was merged with the Claremont Laboratories in New York City.

Mr. Dientenfass' illness started about three years ago, and during that time he underwent more than 30 operations.

Born in Austria, only 55 years ago, he had lived in this country since his childhood.

At the time of his death he was a director in the Underwriters' Trust Co., New York. His home was in Grantwood for many years.

Funeral services were held November 26, at Riverside Memorial Chapel, in New York City.

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MARK DIENTENFASS

December 2, 1933

The Eagle's Egg

(Continued from page 10)

concern is with relations between the motion picture and its interior organizations of censorship.

This, on its own, would not be so particularly important if it were not that Dr. Lowell was so intimately linked with the Motion Picture Research Council, fathered by the Rev. William Henry Short, and financed by the Payne Foundation, and who is engaged in an entirely extraneous endeavor to uplift the screen. The story of the Payne Foundation's campaign, and its publication of a book by Mr. Henry James Forman, has already been adequately set forth in the pages of Motion Picture Herald. It has been made clear enough that Dr. Short's endeavor is addressed to the campaign of making a career for Dr. Short.

That Harvard should in such a manner again be brought into the scene might, by some persons, be considered another victory for Yale.

It is to be recalled that some years ago Dr. A. Lawrence Lowell affixed his signature to a contract for the making of a series of motion pictures calculated to demonstrate the great pedagogic value of the screen. Under the supervision of that contract, a cowboy management delivered the production authority to the supervision of a Virginia finishing school graduate. That substantially is the story of Harvard on the screen. The product very properly disappeared.

Meanwhile, we are informed that Dr. Lowell has seen some five or six pictures in two years.

Further, in communication with representatives of this office, he has said that he never talks to the press.

The gestures of the President with reference to the motion picture may be considered by some to be high, wide and handsome. But, apparently, we of the motion picture industry are to be made guinea pigs in the Grand Experiment, and because everything that pertains to the motion picture is page-one today, what we shall do, and what shall be done to us, will be done in the gold-fish bowl.

Petrillo Faces Competition

James C. Petrillo, head of the Chicago musicians' union, has been renominated president, but for the first time in years has competition, with Angelo Cavallo and Nunzio de Pasquale as opposing candidates with the election next Tuesday. Police from the state's attorney's office were on hand at the nominations.

Dowling Title Changes

The Arthur Hopkins-Eddie Dowling production based on Arnold Bennett's stage play, "The Great Adventure," from Bennett's novel, "Buried Treasure," will reach the screen under the title, "His Double Life." It will be released by Paramount shortly after the first of the year.
IN CAIRO. Arthur W. Kelly, vice-president of United Artists in charge of foreign distribution, on a street in the Egyptian capital, one of his stops in a five-month tour of Europe, India and Africa.

ON CONTRACT. Josephine Hall, who has been added to the roster of Educational comedians, having recently been signed as a contract player.

SOVIET RECOGNITION SPEEDS FILM. Lewis Milestone, Columbia director, returning from Russia, where he has been visiting, following American recognition, recalled to hasten production of "Red Square."

DISCUSS CODE. Members of the MPTO of Wisconsin in convention at the Hotel Schroeder in Milwaukee, to hear Sol A. Rosenblatt, NRA deputy administrator; Ed Kuykendall, MPTOA head; Frank J. McWilliams, Allied unit president; Fred S. Meyer and others on the film code.
GARDNER HONORED. As Fox executives at the Coast studio paid homage in the form of an appropriately engraved memento for unusual work in the studio environs to K. Ohara, Movietone City landscaper, Awarding him a watch is George L. Baguell. Seated are:

ACTION. And having lots of it, Westerns retain their popularity. Here's some from Monogram's "The Sagebrush Trail," showing John Wayne, star thereof, leaping from saddle to neck at full speed.

AWARDED DIPLOMA. Mickey and Minnie Mouse proudly posing with their ingenious parent, Walt Disney, as Dr. H. C. Niese, Argentine consul, presented a certificate awarded by the Buenos Aires Academy of Fine Arts for his United Artists creations.

SIGNED. Ada Cavell, who has been placed under contract by RKO-Radio. She has had prominent roles on the stage in both France and America.

RETURNS EAST. Tullio Carminati as he arrived in New York following completion of two roles for 20th Century Productions, one in "Gallant Lady," the other in "Moulin Rouge."
William Fox told his familiar story to a senatorial investigating committee in Washington last week. In this story Mr. Fox is presented in heroic proportions. Single handedly, it would appear, against a world crowded with greed, avarice and stupidity the late film company executive waged a valiant but unsuccessful battle receiving nothing in the way of reward—except, if this may be mentioned, something in excess of fifteen millions in cash. There are some who hold that the victors fared not nearly so well as the vanished.

The retirement of Mr. Fox from his former position of dominance over the Fox Film Corporation and the Fox Theatres corporation which took place in the early Spring of 1930 constituted one of the most sensational developments in the history of the industry. Through the earlier period of intense financial and commercial expansion the Fox interests under the direction of Mr. Fox had broadened out over a vast front. Mr. Fox's expressed policy was to dominate the fields of exhibition, distribution and production both in America and at various important points abroad. Mr. Fox's amusement business empire was financed largely on short term borrowings, evidently on his assumption that large sums of money would immediately be available to him in the future as they had been in the near past.

The position of all borrowers, including that of Mr. Fox, commenced to undergo a change following the stock market collapse in the Fall of 1929. Immediately after this turning-point in the history of American business Mr. Fox and his interests commenced to encounter difficulties. The condition became acute before the end of the year. Through huge over-expansion, the acquisition of vast properties at inflated prices and short-term financing the Fox interests obviously were on thin ice. Financial interests were commencing to sober up from their wild excesses of the past few years. Bankers and other lenders were beginning to look askance at the one-man rule or ruin policy which Mr. Fox exemplified. They shied off from Mr. Fox's petitions for new loans and renewal of old loans. It is upon this belated sobering up of the bankers in the case of Mr. Fox which he largely bases his assertion of a conspiracy to wrest control of his companies from him. Mr. Fox was in the position of a pugilist out on his feet. There was no need of knocking him down. That result would have been accomplished by merely standing aside and letting him fall.

But Mr. Fox was not let fall; at least, not until the shock was cushioned by the payment of something in excess of fifteen million dollars.

Viewed from this distance it appears Mr. Fox's fall was inevitable. Coming at the time it did and under the attendant circumstances Mr. Fox might well sing the praises of those who bailed him out. The unstable structure which Mr. Fox reared, financed on visions of world-wide dominance, never could have withstood the ensuing period of the depression. A very comfortable tide of good fortune bore him out of the business.

Mr. Fox has not proved and will not be able to prove that any conspiracy to "capture" his companies existed. The truth of the matter is plain and simple. The Fox interests had to have financial help. Mr. Fox could not get the needed help on his own terms, which terms consisted largely of running things entirely to suit himself, an attitude which construed as treasonable any inclination to differ with him or question his judgment and an all-inclusive suspicion of the motives of everyone with whom he came in contact.

If under these circumstances conspiracy consists of refusing to make new or renewal loans then it would appear that Mr. Fox is entitled to make the most of it.

Mr. Fox has been anxiously awaiting his day in court. Apprehensive that such a day would be too long deferred he engaged Upton Sinclair early this year to write a book which was published under the title "Upton Sinclair Presents William Fox." The book and the testimony at Washington reflect a once dominant figure, now slipping into obscurity. They indicate also a conspiracy and persecution complex which appear to be a merciless deterrent to proper enjoyment of the fortune which Mr. Fox has taken with himself into retirement.

—MARTIN QUIGLEY

PECORA "PRESENTS" WILLIAM FOX

Ferdinand Pecora, fiery little Italian counsel for the Senate banking committee, presented this week to these United States Mr. Upton Sinclair's complete and unexpurgated version of so-called "conspiracy hallucinations" of William Fox. This time Mr. Fox appeared in person.

To the senatorial committee listening to Mr. Fox at Washington it was just another page in the record of its investigations into Wall Street's multitudinous and mountainous manipulations in the nation's business.

To the city editors of the country's daily newspapers it was "good copy" for the front pages. Many of the journalists compared the drama and theatrical touches which Mr. Fox injected into his testimony with the technique and staging of some of the old melodramas which came in tin cans out of the Fox studios years ago.

For William Fox it was an opportunity which he had been eagerly awaiting these several years, ever since he was—as he put it to the senators—"forcibly ejected" from control of the Fox motion picture and theatre companies, after he had burdened them, admittedly, with $93,000,000 in short-term obligations and dangerously unsafe marginal stock manipulations, in an attempt to fulfill his Napoleonic ambitions to rule the motion picture world. And, only when he was reminded by an inquisitive senator did the former film magnate mention the incidental fact that he accepted from the "conspirators" $15,000,000 in cash, plus "other considerations" totaling $6,000,000, for his interests.

Mr. Fox, under oath, mentioned in his charges literally everything from "fixing" Department of Justice records to a "threat" by a banker that he would cut off Fox's kidneys.

Mr. Fox, self-appointed star of the senatorial drama—and he appeared to relish the spotlight—engaged the ex-President of the United States as his support in the play which he staged last Thursday and Friday for the Senate sub-committee and a packed gallery, while he introduced variously as characters dozens of Wall Street bankers and brokers, politicians and lawyers and business giants of this and other industries.

Bright and early last Thursday morning he arrived at the committee's chamber of interrogation. He gave the senators one of their most stirring days, and before he had been on the stand a few hours, news wires at Washington were dispatching to the country sensational page-one headlines. Typical were these:

"Fox Tells of Alleged Bank Plot—Fox Says He Sold Theatre Chain Under Duress by Conspiracy of Bankers and Faced Anti-Trust Prosecution; Tells Senate Committee Mayer Told Him He Had Justice Dept. Record Changed; G. O. P. Men Got Fox Case.

Mr. Fox said he appealed directly to Presi-
Among the assertions made by Mr. Fox on Thursday, the first day of his testifying, were these:

That Louis B. Mayer, vice-president of Loew's and Metro, and then vice-chairman of the California State Republican Central Committee, told him that he had had the Department of Justice records changed to block Mr. Fox's plans to absorb Loew's, Inc. The he had offered Mr. Mayer and his associates $2,000,000 to withdraw their opposition and that Mr. Mayer said it would be harder to get the Department of Justice records changed back again.

That Claudio Huston, then chairman of the Republican National Committee, and the late James Francis Burke, then the committee counsel, had suggested that he see Mr. Mayer.

That he had retained Mr. Burke as an attorney in the matter and that subsequently he had lent money to Mr. Huston.

That he had been forced to "surrender" control of Fox Film and Fox Theatres by a group including J. Clark, Chase National Bank, John Otterton, and Halsey, Stuart and Company, for $1,150,000. Pecora Warns Fox of Oath

At this point, Counsel Pecora warned Mr. Fox to bear in mind that whatever statements he made were under oath, and then Mr. Fox plumbld into a general account of the "facts which led up to the formation of the so-called "consipracy and the consummation of its purposes."

After hearing that the family shares of the late Lucee Loew, in Loew's, were for sale for $900,000, late in 1929, Mr. Fox testified that he had visited Assistant Attorney General Donovan to find out if the Government would permit the acquisition of the 400,000 shares available by the banks.

Subsequently, Mr. Fox said, he was told that it was "all right" to consummate the deal. Pursuant to that, he testified, Fox Theatres bought 400,000 shares of Loew stock, paying Loew's $10,000,000. To help finance the deal he said he obtained $15,000,000 from Western Electric. That, he added, had been $7,000,000 that Fox bought either from Halsey, Stuart, or had cash in bank, made it possible to pay the Loew shares.

Following a "warning" from Harry Stuart, Mr. Fox continued, that he had made "a terrible blunder" by paying $50,000,000 for 400,000 Loew shares, when these represented only one-third of the number of Loew shares outstanding, Fox went through Fox Theatres, 260,900 more shares of Loew's, paying $23,000,000 in the open market, the total cost of 660,900 Loew shares, in two blocks, having been $73,000,000.

In reporting the conversation which he had with Mr. Stuart prior to the purchase of the second block of Loew stock, Mr. Fox said to Mr. Stuart as saying, "What is there to stop the Loew family from going right into the market and repurchasing 400,000 shares of stock?" Supposing they buy 400,000 shares or stock, they could buy that stock back at $25,000,000, or $25,000,000, still have their 400,000 shares, and your acquisition would be a mistake."

Cites Justice Department Contact

Mr. Fox reported how "an unfortunate change" then took place in the attitude of the Department of Justice officials toward the Loew's. He asked John Waddington inquiring about the situation, John Lord O'Brien, the new assistant attorney general, told him that the Department's records showed that Loew had no acquisition to make, and specifically stated that he "may not acquire these 400,000 shares of stock."

At this point, Mr. Fox said, he became alarmed about the situation which found his two companies "with no prospects of paying back" the huge sums of money which they had borrowed.

He then talked to Claudio Huston and the late James Francis Burke, of the Republican National Committee, and, finally, he went to the White House to see the President, who was quoted by Mr. Fox, in part, as follows: "Just send your attorney who made this deal to my Attorney General's office, and be sure they will understand that an error has been made. You do not need any intermediaries in that matter, if what you tell us is true.

Mr. Burke and Mr. Huston then appeared on the scene, Fox said, visiting him at his Long Island home, where they reported progress was being made, and Mr. Joe says: "a man by the name of Louis B. Mayer of California."

Mr. Fox said Mr. Burke appeared in the matter as an attorney, but that Mr. Huston received no compensation. However, Fox added, "when I sold out, I did lend Huston some money, for which I hold his note.

Says Mayer Told Him About Record

Louis Mayer rushed to New York from home by phone, Mr. Fox said, regarding his conference with Mr. Mayer, "the difficulty that we were having with the department, and he said, 'I know all about that. I can't help you record consent to a restriction on acquiring these shares. That was a perfectly simple matter for me to do. I have no task now to change the record back to a consent again. That is not going to be quite so easy, but I will try it, and I think I can be able to accomplish it."

"When learned that a man had the power to go into the Department of Justice to change the records, I was rather ashamed of being a citizen of this nation," Mr. Fox said.

Mr. Fox said that he acted upon the President's advice and sent his attorney to the Attorney General's office, but "it got him nowhere."

Again taking up the thread of the narrative about Mr. Mayer, Mr. Fox said, "then that, "if you were to ask me again today, looking backward at the picture, as to whether it was the result of Mr. B. Of course, the record has not changed. Should he say, he was full of ego in saying he did. I don't believe it at all. I should say now it was Mr. B. E. Clarke."

He then related the details of the automobile accident on Long Island, in which his chauffeur was killed and Mr. Fox was disabled, and that when he was able to return to New York it was only "two or three days before everything went to hell in the stock market."

Mr. Fox said, "It has been well advertised that the Fox company went into difficulty owed $91,000,000 and the Loew purchase was only $7,000,000," and the difference, totaling $84,000,000, was used to maintain control of the Gaumont Company of England, which he was urged to purchase by Mr. Otterton. Mr. Stuart, according to Mr. Fox's testimony, "I have been wondering," said Mr. Fox, "what was the reason for the advice those men had to me, to enter those additional contracts. Was it because they thought the Fox company ought to own the British company?

I was not to get into such a position where I definitely could not get myself out of it?"

Mr. Fox then asked, "Was that the beginning of the company's financial difficulties continuing above and that finally culminated in the capture of those companies from me?"

"Then it appeared," he continued, "that Mr. (Continued on page 23)"
Zirn’s Challenges Bring Warm Replies; Former Finance Chairman Denies Receivability Was Discussed Before He Quit

Testifying that during his 14 months’ chairmanship of the Paramount Publich financial committee he had reduced company costs by $23,000,000, John Hertz took the stand again Monday at an adjourned meeting of creditors for cross examination by Samuel Zirn, attorney for a Paramount bondholders’ group.

Efforts to evoke admission that he had shown favoritism in his capacity as chairman were rebuffed repeatedly by Mr. Hertz, who, as the Eastwood Corporation in the morning and innuendo of Mr. Zirn, maintained a calm and smiling attitude throughout four and one-half hours of questioning by the seemingly tireless attorney.

Exchange Becomes Heated

Twice, however, the former Chicago motor magnate lost a trace of his composure when he sternly told Mr. Zirn that he at all times had considered only the interests of the company, and that he had resigned only because of disagreements with Adolph Zukor over policy.

Mr. Hertz said he had assumed the finance committee chairmanship under the persuasion of Mr. Zukor and Sir William Wiseman, a partner of Kuhn, Loeb & Co., Paramount bankers.

During the questioning of Mr. Hertz on the Paramount credit transaction in 1932 by which Film Production Corporation, a new Paramount subsidiary, obtained credit from 12 banks, Mr. Zirn declared that “the results of your stewardship of Paramount Publich stock are a mere shell, its assets held by subsidiary companies and creditor banks given a preference because you gave up the sinking ship. Isn’t that so?”

Calls Question “Ignorant”

Mr. Hertz, in direct answer, characterized the question as an “ignorant one.” Despite this, he said, he would give ideas of the results of his stewardship.

“I went over the company with a fine-tooth comb and worked myself silly trying to keep it a going concern,” Mr. Hertz said. “I reduced operating costs, in 1932, $23,000,000 as compared with 1931. I brought them down from $133,000,000, where they were at the end of 1931, to $100,000,000 at the end of 1932. I obtained rental reductions of $10,000,000. I secured the cancellation of a lease at Rochester, N.Y., from the Eastwood-Kodak Company that had run for several years to run, and was costing us $200,000 annually. I had 200 telephones taken out of the home office.

“And as a result of your improvement the company went into a disgraceful bankruptcy at the end of 14 months,” Mr. Zirn commented. “That’s what the record shows,” replied Mr. Hertz.

Immediately attorneys for the Paramount trustees voiced their objections to Mr. Zirn’s use of the term “disgraceful bankruptcy” as applied to the company’s bankruptcy. Their objection was sustained.

Mr. Zirn endeavored unsuccessfully to show that Mr. Hertz knew that the Chase National Bank of New York, and Lawrence Stern & Co., Chicago, an investment firm, secretly had underwritten a $15,000,000 bond issue floated in August, 1931, by Paramount Publich. This issue was financed by the law firms of Lowth & Co., and Hallgarten & Co., with Chase National as trustee, Mr. Hertz declared.

The witness, who as a director of Lawrence Stern & Co., in which he has an investment of $1,000,000, he had no knowledge of it having underwritten the issue. Questioned, he testified that his son-in-law was a vice-president and treasurer and a director of the company.

Replay to a direct question, Mr. Hertz said he had never sold any Paramount Publich stock “short.” He testified he had bought some of the company’s stock in conjunction with Albert D. Lasker, former Paramount director, but that it had been sold eventually at a loss to both of them. Mr. Hertz said he believed it was less than 20,000 shares.

Mr. Hertz admitted the allegation that he had drawn $104,000 as a salary for the year prior to his resignation, as had been said by Paramount executives at various times the past three months. He explained that his contract called for a drawing account of $2,700 weekly, “of which I drew $1,700 weekly and contributed $1,000 a month for the company.”

Regarding the $7,500 payment made on his resignation, identified earlier in the proceedings as a New York apartment occupied by Mr. Hertz, he said it was the only payment made him after his resignation.

“You see, I settled my claims against the company more cheaply than did the executives who resigned from it ahead of me,” he remanded.

Denies Discussing Receivability

Mr. Hertz then reiterated his denial there had been any discussion of receivership or bankruptcy prior to his resignation, at the same time denying that a prepared press statement tending to show that his efforts to solve the company’s financial difficulties had not been completely successful, had been prepared to announce a company bankruptcy.

“I worked for Paramount from 9 or 10 in the morning until 7 or 8 at night,” he testified. “I took an hour for lunch and only two vacations, one at Miami and one at my Cay, Ill., farm.” His contract involved only a “part time arrangement.”

Mr. Hertz told the meeting that the reason for Paramount’s retention of the Lord-Thomas-Logan advertising agency following the election of Mr. Lasker, agency head, to the Paramount directorate, was because he “had helped convince Paramount that Lord and Thomas and Logan was one of the most efficient agencies in the country.”

He said further that the switch to Lord and Thomas from Hamill, Metzger & Co. had followed the resignation of Sidney. R. Kent from Paramount. Mr. Kent had been in charge of advertising up to that time, Mr. Hertz said.

Defends Broadcasting Sale

Sale of a half interest in the Columbia Broadcasting System by Paramount of Nov. 4, 1932, was declared contrary to the interests of the Paramount investors by Mr. Zirn. Mr. Hertz said it had been done under a “gold medal” for effecting the transaction, that the deal was an opportunity to “turn a loss into a profit; that the company got rid of a debt and obtained a cash profit of $7,200,000. Don’t deal, god did it by performing a legal contract.”

Mr. Hertz declared he had sought to have the stock purchase plan participated in by company officials recognized in 1932 to maintain a “profit sharing” plan at such time as the company’s operations became profitable again.

Throughout the questioning Mr. Zirn was warned time and again by Referee Henry K. Davis to cease his allegations and “malicious innuendos.” At one time the referee charged Mr. Zirn with “misbehavior.” On another occasion an allusion to “racketering” was made by Godfrey Goldman, Paramount attorney, in commenting on the fiery Mr. Zirn’s procedure.

Mr. Hertz first was questioned by H. J. Pond, attorney for the Paramount trustees, in connection with the renewal of a Paramount credit note for $292,170, held for Louis L. and Meyer Marks, former Chicago exhibitors, by the Continental Illinois Bank as agent.

Over-Assessments Announced

Over-assessments of income tax and interest totaling $7,276,394 in favor of Famous Players Lasky Corporation and subsidiaries, now Paramount Publich, were announced last week by the Internal Revenue Bureau.

In the $7,200,000 are over-assessments in 1929 returns of $216,465 for Paramount-Famous-Lasky and $463,863 for each of 15 subsidiaries, including A. H. Blank Theatre Corp., A. H. Blank Theatre Co. of Nebraska, Connecticut Operating Co., Imperial Theatre Co., Mountain States Theatre Corp., Olympia Operating Co., Olympia Theatres, Publix Enterprises, Publix-Iowa, Publix-Nebraska, Publix-Ohio, Rhode Island Theatres, Southern Enterprises, Texas, Tennessee Enterprises and Toledo Paramount.

The remaining $71,980 represents over-assessments of small sums in returns running back as far as 1922 against Famous Players-Lasky, Paramount-Famous-Lasky, Metropolitan Film Exchanges, Texas, Utah, Washington, West Coast Theatre Corp. of Virginia, Park Realty Co., New York and Pacific Coast Amusement Co., Fountains Theatres Corp. and Missouri Theatre Corp.

The tax rebate was due to duplications resulting from mergers of subsidiaries with the parent company, according to the Internal Revenue Bureau.


It was announced late last week that N. L. Nathanson, president of Famous Players Canadian Corp., has been attending conferences in New York with executives of Kuhn, Loeb & Co. with reference to a plan formulated for drafting reorganization arrangements for Paramount.

Sir William Wiseman has presided over all the meetings.

On Thursday Referee Davis handed down a decision instructing the Paramount trustees to turn over to the trustees in bankruptcy of Sonor Art Corp. Metropolitan, Studio Inc., the sum of $13,388, claimed by them as a trust fund.
of the NRA Trade Association Division; Blackwell Smith, associate general counsel, and Franklin S. Pollak, of the Compliance Board.

In extending the arm of the Government over the motion picture industry, the President enunciated policies permitting it to regulate itself, but providing for strict federal supervision with power of veto and initiative. In this principle, some observers at Capitol Hill were inclined to see a policy of gradually returning to industry the right of self-regulation, but with full Government authority to supervise and direct. This differs with the earlier policy of the NRA, which was generally believed to be intended for Government regulation of industry, and was said to give to this industry more sweeping power than has been provided for any others, with the exception of the oil industry.

Mr. Roosevelt is said to have accepted the recommendation of General Johnson when he refused federal censorship of motion pictures. The government censorship of pictures "will never be done," said General Johnson, and President instructed Dr. Lowell to "observe" the operations of the industry to keep its own rules in this respect.

Immediately following the affixing of the Presidential signature to the film code, General Johnson issued a statement which said in part:

"The moving picture code sets up in the code itself the names of the code authority, composed of balanced representation among the various adverse interests in production, distribution and exhibition. For this reason, the President reserved to the Administrator the right to review, and if necessary, disapprove any action by the code authority or to remove any such member and add members of any employer class.

"The code contains drastic provisions against excessive salaries. The President has exempted writers and dramatists from these, and suspended their operation as to others for further experience with the actual operation of the code authority.

"The President is asking also a full report in ninety days on all unfair practices in the industry, including a full report on excessive salaries or other emoluments in the industry, both to artists and to executives and their families, and he expects the industry to comply fully with the legal requirements."

Or extreme importance, then, to Hollywood's creative talent, which has been kicking up quite a fuss lately over the clause which would govern so-called "excess" star salaries, was the executive order which suspended, for the time being, at least, the so-called "draconic" provision in the code for control over "exorbitant" salaries of Hollywood.

Basically involved in the suspension of the salary control clause was the recognition by the President of the fact that the success of the code depended on its administration, and before going into such a controversial subject arbitrarily, it was said the President wanted a chance to see if the code would work.

The salary clause, under the unfair trade practices provisions for producers, would have authorized penalties for the bidding up of stars' salaries to extravagant figures by competing producers. Under it's terms such bidding could not start until thirty days before expiration of contracts.

General Johnson said that the motion picture code is highly specialized to fit an industry which has no parallel in other businesses.

The film code was not made public until General Johnson returned to Washington on Wednesday, from Warm Springs, and a stopover at Atlanta. He described it at that time as a "call to the producers for studies of salaries paid actors and executives, of alleged unfair trade practices and of the problem of censorship prior to the establishment of hard and fast rules of conduct.

General Johnson explained that there had been no changes in the document at it existed in the so-called "third revision" of the "Roosevelt Code," except for the suspension of the provisions against bidding up of salaries for a trial period.

Nowhere in the code are "excessive salaries" defined.

Awaits Public Reaction

The whole code, General Johnson added, is a basis of study, and "the public reaction will have a lot to do with it."

Mr. Johnson credited Eddie Cantor with a suggestion that Hollywood's stars be put on a royalty basis, indicating that the comedian's suggestion had met with some favor.

Mr. Cantor traveled eastward from Hollywood to Warm Springs, last week, as the accepted representative of Hollywood's creative talent who were objecting to salary regulation. He visited the President at the vacation resort, but word went out that the code was not a subject of discussion.

The code authority will make the proposed ninety-day trial of salaries, trade practices and the like, and then report to the Administrator.

It was indicated in New York Wednesday afternoon that labor was pleased with the personnel of the code authority, and this included the principal divisions of organized motion picture workers: the IATSE, Academy Equity, Screen Writers Guild and the new Actors Guild.

President Roosevelt devoted an energetic afternoon on Monday to work on the ninety odd codes which Mr. Johnson's brief case held when he alighted at Warm Springs over the weekend. The film code, therefore, was not the "white haired" document which rested on the Presidential desk when Mr. Roosevelt took pen in hand. It was mixed up with an assorted, and unesthetic lot, among them codes for the following fields: hot air furnaces and investment抱着-vacation bearings, pipe nips and sewer pipes, cigar containers, wooden felts, malleable iron, whisky distillers, radio broadcasting, clay products, waterproofing and whatnot.

Relaxed by a few days in the quiet and warmth of Warm Springs, Mr. Johnson traveled on to Atlanta, arriving late Monday.

From that point on, until he dropped out of the skies in a plane at Washington Wednesday noon, the General appeared to be "lost" to the outside world.

Inquiries at Atlanta late Tuesday to establish the itinerancy of General Johnson's travels to Washington and his NRA headquarters, where a copy of the official document was awaited both by his own staff and by the industry, brought a statement that the Administrator had "gone to the movies."

Eddie Cantor Speaks

Stating that he did not know how the code authority was "going to work," Mr. Cantor issued a message to the industry asking that the code—regardless of what may be in it—be given a fair trial.

"There are probably a great many things in the code with which all parties will not agree," he said. "I, for example, am against the provisions of Article 5, which governs, as it does, so-called talent "ramps" and salary control, but, in spite of this, I think changes will eventually be made in this and any other clauses which may prove to be working disadvantages. However, we might as well make up our minds to at least give the whole thing a try.

Mr. Cantor said he left the producers themselves would eventually see the wisdom of eliminating the salary clause, and that no control of actors' salaries is possible because they are not paid by the producers but by the public.

Mr. Cantor said he believed that the code may ultimately have the effect of cutting down production costs and eliminating the "unnecessary things in the industry." He was referring to "relatives and highly paid executives who do nothing to earn their prodigious salaries."

Despite the fact that the comedian was ready and eager to discuss the code, he admitted he "really knew very little about it." At this point, Eddie insisted upon getting in his little joke.

"As a matter of fact," he said, "I haven't yet been officially notified of my appointment to the code authority. Does the President know where I am?"

Commenting on the appointment to the code authority of Dr. Lowell, Mr. Cantor said:

"I don't know Dr. Lowell, but I do know there is plenty of room for an industry 'house cleaning' that is long overdue. You cannot go on in any business if part of that business is diseased, but Dr. Lowell succeeds in helping to cure the industry of its diseases he may well become its savior.'"

Miss Dressler "Surprised"

From Hollywood, Marie Dresser expressed "complete surprise" over her appointment to the code authority by President Roosevelt.

"Since the President wants me to serve I will do all I can to help," Miss Dresser said.

"I don't know whether I am going to jump in and help President Roosevelt in the splendid work he is doing for our country and his people at the present time."

Dr. Lowell, code authority, is honorary president of the Motion Picture Research Council and president-emeritus of Harvard University. He is, by his own admission, "distinctly not a film fan." In spite of this, he has years campaigned against films as being detrimental to the juvenile mind.
In motion pictures
Astor Theatre Attractions
are the Aristocrats of the Screen
Soon in the THEATRES of the NATION
METRO-GOLDWYN-MAYER PRESENTS
Greatest amusement property of our time! Glorified by 12 brilliant stars. It flames with drama... the fallen matinee idol... the millionaire's frivolous wife... the amorous doctor of the idle rich... stolen hours of romance. Thrilling entertainment in M-G-M's "Dinner at 8" and already publicized to the public over months of showman-sponsored road-shows!

4 MONTHS ON BROADWAY—
3 MONTHS IN LOS ANGELES—

And brilliant road-show engagements ranging from one to four weeks in Saratoga, N.Y., Asbury Park, N.J., Atlantic City, N.J., Montreal, Buffalo, Toronto, Cleveland, Columbus, St. Louis, Cincinnati, Detroit, Atlanta, Baltimore, Philadelphia, New Haven, Boston, Pittsburgh, Hartford, Chicago, Washington, D.C.
MARIE
DRESSLER
JOHN
BARRYMORE
WALLACE BEERY LIONEL
BARRYMORE
LEE TRACY
EDMUND LOWE
BILLIE BURKE

MARIE
★ DRESSLER
★ JOHN
★ BARRYMORE
★ WALLACE BEERY LIONEL
★ BARRYMORE
★ LEE TRACY
★ EDMUND LOWE
★ BILLIE BURKE
★ MADGE EVANS ★ JEAN HERSHOLT
★ KAREN MORLEY ★ PHILLIPS HOLMES

Directed by GEORGE CUKOR
From the Sam H. Harris stage success by George S. Kaufman and Edna Ferber. Produced by David O. Selznick.
Successor to "Trader Horn" fame!

ESK

A Metro-Goldwyn-Mayer picture

It has been the privilege of M-G-M to keep public enthusiasm for screen entertainment at high pitch through the years. We have sent expeditions to the South Seas which returned with "White Shadows"; to British East Africa and "Trader Horn" resulted.
There have been other ventures to the outposts of civilization but we are proud that the greatest and most successful of these is "Eskimo." Now thrilling Astor Theatre audiences at $2 top, it is soon to be the supreme romantic-adventure delight of the nation!

From Peter Frauchen's vivid novel.
Directed by W. S. Van Dyke.
Hunt Stromberg, Associate Producer.
“Dinner at 8” is the Critics’ Delight

★ ★ ★ ★ (Four Stars) “I was thoroughly entertained.”
Kate Cameron, Daily News

“Lives up to every expectation. Cast of 25 . . . most of the starry lights of the M-G-M studios. One of those rare pictures which keeps you in your seat until final fade-out. Greater variety of characterizations than have been witnessed in any other picture. A grand evening.”
Mordaunt Hall, N. Y. Times

“Lively and entertaining display of the histrionic talents of most of the California hierarchy. Jean Harlow gives the grandest show. An excellent example of smart and vigorous theatre.”
Richard Watts, Jr.—Herald-Tribune

Fine picture. Exciting, many-sided drama. Cast contains practically every star on the M-G-M lot. If you seek an entertaining film, the Astor is where you can find it.”
William Boehnel—World-Telegram

“Once more a parade of names at the Astor. All play well. It’s another ‘Grand Hotel’ both as to names and box office.”
John S. Cohen, Jr.—Sun

“Not since ‘Grand Hotel’ has Hollywood flung forth such a star-spangled banner. Mightiest congress of stars ever assembled—the season’s championship event. More effective than the play. Will be Gotham’s table topic for months.”
Regina Crewe—American

“Stupendous! Just look at the names. Enough stars, stories, dramas, big scenes to have made half a dozen movies. Destined to make a hit. You’ll heartily applaud every player. Great. You can’t afford to miss it.”
Bland Johanneson—Mirror

“M-G-M masterpiece. Most gorgeous entertainment that has yet come out of the cinema city. ‘Grand Hotel’ fades into insignificance. Most dazzling array of stellar luminaries ever assembled. The Astor will undoubtedly be jammed for months, with lines forming at the box office.”
Rose Pelswick—Journal

“Really superlatively acted and worth every cent they are charging at the box office.”
Charles Hammond—Post

Never so many stars in any picture...

Are you ready for Wednesday Night, Too?

To immortalize this glorious drama on the screen, M-G-M chose for each exciting role a brilliant star! When “Dinner at 8” is revealed at its World Premiere Wednesday Night, a new fame will be written in the annals of the Astor Theatre.

A typical advertisement from the “Dinner at 8” campaign
“Thrilling tale! Human interest! Mala would permit his wife to sleep with men of his own tribe, but the white man’s touch meant death. Filled with amusing, interesting and thrilling incidents.”
Kate Cameron—Daily News

“Vigorous and entertaining romance. Thrills! Mala is magnificent! His wives are fetching and exotic!”
Bland Johanneson—Mirror

“Melodrama photographed in the Arctic—by an artist. Genuinely thrilling and authentic scenes: (1) the caribou stampede; (2) Mala’s fight with the polar bear; (3) the walrus hunt; (4) Mala’s hand-to-hand fight with a wolf; (5) the breaking up of the ice floes.”
John S. Cohen, Jr.—Sun

“Merits the title ‘Epic’. Its excitement keep each fibre tense; it fills the throat with sobs and laughter by turns. More than entertainment, an unforgettable achievement. There is no compliment great enough, ‘Eskimo’ is super-superb!”
Regina Crewe—American

“Exciting melodrama. A remarkable film, that awakens wonder as to how the camera men were able to photograph some of the scenes and record the impressive sound.”
Mordaunt Hall—Times

“That adventurous cinema director, W. S. Van Dyke, returns with a motion picture...good-looking, exciting, real as its settings and its people. Scenes showing the social practices are managed with an accent on their comedy possibilities.”
Richard Watts, Jr.—Herald-Tribune

“Metro-Goldwyn-Mayer, the enterprising movie company which sent an expedition to Africa to film ‘Trader Horn,’ now goes to the Arctic. Must be regarded as one of the important movie achievements!”
Martin Dickstein—Brooklyn-Eagle

“A fascinating film. It should be seen. Really thrilling, beautifully photographed and worthwhile. Genuinely arresting and dramatic. A motion picture of the better order.”
William Boehne—World-Telegram

Sample newspaper ad, “Eskimo” campaign
Great names! They attained the heights of glory and brought to theatres millions of ticket-buyers. Now again the spotlight of Astor Theatre fame illumines two new M-G-M giant attractions, "DINNER AT 8" and "ESKIMO". They come to a public already aware of their magnitude, to audiences which are eager for the screen's mightiest!
EXECUTIVE ORDER

"An application having been duly made, pursuant to and in full compliance with the provisions of the Motion Picture Industry Code, approved June 16, 1933, for my approval of a code of fair competition for the motion picture industry, the administrator having rendered his report containing an analysis of the said code of fair competition together with his recommendations and findings with respect thereto, and the administrator having found that the said code of fair competition complies in all respects with the pertinent provisions of Title I of said act and that the requirements of clauses (1) and (2) of subsection (A) of Section 3 of said act have been met:

Now, therefore, I, Franklin D. Roosevelt, President of the United States, pursuant to the authority vested in me by Title I of the National Industrial Recovery Act, approved June 16, 1933, and otherwise, do adopt and approve the report, recommendations, and findings of the administrator, and do order that the said code of fair competition be, and it is hereby, approved, subject to the following conditions:

To effectuate further the policies of the Act, that:

(1) Because the constitution of the Code Authority is named in this code, the administrator shall have the power to review, and if necessary, to disapprove any act taken by the code authority or by any committee named by it, and any act taken by any board named by it; and because the said act names any member or temporary alternate of any member of said code authority, or any member of any board appointed by the code authority shall fail to be fair, impartial and just, the administrator shall have the right to remove such member or temporary alternate from said code authority, and to remove such member of any such board, and, if he deems necessary, to name another member or alternate in his stead.

(2) Because a neutral class represents a member or any member or temporary alternate of any member of said code authority, or any member of any board appointed by the code authority shall fail to be fair, impartial and just, the administrator shall have the right to remove such member or temporary alternate from such code authority, and to remove such member of any such board, and, if he deems necessary, to name another member or alternate in his stead. It shall be found by the administrator that there has been insufficient representation of any employee engaged in the motion picture industry on the code authority, the administrator shall have the right to add members from any such class to such code authority;

(3) Because the President believes that further investigation with respect to the problem of payment of excessive compensation to executives and other employees in this industry is required, the provisions of Article V, Division A, Part 4 of this code are hereby suspended from operation and shall not become effective pending further report from the administrator after investigation;

(4) Because the President believes that writers, authors, and dramatists are engaged in purely creative work, the provisions of Article V, Division B, Part 5, Section 1(C), 2, 3, and 4 and 6 of this code shall not become effective with respect to such employees;

(5) Because the President believes that further investigation is required with respect to problems in connection with certain competitive practices, methods for the services of classes of employees of producers rendering services of an artistic, intellectual or executive nature, the provisions of Article VI, Division B, Part 5, Section 1(C), 2, 3, 4 and 6 of this code, shall not become effective pending further report from the administrator, after investigation, as to whether such provisions should be definitely suspended, or modified, altered or changed, or become effective.

FRANKLIN D. ROOSEVELT

MEMORANDUM

Code Authority of the Motion Picture Industry Code

"Pursuant to the provisions of Article II, Section 2 (B) of the Motion Picture Industry Code, approved June 16, 1933, Miss Marie Dressler and Mr. Eddie Cantor are hereby designated as members of the Code Authority, with a right to vote, to represent the actor class of employees engaged in the motion picture industry as and when any question directly or indirectly affecting such class is to be considered by the Code Authority. The Code provision respecting the appointment of one such representative is hereby waived in respect of such appointment.

Mr. A. Lawrence Lowell is hereby designated as a representative of the Administrator on the Code Authority of the Motion Picture Industry Code.

CODE OF FAIR COMPETITION

FOR MOTION PICTURE INDUSTRY

PREAMBLE

This Code is established for the purpose of effecting and enforcing the laws of the United States and the laws of the States, and the provisions of the Code of the National Industrial Recovery Act and shall be binding upon all persons, firms, or corporations engaged in the motion picture industry.

ARTICLE I

DEFINITIONS

1. The term "motion picture industry" as used herein shall be deemed to include, without limitation, all persons, firms, or corporations engaged in the production, distribution or exhibition of motion pictures and all activities normally related thereto, except as otherwise provided in this Code.

2. The term "producer" shall include, without limitation, all persons, partnerships, associations and corporations engaged in the production of motion pictures.

3. The term "distributor" shall include, without limitation, all persons, partnerships, associations and corporations who shall engage or contract to engage in the distribution of motion pictures.

4. The term "exhibitor" shall include, without limitation, all persons, partnerships, associations and corporations, engaged in the ownership or operation of theatres for the exhibition of motion pictures.

5. The term "legitimate production" as used herein shall be deemed to refer to theatrical performances of dramatic and musical plays performed on the stage by living persons.

6. The term "employee" as used herein shall be deemed to refer to and include every person employed by any producer, distributor, exhibitor as herein above defined.

7. The term "licensee" as used herein shall be deemed to refer to that interval of time between the conclusion of the exhibition of a motion picture at a theatre licensed to exhibit such motion picture prior in time to its exhibition at another theatre or theatres and the commencement of exhibition at such other theatre or theatres.

8. The term "zone" as used herein shall be deemed to refer to any defined area embraced within the jurisdiction of any board of clearance and zoning board.

9. The term "non-theatrical account" as used herein shall be deemed to refer to accounts of theatres, churches, schools and other places where motion pictures are exhibited but which are not engaged thereto in a general and ordinary course of the business of operating a theatre for the exhibition of motion pictures.

10. The term "affiliated Exhibitor" as used herein shall be deemed to refer to an Exhibitor in the business of operating a motion picture theatre which business is not owned, controlled or managed by any Producer or Distributor or in which the Code Authority has an interest in the ownership, management or control thereof.

11. The term "outside or Associated Producer" as used herein shall be deemed to refer to any Producer, Distributor, or in which a Producer or Distributor has an interest in the ownership, management, or control thereof, and which Producer or Distributor has an interest in the ownership, management or control thereof.

12. The term "compliance with the Code Authority" as used herein shall be deemed to refer to any Producer, Distributor, outside or Associated Producer or any person, firm, or corporation engaged in the motion picture industry, as any Producer, Distributor, or in which a Producer or Distributor has an interest in the ownership, management or control thereof, who agrees to obey and execute the Code of Fair Competition and who agrees to obey and execute the provisions of this Code.

13. The term "Administrator" as used herein shall be deemed to refer to the person named as the Administrator of the National Industrial Recovery Act and shall be deemed to refer to the person named as the Administrator of the Code Authority.

14. The term "effective date" shall be and this Code shall become effective on the tenth day following the date upon which it shall be in force and effect in all the States, and for this purpose, the date shall be determined by reference to the 1939 Federal Census.

ARTICLE II

ADMINISTRATION

1. A Code Authority of the Motion Picture Industry shall be established in accordance with the provisions hereof. The Code Authority shall be the agency of the Code Authority, and shall have such powers as may be necessary for the proper and effective administration of the Code. Such powers may be exercised by the Code Authority, and may be exercised by the Code Authority, or by the Code Authority, or by any person, firm, or corporation engaged in the motion picture industry.

2. The Code Authority shall consist of the following-

(a) A President, who shall be designated by the Code Authority, and shall have such powers as may be prescribed in the Code. Such powers may be exercised by the Code Authority, or by any person, firm, or corporation engaged in the motion picture industry.

(b) A Vice-President, who shall be designated by the Code Authority, and shall have such powers as may be prescribed in the Code. Such powers may be exercised by the Code Authority, or by any person, firm, or corporation engaged in the motion picture industry.

(c) A Secretary, who shall be designated by the Code Authority, and shall have such powers as may be prescribed in the Code. Such powers may be exercised by the Code Authority, or by any person, firm, or corporation engaged in the motion picture industry.

(3) A Treasurer, who shall be designated by the Code Authority, and shall have such powers as may be prescribed in the Code. Such powers may be exercised by the Code Authority, or by any person, firm, or corporation engaged in the motion picture industry.

(4) A General Counsel, who shall be designated by the Code Authority, and shall have such powers as may be prescribed in the Code. Such powers may be exercised by the Code Authority, or by any person, firm, or corporation engaged in the motion picture industry.

3. The Code Authority may make such rules as to meetings and other procedural matters as it may deem necessary and time determination.

4. The Code Authority may from time to time appoint Commissions which may be constituted of persons other than members of the Code Authority, and shall be deemed necessary and effectual to carry out the purposes of this Code, and may delegate to any such Commission or any member thereof such powers and duties as the Code Authority may deem necessary and time determination.

5. The Code Authority may at any time remove from any Commission or from any member thereof.

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LABOR WAGES AND HOURS SPECIFIED

in such form and manner as the Code Authority or the Administrator may prescribe. No such statistics, data and information of any one member of the industry or of any group thereof shall be disseminated except as may be necessary to the purposes reserved in Section 3 (a) of the National Industrial Recovery Act.

(b) The Code Authority shall have the right to make independent investigations of violations or alleged violations of this Code in any part of the country or industry or by any person, firm or corporate organization, and to enforce the provisions of this Code.

6. The Code Authority shall assist the Administrator in administering the provisions of this Code, in making investigations at the requesting or appearance of any member of the Code at its own instance or on the Code shall be long continued and finally determined among the divisions of the industry and shall report to the Administrator on any and all division to which it may be directed, and consider such recommendations and regulations and list schedules including those pertaining to trade practices, as may come before it.

7. The Code Authority shall, to such extent and in such manner as it shall determine, consider and facilities of national, regional and local trade associations and the Code Authority, and shall be determined by the Code Authority.

9. (a) Any member of the Code Authority shall not be permitted to vote on any question relating to any division to which it may be directed, and the Code Authority shall not be entitled to any compensation under any Act or Part thereof.

GENERAL PROVISIONS

Section 1. (a) Employers shall have the right to organize and bargain collectively through representatives of their own choosing, and shall be free from the interference, domination or coercion of the Code Authority, in making such organization, or assisting or organizing a labor organization of its own choosing.

(b) Employers shall comply with the maximum hours of labor provided in any agreement to which they are a party, as well as with any other agreement of employment, approved of prescribed by the President.

Section 2. This Code is not designed to promote monopolies, nor to eliminate or suppress small enterprises, and shall not be applied to discriminate against them or to permit monopolies or monopolistic practices.

ARTICLE IV. LABOR PROVISIONS

SECTION 1. HOURS OF EMPLOYMENT

(a) No employee shall work more than forty (40) hours per week.

(b) No employee of the following classes shall work more than thirty-six (36) hours in any one week:

Accountants; accounting machine operators; bookkeepers; clerks; file clerks; file room assistants; porters, porters for dining rooms, restaurant works, labor, or their agents, in the designation of such representatives or in self-organization or in other concerted activities for the purpose of collective bargaining or other mutual aid or protection.

(c) No employee and no one seeking employment shall be required to attest or report, or be required to attend, or require to attend, any meeting or to participate in any kind of organization, or to engage in any activity whatever in administering this Code.

ARTICLE III.

(b) The expenses of the Code Authority in administering the Code shall be borne by the members of the industry, or any one of them, in such proportion as the Code Authority may determine.

(c) The Code Authority shall have the right to appoint, remove, and fix the compensation of all persons employed in supervising and inspecting in any capacity whatsoever in administering this Code.

ARTICLE IV.

LABOR PROVISIONS

SECTION 1. MINIMUM WAGES

(a) No employee of any class shall be paid less than forty (40) cents per hour.

(b) The following clerical, office and service employees shall be paid at least forty (40) cents per hour:

Accountants; accounting machine operators; bookkeepers; clerks; file clerks; file room assistants; porters, porters for dining rooms, restaurant works, labor, or their agents, in the designation of such representatives or in self-organization or in other concerted activities for the purpose of collective bargaining or other mutual aid or protection.

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SECTION 3. PROVISIONS REGARDING "EXTRAS"

The Code Authority provided for in this Code shall undertake and provide for and rules and regulations to be adopted and enforced shall be with respect to "extras," and shall appoint a standing committee representative of employers, "extra" players, and employees. The committee shall be provided for and the terms and purposes and to interpret the terms of any provisions made for "extra" players, and to supervise the same, receive and pass on complaints and grievances, and to otherwise aid in effectuating the foregoing provisions subject to review by the Administrator.

Standing committee, under the supervision of the Code Authority, shall make full investigation with respect to the working conditions of such "free lance" players and shall provide for and enforce provisions for with respect to hours of employment for such "free lance" players, and shall be employed, and to otherwise. The minimum wage established below shall be the minimum wage for such employees, and shall be subject to review and oversight by the Administrator.

Crowds not classified, including racial groups, location, cost, and to otherwise appear in a motion picture in a picture in motion picture, other than in that same manner as" extras" and may be classified as dependent on motion pictures for a livelihood, but which may not be paid for the position paid as extras, or by the hour, as extras, and shall not be employed as such extras. The minimum wage for extras, where same are enforced, shall be at least twenty-five hours per week ($25.00).

Atmosphere people, $.25 per day, provided that any such Atmosphere people who may be employed shall not be employed as Atmosphere people without losing or jeopardizing their registration as an "extra." Crowds, $1 per day, provided that this minimum shall not be less than the minimum wage for individual or groups of workers engaged in moving or attracting people to the employment of extras by any means to a reasonable degree of activity.

Crowd transportation, and from location shall be paid to "extra" players for interviews and for traveling the payments provided for in Orders 6-A of the Industrial Welfare Commission of the State of California. The Code Authority, or such association as the Code Authority, or any such association, shall extend beyond one and one-half hours, the "extra player," and in all other cases, the "extra player," and by paying the "extra player" for any additional time beyond the minimum wage for the "extra player" shall be employed for the same.

In addition to the provisions of this Code, the Code Authority, or any such association, shall extend beyond one and one-half hours, the "extra player," and in all other cases, the "extra player," and by paying the "extra player" for any additional time beyond the minimum wage for the "extra player" shall be employed for the same.

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RULING ON AGENT AND STARDANS

December 2, 1933

MOTION PICTURE HERALD

as the case may be, a representative of the President of such member company or, at his option, by a representative appointed by the Exhibitor, shall examine the accounts, and the minimum scale of wages and maximum hours of labor, for such class of theatre or theatres in such particular locality as he may designate. In the event that the most agree upon the same, they shall mutually designate an impartial person or persons, and the Exhibitor shall, to the extent such designees, review the facts and finally determine such disputes, provided, in the event such representatives cannot mutually agree upon such impartial person or persons, the President of the M.P.A.A. shall designate such impartial person or persons.

(c) Enforcement. The determination of any such dispute, the rate of wages then paid by the Exhibitor in such theatre or theatres in such locality, the number of hours then in force (if not more than the hours provided for in this Code) shall not be changed or so as to decrease wages or increase hours.

(d) In order to effectuate the foregoing provisions of this Section 6 hereof, and pending the determination of any dispute as above specified, the employees herein embraced, and provided for agreement that they shall not lock out such employees.

Section 7. In no event shall the duties of any of the employees in any independent theatre be performed by, and the services of such employees performed directly and regularly employed by the Exhibitors as of August 16th, 1933, and of any such employees employed in any theatre or theatres in any community, except by mutual consent.

Section 8. With respect to any employee not herein provided for, the same may be performed directly and regularly employed by the Exhibitors shall be paid not less than the minimum wages provided for in this Code.

Section 9. By reason of the professional character of their employment, the performance of duties by such employees shall be regulated by prevailing labor agreements, understandings, or practice.

Section 10. With respect to disputes arising between employees and exhibitors in the EXHIBITION branch of the Motion Picture Industry, the parties pledge themselves to arbitrate all such disputes.

Section 11. The Administrator, after such notice and hearing as he shall prescribe may revise or modify the provisions of this Code from time to time, or make such additions thereto as may be deemed necessary, and shall also have the power to prescribe rules and regulations governing the relations between Exhibitors and independent contractors guilty of any such violation.

ARTICLE V

UNFAIR PRACTICES

A. GENERAL

PART 1. The definition of contractors by falsely imputing to them dishonorable conduct, inability to perform contracts, questionable credit standing, or by other means to employ personal services or by false statements of the grade or quality of their motion pictures or the employment of such contractors or by other unfair trade practices.

PART 2. The publishing or circulating of threats or suits or any other legal proceedings not in good faith or not in accordance with law shall be an unfair trade practice.

ARTICLE VI

UNFAIR PRACTICES

A. GENERAL

PART 1. To avoid the payment of sums unreasonably in excess of the fair value of personal services which results in unfair and destructive competition, the Code Authority shall have power with the approval of the Administrator to investigate whether in any instance any employer in the motion picture industry has agreed to pay in excess of the reasonable compensation for personal services of such actor, nor, however, to exceed the sum of Ten Thousand Dollars ($100,000.00), and to make public its findings, but nothing in this PART shall in any manner impair the validity or enforceability of such agreements. If such assessments shall be paid to the Code Authority for use in the administration of its functions.

B. PRODUCERS

PART 1. It shall be an unfair trade practice for any motion picture employer, in a fair transaction with the volume of business of such person, nor, however, exceeding the sum of Ten Thousand Dollars ($100,000.00), and to make public its findings, but nothing in this PART shall in any manner impair the validity or enforceability of such agreements. If such assessments shall be paid to the Code Authority for use in the administration of its functions.
PART 4. SECTION 1

No Producer, directly or indirectly, shall transmit any records, reports, or other documents or pictures with any agent who under the procedure described in Section 3 of this article, is found to be engaged in the business of such Producers;

(b) to have given, offered or promised to any employee of any Producer any gift or gratuity to influence the action of such employee in the business of such Producers;

(c) knowingly to have made any materially false representation or any false statements, or any misrepresentations to such Producer for or affecting the employment or continuance of any employee therein or by any agent;

(d) to have violated or evaded or to have attempted to violate or evade, directly or indirectly, any of the provisions of this Code or any agreement made thereunder as required for in Section 3 of this PAR.

Section 2. The Agency Committee shall consist of ten (10) members, five (5) of whom shall be Producers and five (5) of whom shall be employers; provided, however, that the five (5) members representing employers shall be chosen by the members of the Committee who are employers, and the five (5) members representing producers shall be chosen by the members of the Committee who are producers.

Section 3. In order to effectuate this PART, the Agency Committee shall have the authority to establish a uniform code applicable to any and all transactions between such Producers and any agent for the performance of any work or service the terms of which are within the meaning of this PART. The terms of such code shall be enforceable in any court of competent jurisdiction without regard to the location of such court.

Section 4. The Agency Committee may, after due notice and hearing and with the approval of the Administrator, establish rules recognizing and protecting the rights of Producers and agents, effectuating the purposes of this Code. No agent shall be deprived of the right of registration without affording such agent a fair and opportunity to be heard, and without the approval of the Administrator. Should it at any time be determined to provide for the registration of agents as hereinbefore set forth, then all persons regularly transacting business as agents at such time shall be entitled to registration as a matter of course, provided application is made to the Agency Committee within thirty (30) days thereafter.

Section 5. The Agency Committee shall make findings of fact concerning any matter coming before it pursuant to the provisions of this PART and shall make such recommendations to the Administrator as it deems necessary to effectuate the purposes of this PART.

(a) Entice or alienate from his employment any employee or any agent from any business in which he has been engaged, or to induce an employee to go to work for such other person or other persons or to work for any person or any business, unless such person or business is as good or better as the person or business who employed such employee;

(b) To use or employ any written contract, or written agreement, in which any provision therein is for the purpose of such PART as shall be approved by the Administrator.

(c) Employees not under written contract who are employed at not less than $26.00 per week, or $2,500.00 per picture.

(d) Employees under written contract, for a period of not less than three (3) months, inclusive of options, if any, of not less than thirty days, if any, or of not less than sixty days, if any, or of not less than ninety days, if any, or of not less than one hundred and twenty days, if any.

(e) Nothing herebefore in this PART as shall be approved by the Administrator.
with the Registrar by the employing Producer, and the right of registration or Continuation registration may be determined in any instance by the standing contracts and agreements. The standing contracts and agreements may be by the written consent of any interested, including the employer, agreement, in such a case an application for such consent shall be sent by the Producer to the Registrar in writing forthwith of the written consent of the interest of any party from registration the name of any employee or by written consent of any party to registration the right to be notified of offers made to any employee by any other Producer, but he shall not refrain from registration the name of any employee or by written consent of any party to registration the right to be notified of offers made to any employee by any other Producer, but he shall not refrain from registration or from giving the Registrar written notice of any contract to which he is an interested party or for any feature motion pictures specified therein shall be entered in the Register of the Producer or Distributor with which he has contracted.

Section 7. The Code Authority, or any committee appointed by it for that purpose, after notice and hearing shall find that any employee of any Producer has refused without just cause to render services under any contract of employment, the Code Authority shall have full and fair opportunity shall be afforded to all interested parties to be heard and to present all testimony and arguments, together with the findings and order of the Code Authority shall be made and certified to the Administrator, who may approve, reject or modify such order, and in such conclusions and decision, as he may determine. The findings and order of the Code Authority shall be published as approved by the Administrator and shall be published in such manner as the Code Authority prescribes.

PART 6. (a) No carton Producer shall employ any person during the period of a contract with another.

(b) No carton Producer shall make any offer directly or indirectly of any money inducement or advancement of any other Producer or Distributor to the public, to induce such employee to leave or become dissatisfied or to leave or become dissatisfied with his present employer.

(c) No carton Producer shall adopt a carton character that shall be in any way similar to or adapted character shall constitute an appropriation by him of the trade name or of any copyrighted matter.

PART 7. Where under an exhibition contract which provides that the total number of feature motion pictures announced for release during any season, and the Distributor shall during such season generally release a feature motion picture in accordance with such contract, the Distributor shall have the right to exhibit such feature motion pictures to the public, to do a substantially similar character, or to act in such character, in no default therefor.

PART 8. No Distributor shall refuse to deliver to any Exhibitor a feature motion picture subject to any contract and on which the Distributor is in default, which is not subject to any contract with any other Distributor, and the Distributor shall have the right to exhibit such feature motion pictures to the public, to do a substantially similar character, or to act in such character, in no default therefor.

PART 9. Where any exhibition contract which provides that the total number of feature motion pictures announced for release during any season, and any further contracts which are not subject to any contract with any other Distributor, and the Distributor shall have the right to exhibit such feature motion pictures to the public, to do a substantially similar character, or to act in such character, in no default therefor.

E. EXHIBITORS

PART 1. Any Exhibitor entering into a contract for the exhibition of feature motion pictures which permits such Exhibitor to exhibit any feature motion pictures licensed for exhibition by any Exhibitor or any other Distributor, and the Distributor shall have the right to exhibit such feature motion pictures to the public, to do a substantially similar character, or to act in such character, in no default therefor.
 contracting for a reasonable number of motion pictures in excess of the number of such pictures to be exhibited or presented in the theatre. Such contracts shall be in writing and shall be subject to the approval of the Exhibitor or other party to such contract, as the case may be.

 PART 3. SECTION I

 No Exhibitor shall (a) lower the admission prices publicly announced in connection with the giving of rebates in the form of free prints, prizes, reduced service tickets, or any other manner of rebate, or by offering two-for-one admissions, or by other methods or devices, which is designed to lower or tend to lower such admission prices below the competitive admission prices of the same or similar films being shown by other Exhibitors in the same or nearby territories, or which deceive the public; or (b) fail at all times to maintain a valid written license agreement, or other written contract specified in any contract licencing the exhibition of any motion picture in any territory during the term thereof. This Section shall not be deemed to prohibit Exhibitors from reducing or increasing their admission scales as they see fit, except as may be prohibited by exhibitor contract or local ordinance.

 Section 2. The giving of rebates such as premiums in the form of gifts or other things of value shall be deemed an unfair trade practice within the Exhibitor by virtue of Section 1 of this ARTICLE in those areas as shall be so defined by local ordinance and the Avenue Board where the Exhibitors operating not less than seventy-five per cent (75%) of the number of such pictures being continuously and continuously operated theatres, not affiliated with Distributors of at least twenty-five (25) pictures, or not less than seventy-five per cent (75%) of the number of such pictures being continuously and continuously operated theatres affiliated with Distributors or Producers have both their offices within such jurisdiction. The giving of such rebates in such form shall not be permissible. For the purpose of such a determination, the total number of picture theatres in each territory shall be determined to one vote for each such theatre then actually and continuously operating.

 Section 3. In case any Exhibitor is found after notice and hearing, having violated any part of this Code, such as shall be determined by the Board, the Board may exact for any such violation, in any area or territory, a fine or fine equal to twenty-five per cent (25%) of the gross proceeds of the picture, unless the Exhibitor ceases and desists from such violation. If the Exhibitor shall not cease and desist from such violation, the local grievance Board shall have power to take any such action authorized by law and shall refuse to enter into license contracts for the exhibition of any pictures, in any territory, with such Exhibitor. The policy or practices of the Exhibitor shall be subject to the policy of the local grievance Board, and the findings of such Board shall be binding upon the local grievance Board.

 PART 4. SECTION I

 No Exhibitor licensed to exhibit a picture may advertise such motion picture by any means of advertisement or otherwise during the exhibition, by such other Exhibitor.

 (b) Notwithstanding anything herein contained, in the event any Exhibitor shall make complaint that the resulting advertising will work an undue hardship on him, the Local Grievance Board shall have the right to hear such complaint and after determination of the facts presented shall fix and assess the time limit within which such Exhibitor may advertise such motion picture; provided, however, that the said advertising shall be granted permission to advertise before the conclusion of said advertising period if the said advertising period shall commence within the time contained in this Section provided, and the Exhibitor has not, within the time provided, after the commencement of said prior run, nor shall he have the right to advertise until the expiration of the time limitation approved by the Local Grievance Board, and the finding of such Board shall be binding upon the Exhibitor.

 PART 5. SECTION I

 No Exhibitor licensed to exhibit a motion picture subsequent to its exhibition by another Exhibitor in the territory, shall advertise such motion picture by any means of advertisement or otherwise during the exhibition, by such other Exhibitor.

 (b) Notwithstanding anything herein contained, in the event any Exhibitor shall make complaint that the resulting advertising will work an undue hardship on him, the Local Grievance Board shall have the right to hear such complaint and after determination of the facts presented shall fix and assess the time limit within which such Exhibitor may advertise such motion picture; provided, however, that the said advertising shall be granted permission to advertise before the conclusion of said advertising period if the said advertising period shall commence within the time contained in this Section provided, and the Exhibitor has not, within the time provided, after the commencement of said prior run, nor shall he have the right to advertise until the expiration of the time limitation approved by the Local Grievance Board, and the finding of such Board shall be binding upon the Exhibitor.

 (c) No advertising shall be permitted for the feature motion pictures licensed for exhibition by such Exhibitor, for a period of not more than seven (7) days immediately following the closing of such feature motion pictures, or thereafter, except as herein provided.

 (d) No advertising shall be permitted for the feature motion pictures licensed for exhibition by such Exhibitor, for a period of not more than seven (7) days immediately following the closing of such feature motion pictures, or thereafter, except as herein provided.

 (e) Such period of restriction on advertising shall not be deemed to apply to the exhibition in circulation of the feature motion pictures licensed for exhibition by such Exhibitor, for a period of not more than seven (7) days immediately following the closing of such feature motion pictures, or thereafter, except as herein provided.

 (f) Upon the failure of any Exhibitor to abide by any term or condition of such license agreement or any provision thereof, the privilege of exhibition forthwith shall be revoked and the Exhibitor shall be liable for such amount of compensation as the Board or any arbitrator may determine, which amount may be increased not exceeding such terms as the Board or the arbitrator may determine, which amount may be increased not exceeding such terms as the Board or the arbitrator may determine.
area in which clearance is limited, deprecatcs the rental value of motion pictures; and
(c) that the complete or partial rental value of motion pictures tend to reduce the number of
exhibitors, or the rental value of motion pictures of quality involving large invest-
meees in capital equipment, and thereby tend to reduce employment.
(f) that unreasonable clearance as to time and place discriminates against the legitimate
interests of the legitimate-run-theatres.
(g) that unreasonable clearance depreciates the potential return from motion pictures to subsequent-
turritee.
(h) that unreasonable clearance as to time and area discriminates against the legitimate
interests of the legitimate-run-theatres.
Section 5. The decision of each Board upon any
question shall be determined by a majority vote, but in
the Board is evenly divided, such question shall be determined by the impartial representative of the Code Authority, who
shall, for the purpose of determining the Code Authority, be the impeachment of the Code Authority, and
be the impartial representative, as the case shall be.
Section 6. It shall be the duty of each such Board to
make a report of its findings and a copy thereof immediately with the Code Authority.
Section 7. (a) Any party aggrieved by the decision
shall promptly and not later than thirty (30) days after the decision shall be given notice of the decision by the
to all parties concerned or having an interest in the
terms and conditions of the decision and the findings and in
the code proceedings, the Code Authority, or any Judge, shall hold the right to appeal therefrom to the
the Code Board, to be heard in the same time, place and manner of hearing. The Board shall make the
report of such proceedings, and file a copy thereof immediately with the Code Authority.
(b) After hearing such appeal and determining the
(Continued)
ARTICLE VII
GENERAL TRADE POLICY PROVISIONS
PART 1. The industry pledges its combined strength to restrict the total amount of production of motion pictures as a form of enter-
aising and public policy. To that end the indus-
ty pledges itself to adhere to the regulations promulgated by and
the industry to assure the attainment of such purpose.
PART 2. The industry pledges its combined strength to restrict the advertising and public policy. To that end the indus-
ty pledges itself to adhere to the regulations promulgated by and
the industry to assure the attainment of such purpose.
ARTICLE VIII
MISCELLANEOUS PROVISIONS
Paragraph 1. Every Exhibitor forwarding or delivering to another Exhibitor or Distributor any such notice or the sending
of any such notice, it shall be deemed to have been so
and such arbitration shall be held no earlier than
(iii) the industry pledges its combined strength to restrict the advertising and public policy. To that end the indus-
ty pledges itself to adhere to the regulations promulgated by and
the industry to assure the attainment of such purpose.
PART 2. The industry pledges its combined strength to restrict the advertising and public policy. To that end the indus-
ty pledges itself to adhere to the regulations promulgated by and
the industry to assure the attainment of such purpose.
THE CODE
(Continued from preceding page)

before the umpire. If the arbitrators or a majority of them agree on the selection of an umpire, the Administrator shall upon request make such selection.

PART 3. Nothing in this Code shall be deemed to apply to the exhibition or exhibition of motion pictures on film of recognized sub-standard within the meaning of the Code, or non-theatrical motion pictures designed primarily for educational, scientific, industrial, commercial, advertising, selling or other non-theatrical purpose, or to television of motion pictures, provided that the commercial production or distribution or exhibition of such films shall be subject to inspection by the PALO Code Authority to determine whether such distribution, production or exhibition of such picture may lead to competition with an existing motion picture theatre or theatres. If found to be unfair competition, the Code Authority shall promulgate rules and regulations governing such unfair competition.

PART 4. The provisions of this Code shall be separable.

ARTICLE IX
MANDATORY AND
AMENDING PROVISIONS

PART 1. This Code and all the provisions thereof are amended and subject to the rule of the President, in accordance with the provision of Clause 30 (c) of the National Industrial Recovery Act, from time to time to cancel or modify any order, approval, license, rate, or regulation, issued under Title I of said Act, and specifically to the right of the President to cancel orders, and the Act, or any conditions imposed by him upon his approval thereof. (Passed May 16, 1933.)

PAUL H. DeVOOGT,
Assistant Administrator.

Dietz Heads Committee
On Code Ad Conformity

Howard Dietz, advertising, publicity and exploitation director for MGM, has been named chairman of a committee of three to administer the advertising clause in the industry code signed this week by President Roosevelt. S. Charles Einfeld of Warner and John Flinn of the American Motion Picture Advertisers, are the other members. Meetings have already been held at the Hays office in New York with J. J. McCarthy, representing the MMPDA.

Memphis Mayor Forbids
Standing Room Ticket Sale

Mayor Overton of Memphis has issued an order to all local theatres, forbidding them to sell tickets on the basis of standing room, when all seats are sold. Tickets may be sold only when there is sufficient provision for standing in a lobby. The ruling came as a result of the crowds which thronged the Warner for the first night of “Footlight Parade.” The theatre indicated the ruling cut heavily into its second day’s receipts.

Michigan Allied Annual
Session Due December 12

The Allied organization of Michigan will hold its annual convention at Grand Rapids on December 12-13, when election of officers and directors will be held, and consideration given to action on the industry code, signed by President Roosevelt. The meeting had been postponed to await signing of the code, and was originally to have been held at Flint.

Gross Income Drops Only 3 Per
Cent Despite Severe Test of
General Business; 20 German
Films Made, 18 Are Foreign

by J. K. RUTENBERG
Berlin Correspondent

In the face of a serious year for the motion picture business of Europe in general, Ufa has succeeded in maintaining close to the same level of turnover as in the 1931-32 period. The amount was reichsmarks 28,048,724 as against 29,011,587, a decline of only 3 per cent in total income. A dividend will not be paid, however, the decision being instead to continue the policy of filling up the sinking fund. In the previous year 4 per cent was paid.

The German industry was subjected to severe trial during the year, what with the decrease of theatre attendance due to steadily growing unemployment, the insane competition which resulted, the depreciated foreign currencies, the exchange restrictions, and the quota regulations. The Government is giving the industry all the support possible, and the business as undertaken by the Spitzen-organisation and now a part of the program of the State Film Chamber.

20 German Films, 18 Foreign

The production of Ufa features in 1932-33 amounted to 20 German films and 18 in foreign languages. Besides 19 German and 20 foreign educational films, 10 short features and 201 newsreels were made by Ufa. The production of industrial and advertising films was increased. The turnover of this department showed an upward trend.

The various Ufa studios have used for 66 per cent of their total capacity. The same percentage was reached in 1931-32, compared with 83 per cent in 1930-31. The use of the studios was biggest in the first six months of the year (75 per cent). In the first month of the current year it decreased, due to the smaller number of German producers. The number of subsidiaries was diminished, being 73 in 1931-32 compared with 64 in the current year. The reduction of turnover in distribution amounted to 8 per cent. Overhead expenses and service charges were reduced.

Following were the attendances at Ufa cinema in Germany in the last three years, including Danzig and the Saar territory: 1932-33, 28,412,409; 1931-32, 30,669,787; 1930-31, 29,333,967.

Admission Prices Reduced

Production of income of the theatres was greater than the decrease in attendances, owing to a lowering of the admission prices, a

Ufa increased its theatre circuit with the following cinemas: Universum Dresden, seating capacity 1,060,000; Phoenix, East Munich, seating capacity, 2,175; Ufa Palast Nuremberg, 2,041; Königstein Berlin, seating capacity 1,200; Graz, seating capacity 1,200; Ufa Palast Kreidfeld, seating capacity 925. Three other cinemas have been turned over to competitive companies.

The Ufa (including the Free State Danzig and the Saar territory) on May 31, 1933, amounted to 97 halls with a total seating capacity of 44,390, showing in 1932-33 theatres with 103,299 seats on May 31, 1932.

Although the depreciation of foreign cur-

encies and the quota regulations affected the foreign business, the turnover of the Ufa in foreign countries for the months June, 1932, to January, 1933, amounted to reichsmarks 6,100,000 compared with reichsmarks 6,098,000 in the same months of the preceding year. A boycott of the German film by several countries after January 1933, resulted in a reduction of the income from the foreign market, but failed to weaken the position of the company in other countries.

Following are highlights of the Ufa statement:

<table>
<thead>
<tr>
<th>Year</th>
<th>Revenues (in million reichsmarks)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1932-33</td>
<td>28,048.724</td>
</tr>
<tr>
<td>1931-32</td>
<td>29,011.587</td>
</tr>
<tr>
<td>1930-31</td>
<td>30,669.787</td>
</tr>
</tbody>
</table>

Assets, in reichsmarks, were as follows:

- Estates without buildings, value: 5,855,460
- Buildings (offices and cinemas) in Berlin: 892,901
- Factories and other buildings: 3,892,109
- Reconstruction on houses and theatres: 1,959,019
- Motorcycles and power equipment: 3,884,089

Ufa disposed of 196 patents and specifications. The film represented a value of reichsmarks 21,339,323 compared with 21,746,647 in the preceding year.

Ufa controlled 64 subsidiaries in Germany and foreign countries and was represented with reichsmarks 16,360,642 in these various enterprises.

The unfinished and finished but not yet shown pictures represent a value of reichsmarks 3,652,305.

Liabilities towards bank amounted to reichsmarks 7,444,323. For increased production, especially for the production of foreign feature films in the summer months, an agreement was made with the "Treuhand-Vereinigung für das Deutsch-Dolländische Finanzabkommen G.m.b.H., Berlin," which originally was run until Dec. 31, 1934, and involving the sum of three million Dutch florins. This credit has been extended to Nov. 30, 1936. Up to May 31, 1933, reichsmarks 4,428,936 equal to 2,589,885 Dutch florins were used out of this fund.

Castle Films Opens New Chicago Producing Branch

Castle Films, pioneer among producers of commercial films, plans the opening of a complete production unit in Chicago on January 1, Headquarters of the company is in the RCA Building, Rockefeller Center, N.Y. The production plant will be located in the Wrigley Building. Walter A. Rivers will be in charge of Chicago production.

The company in the future will use RCA Victor-Photophone equipment, and is using 35-mm. sound-on-film equipment. J. Alexander Leggett has been named sales manager for the Middlewest, and Charles Charlton will supervise the servicing division.
We move on, in a changing world, to a new understanding of human rights and human helpfulness.

Aloft the Blue Eagle soars, symbol of a common determination by a people that none shall hunger in a land of plenty and, that as Man’s genius frees Man from soul-crushing toil, so shall Man forever free himself from the slavery of his own creations... that by distribution of wealth we increase wealth, as grains planted in fertile soil bring forth their harvest.

By these acts we acknowledge that Man’s leisure as well as Man’s toil is for the earth’s enrichment and that culture, recreation, happiness... that books, music, drama, motors, the radio, motion pictures and all that make for a fullness of life are the worthy fruits of his labor.

The code of our industry has been signed, an instrument, like all our President’s works, aimed for the greatest good of the greatest number.

Because ours is an art and industry born of this modern age that does not live by bread alone, it becomes our obligation and privilege to foster the ideals and hopes of NRA and by full-hearted example help bring to fulfillment the great work of reconstruction.

To this end, this company pledges its faith and strength.
As you read this the hands of millions of people are shoving their money through the box-office grilles of hundreds of theatres throughout the country in the greatest day-and-date presentation in show history!

Millions of dollars are being exchanged for joyful hours! "Little Women" has made this a real Thanksgiving for the showmen of America.

Where does the money come from? ... it's the "earmarked" money we told you about! ... the money reserved, set aside by its owners for this show and this show alone, for no other picture has had such magic to play divinely upon the heart strings of young and old.

That is why attendance records in every city are being broken, why runs are being extended, why doors are being opened earlier and extra shows given to accommodate the crowds.

It's the money "earmarked" for "Little Women" that is coming in!

HELD OVER FOR THIRD WEEK
RADIO CITY MUSIC HALL
First time in the history of the Show Place of the Nation
More than 300,000 Attendance first Two Weeks!
Katharine
HEPBURN
in Louisa May Alcott's
"LITTLE WOMEN"
with
JOAN BENNETT * PAUL LUKAS
FRANCES DEE * JEAN PARKER
EDNA MAY OLIVER * Douglass
Montgomery * Henry Stephenson

Superbly directed by GEORGE CUKOR
MERIAN C. COOPER, Producer
Kenneth Macgowan, Associate

GIFT TO ALL THE WORLD
CHRISTMAS PRESENT

FLYING DOWN TO RIO

TOO BIG FOR THE WORLD

SO THEY STAGED IT IN THE CLOUDS

SO THEY SET IT TO MUSIC

with

DOLORES DEL RIO

GENE RAYMOND
RAUL ROULIEN
GINGER ROGERS
FRED ASTAIRE
COLUMBIA'S QUARTER EARNINGS $241,778

Equals $1.36 a Share on 169,359 Common Shares, After All Charges, Against $1.23 for Same Period Last Year

Earnings of Columbia Pictures Corporation for the three months ended Sept. 30, 1933, continued on an upward trend, totaling $241,778, which, after all charges, preferred dividends and provision for federal income tax, is equal to approximately $1.36 a share on 169,359 common shares outstanding. This compares with $220,072, or $1.23 a share, for the same period last year.

Typical of a similar situation in other companies, Columbia's current report to stockholders indicates that an analysis of the net earnings for the quarter, and the subsequent profit, shows a substantial increase in earnings from the foreign field, because of the greater value of foreign currencies in terms of the dollar. The foreign currency situation, and its relation to foreign distribution activities of American companies are analyzed in detail on page 11.

Columbia's consolidated balance sheet as of September 30 showed total current and working assets of $4,881,294, and current liabilities of $953,214. Total assets were $6,668,942.

Excluded in current assets were: Cash, $960,400; accounts receivable to outside producers and accounts receivable, $782,509, and released and completed productions, film stock, advertising accessories, scenarios, $3,138,568.

The company listed investments of $286,313 in, and advances on, wholly-owned subsidiaries and branches abroad.

Fixed assets were $1,294,136, after reserves of $795,881 for depreciation. The company had prepaid $173,414 of expenses.

Consolidated statement of operations for the three months ended September 30, including operations in foreign countries, follows:

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net profit before amortization of film, interest, taxes and Federal income tax</td>
<td>$1,455,114.38</td>
</tr>
<tr>
<td>Deduct: Amortization of film</td>
<td>$1,194,178.43</td>
</tr>
<tr>
<td>Interest charges</td>
<td>$1,018.73</td>
</tr>
<tr>
<td>1,191,177.16</td>
<td></td>
</tr>
</tbody>
</table>

Other income $225,977.84

Net profit before federal income tax $252,977.84

Provision for federal income tax $41,003.39

Net profit carried to surplus $211,974.45

*After deducting $2,012.05 depreciation of furniture and fixtures in head office and branches charged to profit and loss.

Depreciation of studios and audio equipment during the period amounted to $38,710.92 has been capitalized as production cost and is being written off as film amortization.

Following is Columbia's earned surplus account for the third quarter of 1933, also embracing operations of foreign branches:

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance, July 1, 1933</td>
<td>$1,894,828.58</td>
</tr>
<tr>
<td>Deduct: Preferred dividends</td>
<td>$1,271,982.83</td>
</tr>
<tr>
<td>$622,845.75</td>
<td></td>
</tr>
<tr>
<td>Add: Net profit for the three months to September 30, 1933</td>
<td>$241,778.63</td>
</tr>
<tr>
<td>Balance, September 30, 1933, carried to balance sheet</td>
<td>$2,123,771.46</td>
</tr>
</tbody>
</table>

Principal liabilities were: Current, $293,214; mortgages and purchase contracts payable after one year, $218,136; deferred income, $253,917.04; reserves for contingencies, $400,411; capital surplus, $61,917; earned surplus, $2,213,771, and capital stock of $2,069,196, divided as follows:

Columbia also reported the following combined balance sheet and liabilities of foreign subsidiary companies and branches, as of August 26, 1933:

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash in banks and on hand</td>
<td>$109,116.45</td>
</tr>
<tr>
<td>Notes receivable</td>
<td>$46,494.52</td>
</tr>
<tr>
<td>Accounts receivable, less reserve</td>
<td>$442,721.21</td>
</tr>
<tr>
<td>Inventory</td>
<td>$22,149.79</td>
</tr>
<tr>
<td>Furniture and fixtures, after depreciation</td>
<td>$10,297.41</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>$3,495.94</td>
</tr>
<tr>
<td>Total assets</td>
<td>$2,286,112.42</td>
</tr>
</tbody>
</table>

Net assets of foreign subsidiary companies and branches as per balance sheet, $1,616,312.24

Tubercular, Actors' Benefit At Imperial on December 17

The regular annual benefit theatrical for the Milk and Egg League, this year combined with the benefit for the Actors' Fund, will be held at the Imperial Theatre, New York, Sunday evening, December 17. Lee Shubert is donating the house, and the Warner Artists Bureau, under Steve Trilling, is arranging talent.

The Milk and Egg Fund is a charitable organization devoted to the care of tubercular people, and operates a sanitarium near Burbank, Cal. No benefit performer receives compensation and all publicity, advertising and similar service is donated.

Warner Contract Personnel Is 156

Operating at top speed on their production schedule, the associated Warner and First National companies have reached the high-highest personnel figure in their history, with 156 players, directors, writers and associate producers now under contract.

This figure includes 17 stage, 33 featured players, 11 junior stars, 40 contract players, 18 directors, 30 writers and five associate producers, in addition to the production executives and general studio manager.

Spanish Films at Fox

Production of Spanish pictures has been resumed at the Fox Coast studio, after an interval of several weeks. Two have gone into work, the first with Jose Mojica in "Conquistador," Catalina Barcena will be featured in the second, "Cardboard City."

Use Scenario in Book

Part of the scenario of Paramount's "Cradle Song," starring Dorothy Week in her first American film, has been used in a new book, "The System of Basic English," by C. K. Ogden, to be published in February of next year by Harcourt, Brace.

Dowd Named Advertising Publicity Head for RKO

RKO has promoted John A. Dowd to the post of advertising and publicity head of the company. He succeeds P. Waxman, who resigned recently. Robert Sisk will continue to handle Radio City advertising. Elliston Winson, who has been manager of the Seollay Square, Boston, is joining the company to handle general advertising and publicity.
BY JAMES CUNNINGHAM

The big show staged by William Fox at Washington for the senators who are digging into the R.F.D. report's motion picture manipulation, was at least successful from the standpoint of bulk press notices, getting more space for Mr. Fox than the biggest super-epic of the old Theda Bara days. Mr. Fox even tried to promote a bit of press agentry on the witness stand for the Fox pictures, which Mr. Sinclair.complains he has been asked to tell the story of his transactions with the bankers, Fox attempted to place in the hands of the Senate his assistant, Mr. F. D. Pecora, senatorial counsel, objected. If he hadn't, the newspapers would have had to run it as a fictitious serial in the magazine sections.

Replying to Mr. Pecora's objection, Fox said: "Well, I can't tell the story, then, because I know it," despite the plain and extricates all my papers at home." Which would seem to indicate that Mr. Fox's memory was not up to par.

"Tell us the best you can from memory," Pecora urged. And without any hesitancy, Mr. Fox then proved that his mental retentiveness for names, dates and places is most trustworthy. Several dozen newspapers paginated that.

One of the hundreds of newspaper pieces about the Washington situation was written by Louis Gannett for the New York Herald-Tribune. Said Mr. Gannett: "Upton Sinclair Presents William Fox reads the title of a book that appeared last spring; and some of us wondered how Sinclair planned to view all of the violent reflections it contained upon names great in downtown New York. There were weird stories about the book, too: rumors that Fox has contracted with Sinclair to write it for him, and then made his peace with the wolves of Wall Street, leaving Sinclair to finance the venture alone. And now the newspapers are writing a book singularly like it, in the testimony coming out in Washington; but this time the title seems to read "Ferdinand Pecora Presents William Fox.'"

In a telegram from her home at Beverly Hills, Sylvia Sidney asked her attorney in New York to proceed speedily with the suit on her behalf. Miss Sidney told the attorney that she needed "peace of mind," without which, she added, her new Paramount picture, "Involving an investment of $40,000 to my employers," would be in jeopardy.

We have a vague recollection of Miss Sidney having abandoned work last August in ‘The Way We Live,' but we believe it to be an instance of one of United Artists' attrition-publicity sanctum at seven in the morning—which is practically the middle of the night for most of New York's film executives.

Spokesmen for the girl performers in burlesque urged the NRA to set a $30 a week minimum wage for all burlesque, aiming on the ground that under the present low wages, dancers are in constant exposure to a "life of shame," several weeks. Since then, that burlesque dancer cannot be said to have a $30 guarantee.

THINGS WHICH PEOPLE
WERE THANKFUL FOR
ON THANKSGIVING DAY

ADOLPH ZUKOR—Uncle Sam's $7,200,000 tax refund to Paramount.
MERLIN AYLESWORTH—"Little Women" and Katharine Hepburn.
WASHINGTON NEWSPAPERMAN—William Fox.
WILLIAM FOX—Washington newspapers.
POL ROSENBLETT—Ed Kean kendall.
HARRY COHN—Apples.
WILMINGTON LAWYERS—Sound film suits.
JOE GREEN—To be back in Hollywood.
UNITED ARTISTS—Sam Goldwyn, Eddie Caution, Darryl Zanuck and "The Three Little Pigs.
STUART WEBB—Pathé's 49 per cent interest in DuPont Films.
MR. VOGEL of the "Managers Round Table."—The bylaw in Alaska.
LEE TRACY—Getting out of Mexico.
LOUIE MAYER—Getting Tracy out of Mexico.
WILL HAYS—The "morality clause" worked in Mexico.
SAMUEL ROY SNYDER—Harold Franklin's new headquarters.
TERRY RAMSAY—A trip to sunny California.
ANNIE STINSON—Sam Goldwyn.
JACK WARNER—Of Democratic California.
CHARLIE PETTJOHN—A Democratic Administrator.
RAWBROoke MANUFACTURERS—Eisenhower's "Thunder Over Mexico." (175 reels.)
LEO MEEHAN—The Gene Stratton Porter story properties.
J. C. JENKINS—Letters from exhibitors.
EDDIE SELONICK—Louie Mayer.
JACK WARNER—An automobile ride along the countryside at Warm Springs.
JOE SCHENK—Ditto.
RKO RECEIVERS—Ditto.
RAY JOHNSTON—A code without a double black clause.
THE MOTION PICTURE INDUSTRY—A code at last.

The editorial desks of the national are flooded every morning by printed copies of codes from Washington. Most of them are long, dreary affairs, showing the precision and verbosity of lawyers. Typical is the motion picture code—85 pages, 14,000 words. A pleasing exception is the code of the American Association of Master Locksmiths—12 clauses covered in a total of only 182 words.

The "back of the Irish" also applies to Sam Goldwyn.

Mr. Goldwyn took a liking to the tune of $3,000,000 when he janked Anna Sten's "Nana" and started a romance. But he got too fast back, and more, as a result of appreciation of the pound sterling, which has accounted for improved rental profits in England for "Kid From Spain." In order to build up the grosses in England, Mr. Goldwyn followed his theory that "nothing ventured, nothing gained," and took $25,000, from his own pockets for a special advertising campaign in British newspapers.

Captain Volney Pfeiffer, the distinguished animal expert of William R. Ferguson's tion, was invited to appear at the last Sunday evening gathering of the Catholic Actors' Guild in New York, and to bring with him the two penguins which Mr. Ferguson imported from the Antarctic, or some place, as exploitation subjects for "Eskimo." Captain Pfeiffer demonstrated the gentility of his trained rock-hoppers, and, holding one in his arms, said: "Kiss poppa, baby." Apparently something went wrong. The great auk opened its beak and fastened itself securely to Mr. Pfeiffer's schnozzola, doing great.

After the performance, Mr. Gerald Griffin, president of the Guild, and other high dignitaries, rushed to the stage and congratulated the captain. They thought it was a great trick. But Volney thinks that he has on his hands a couple of "jacksass" penguins of the genus Spheniscus.

Elvis is the sturdy back-country middle name of Carl ("Governor" to intimates) Miliken, sixty-nine-year-old superintendent of the Hays organization, former chief executive of the first prohibition state of Maine, father of eight children, twice a member of the Maine house of representatives, three times a state senator, ex-president of the Kathadin Farmers Telephone Company and former collector of customs and New England lumber manufacturer.

Almost any day we expect to hear of a wholesale migration of writers from Russia to Hollywood, which might be a good thing—now that Columbia's Lewis Milestone has returned from Moscow with stories about fabulous authors' salaries in the Soviet. They say they are paid 30,000 gold rubles a month, which, at the current rate of exchange—about 86 cents—would approximate $2,800, or $89,000 a year. That makes those enormous salaries of Hollywood—over which the Administration seems to be annoyed—appear like the weekly stipend of a child laborer working part time in a New England textile mill.

However, we might warn our ambitious Hollywood writers who contemplate making a trip to the Russian paradise for the literati, that there is a catch or two to Russia's rubles. The money cannot be taken out of the country. Any writer not wishing to freeze, the Soviet will probably "borrow it."

A sign in the antique and property place of William Bradley Studios, on West 43rd Street, New York, announces an interested world: BARGAIN SALE OF HUSBANDS.

And carrying the "Buy Now" movement a bit further, a funeral parlor down the street, near the Paramount Newsreel building, is conducting a sale on caskets, displaying in its windows four of the latest models, at special cut rates.

To the popular tune of "Hollywood fascinates me," nineteen-year-old Janet Snowden, heiress to a fortune, and to $200,000, is at the studios the other morning to try a career in motion pictures, traveling incognito and with a matronly guardian. What an approach!

Young Janet got herself some page one publicity in August when she married and abandoned, all within five days, one of Italy's young princes, Enrico Francesco Casati. The wealthy Miss Snowden said her husband deceived her as to his financial standing.
The subject of this graph is the business done in three Midwestern cities—Chicago, Minneapolis and Kansas City—for the sixteen-weeks period from August 5, 1933, to November 18. The receipts in each city for the first week of this period, the one ended August 5, are taken as 100 per cent for that city.

INCORPORATED

The following motion picture, amusement and radio companies filed charters in the state department at Dover, Del., during October:

Warner Bros. First National Pictures (Philippines), Inc., listing capital of $10,000, to deal in motion pictures of all kinds. Incorporators: C. S. Peabody, L. H. Herman and Walter Lenz of Wilmington.


Tri-States Theatre Corporation, to carry on business of theatrical proprietors, listing capital of $10,000. Incorporators: C. S. Peabody, L. H. Herman and Walter Lenz of Wilmington.

Evans Theatre Corporation, to carry on business of theatre proprietors, listing capital of 100 shares, no par value. Incorporators: C. S. Peabody, L. H. Herman and Walter Lenz of Wilmington.

Superior Amusement Corporation, to operate theatres, listing capital of 2,000 shares, no par value. Incorporators: Franklin L. Mettler, M. E. Mettler and P. M. Gilkey of Wilmington.

Kludas Electric-Mechanical Devices, Inc., to deal in amusement devices of all kinds, listing capital of $100,000. Incorporators: C. S. Peabody, L. H. Herman and R. M. Hilliard of Wilmington.

Wilmington Drama League, Inc., to stimulate public interest in drama, music, literature and allied arts, listing no capital stock. Incorporators: S. L. Abraham, R. R. Hanley and C. M. Spargo of Wilmington.

General Service Studios, Inc., to carry on business of motion picture service studio, listing capital of 10,000 shares, no par value. Incorporators: C. S. Peabody, L. H. Herman and Walter Lenz of Wilmington.


Incorporated Theatres Productions, Inc., changed its name to Talisman Pictures, Inc.

Only One City Prohibits Sunday Shows in Buffalo Area

There are 263 theatres operating in the Buffalo, N. Y., territory, of which only one city actually prohibits Sunday showings. Motion Picture Herald inadvertently reported last week that five theatres in this territory did not open on Sundays. There are five towns which do not have Sunday showings, although four of them could have this extra day if they so desired. The one town which prohibits Sunday exhibition is Owego, the other four being Marathon, Union, Sherman and Clinton Springs.

Theatre Men To Meet

The annual winter meeting of the Theatre Owners of North and South Carolina will take place December 10 and 11 at the Charlotte Hotel, Charlotte, N. C. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, will conduct an open forum on the motion picture code.

William Oldknow Dead

William H. Oldknow, 64, pioneer theatre man of the south, and father of Oscar S. Oldknow, president of the National Theatre Supply Company, died last week at his home in Atlanta, Ga.

Film Board Moves

The San Francisco Film Board of Trade, of which Miss Rowena Foley is secretary, has moved into new quarters in the Golden State Theatre Building.

TRAVELERS...

Carl Lesserman, recently appointed assistant to Crawford, Sears, Warner Western district sales chief, left New York for a trip through the western exchanges.


Charlotte Henry, Paramount's "Alice in Wonderland," will be in New York Dec. 8, on a personal appearance tour.

Harry and Albert Warner left New York for a short vacation.

Charles Perry, United Artists exploiter, was in New York from his Philadelphia headquarters.

Mor Silver returned to New York from Milwaukee.

Joan Crawford and Franchot Tone planned to leave New York for Hollywood this week.

John Flynn is due back in New York from the Coast Dec. 2.


Sydney R. Kent arrived in New York from Europe.

Irving Ascher sailed from England for New York.

Jack Oakie is en route for a Honolulu vacation.

Benjamin Glazer arrived in Hollywood from New York.

Joe McConville, supervisor of Columbia sales, returned to New York from a business trip in the Middlewest.

Sydney Towell returned to New York from a vacation cruise.

Sam J. Grisell sailed from New York for Europe.

Joseph S. Barkey, Warner manager in Chile, arrived in New York from South America.

Charles Barron returned to New York from Buffalo.

Courtney Kyle Cooper, author, returned to New York from a European cruise.

Robert "Believe It Or Not" Ripley arrived in New York from Europe.

Emilie Bax, United Artists' general manager in Brazil, arrived in New York.

John K. Balderston, playwright, returned from Europe.

Stuart Walker, Paramount director, is in New York.

Joseph M. Schenck returned to New York from Warm Springs, Ga.

Herman Wobber and John D. Clark are in Detroit.

Walter Engels, Radio star, is in New York.

L. J. Schlafly returned to New York from Chicago.

Jacob Wilk leaves for Hollywood this week.


Fred Quimby is in Hollywood.

Mary Pickford leaves Hollywood for New York next week.

Gilbert Miller sailed for Europe on the "Le de France." Other passengers were Louis Dreyfus, Stanley Scott and Camille F. Wynn.

Mike Lewis, Hugh Bruley, Oscar Morgan and William Errb, Paramount district managers in California, Denver, Atlanta and Boston respectively, left for their headquarters after conferences in New York with Neil Agnew and Stanley Waite.

Work Named to Two Houses

Cliff Work has been assigned in charge of the Golden Gate in San Francisco and the RKO Hillstreet in Los Angeles, both RKO houses.

Darst St. Louis Manager

James E. Darst, who was manager of Fox News, the silent newsreel, is to be manager of the Municipal Auditorium in St. Louis.
A New Code!

Paramount’s “Design For Living” sets up a new code for women as Miriam Hopkins, as “Gilda”, finds her heart large enough to give employment to two boy friends, Fredric March as “Tom” and Gary Cooper as “George”, instead of one.

Noel Coward’s “DESIGN FOR LIVING” Fredric March, Gary Cooper, Miriam Hopkins, Edward Everett Horton. An Ernst Lubitsch Production
FOLLOWING THE PATH

BLAZED BY OTHER

PARAMOUNT HITS!
NOEL COWARD'S
"DESIGN FOR LIVING"

FREDRIC GARY MIRIAM EDWARD EVERETT
MARCH COOPER HOPKINS HORTON

ERNST LUBITSCH PRODUCTION
A PARAMOUNT PICTURE

CRITERION THEATRE
"DESIGN FOR LIVING"

FREDRIC MARCH-GARY COOPER-MIRIAM HOPKINS
IN PARAMOUNT'S HIT "DESIGN FOR LIVING" DAILY
DIRECTED BY ERNST LUBITSCH - TWICE
FRANK WILSTACH DEAD; IN THEATRE ALL HIS LIFE

Handled Press Relations in M. P. D. A., Office Five Years; Compiled 'Dictionary of Similes,' Wrote 'Wild Bill Hickok'

Frank Jenner Wilstach, handling press relations and assistant to Will H. Hays in the Motion Picture Producers and Distributors of America, died in Manhattan Hospital, New York, on Tuesday after an illness of four weeks. He was 68 years of age.

The funeral was to be private, by desire of Mr. Wilstach. Interment was to be from W. J. Dargeson Chapel, on Wednesday afternoon, to be followed by cremation, in accordance with Mr. Wilstach’s expressed desire.

For more than five years Mr. Wilstach was attached to the New York office of the MPPDA. He was well known to reporters of the New York trade and newspaper press; to “leg-men” and dramatic critics throughout the country; to many in every walk of theatrical life.

Entered Film Business in 1923

His entire life was devoted to the theatre—even after his entrance into motion picture affairs back in 1923, when he joined Famous Players, which subsequently became Famous Players-Lasky, and later Paramount Publix. His wide knowledge and data of things theatrical kept his telephone at the Hays office constantly buzzing.

Born in Lafayette, Ind., in 1865, he studied at Purdue University from 1879 to 1881. In 1889 he married Edith May Hudnall of San Francisco.

Embarking on his theatrical career the same year, he was business manager for DeWolfe Hopper for two years. From 1902 to 1908 he managed Viola Allen, and subsequently handled the theatrical affairs of William Faversham, Mrs. Leslie Carter, E. H. Sothern and Julia Marlowe, Weber and Fields, Lillian Russell, Mrs. Patrick Campbell, Frank Daniels and many others. For years he was advance publicity man for the Shuberts, and, following this, was general press representative for Sam E. Harris.

Re-discovered Surtees

Mr. Wilstach also has been credited with re-discovery of the English novelist, Robert Smith Surtees, whose stories of a cockney grocer are believed to have suggested a basis for the “Pickwick Papers” of Charles Dickens. Mr. Wilstach’s weekly newspaper articles on Surtees 25 years ago caused considerable comment throughout the literary world.

Mr. Wilstach had collected similes for more than 20 years, and his “Dictionary,” published in 1916 and revised in 1924, is said to be the most complete standard work of its kind in the world. Classical as well as modern writers have been represented in this work, which was supplemented each year by the best similes the author and his friends could gather from current periodicals, books and newspapers. In his “Best Similes of 1932,” Mr. Wilstach observed that “sports writers, columnists and motion picture critics were becoming prolific simile collectors.”

The story of how Frank Wilstach happened to pick similes as the object of a collection is as strange as any.

The Story of “Wildfire”

Many years ago, while working on a Boston newspaper, he found three different newspapers on his desk, all of them using in their first paragraphs on a state house story the identical phrase, “The news spread like wildfire.” This upset Mr. Wilstach.

“Wildfire” he said, “is a fire, not a wind.” Look it up. Wildfire is a disease which sheep get. Furthermore, wildfire is a bolt of sheet lightning, unaccompanied by thunder. So I said to myself, I’m going to end this wildfire business.”

And that’s how I started out collecting similes.”

Mr. Wilstach’s collection grew and grew, until he found it feasible to have them published in dictionary form. Among those who contributed and augmented his collection were Benjamín De Cossares, Arthur “Bugs” Baer, Jim Tully and H. L. Mencken, all of whom were great personal friends.

An exceedingly accurate description of Frank Wilstach was offered this week, as follows:

“Tall, erect, with silvered hair, a florid face and a persistent habit of peering over the top of his spectacles, Mr. Wilstach had acquaintances in every part of the country. His one boast was that there was not a city or village with more than 2,000 population in which he had not stayed overnight at some time during his career as press agent.

In later years this resulted in his most notable eccentricity, the habit of constantly glancing at his watch during conversations as if he had to catch a train. His friends never could make him realize that he no longer was on the road . . .”

Hayes Pays Tribute

Few men have had a wider acquaintance among motion picture makers in the entertainment business. He had an encyclopaedic knowledge of the theatre, and many notable figures of the American stage were helped in their rise to fame by the exploitation campaigns conducted by him.

“Kindly, sympathetic, able, his loss will be felt deeply by the many thousands that came in contact with Frank J. Wilstach, both in business as well as in social life,” said Mr. Hays Tuesday. “He was a man of sterling character.”

Mr. Wilstach will be recalled as the author of “Wilstach’s Dictionary of Similes,” and “Wild Bill Hickok, The Prince of Pistoleers.” He was a member of the Lambs Club in New York.

He is survived by his wife, a son, John, and a brother, Paul, also a theatrical manager.

Feature on Catholic Church To Have Premiere This Week

“Throughout the Centuries,” a feature picture produced by Beacon Films, Inc., will have its world premiere on Friday evening, December 1, at the Warner theatre, New York, before an invited audience. This engagement will be limited to two weeks.

The story, written by Francis X. Talbot, S.J., tells of the growth and missionary activity of the Church of the Holy Name of Jesus, the crucifixion of Christ to the present day.

Rita C. McGoldrick supervised the film. Mrs. McGoldrick is chairman of the Motion Picture Bureau of the International Federation of Catholic Alumni. Pedro de Cordoba, past president of the Catholic Actors’ Guild, did the narration.

Kent Returns From Europe Accompanied by Mark Oster

Sidney R. Kent, president of Fox Film, returned to New York from a European business trip Tuesday. He was accompanied by Walter J. Hutchinson, managing director of Fox in England, and Mark Oster, managing director of Gaumont-British.

Mr. Kent probably will remain in New York, pending organization activities of the code authority, his appointment to which was officially confirmed Thursday.

Universal to Move

Universal’s home office will be moved from 730 Fifth Avenue, New York, to Radio City around the first of the year, if lease negotiations are consummated within the next few days. Universal’s 10-year lease on its present quarters expires May 1, 1934.
Double Bill Ban Lifted in Germany

The unexpected relaxation of the German government's film policy, permitting the practice of double-features among the nation's exhibitors, will have little beneficial effect on American companies importing films from Germany. The concession is to run more than single-feature programs carries with it a proviso that the second feature must not be more than 1,000 meters in length. Few American features could possibly be cut down in conformity and still retain any semblance of entertainment.

Berlin film leaders anticipate the single feature policy will be restored within a few months, according to George R. Canty, American trade commissioner at Berlin. A feature initially of the Film Chamber's recovery program was the elimination of double bills, but the order to that effect was almost wholly ignored by the rank and file of German exhibitors, seeking to safeguard their investments. The Film Chamber, following the special election, seems suddenly anxious about the provincial theatre owners, and consequently rescinded the ban on double bills.

During September, 1933, it is reported, there were 381 theatres operating in Berlin, with an attendance total of 4,148,745, and total receipts of 3,257,206 marks. Corresponding figures for September, 1932, showed 379 theatres, an attendance total of 4,502,972, and receipts aggregating 3,486,140 marks.

Tri-Ergon Wins Injunction Against Eastern Theatres

An injunction restraining Wilmer & Vincent Corporation theatres and Altoona Publiclix Corporation from making further use of sound equipment allegedly infringing patents held by the American Tri-Ergon Corporation and Tri-Ergon Holding, A.G., St. Gall, Switzerland, was granted Monday by the United States district court, Scranton, Pa., by Judge Albert W. Johnson.

The ruling also restated an accounting of profits. William Fox is the owner of the American rights of Tri-Ergon sound patents, and several suits, involving similar charges, are pending in state and federal courts against large producers, exhibitors, RCA Victor and Electrical Research Products, Inc.

The American Society for the Protection of the Motion Picture Theatre last week issued a warning to exhibitors as a result of the Scranton decision, stating that the decision establishes the American Tri-Ergon Corporation's right to collect damages from all exhibitors of sound motion pictures for their unauthorized use of these patents.

Sam Jacobson Resigns Universal Studio Post

Sam Jacobson, Universal production executive, resigned last week as a result of disagreements over salary, according to reports from Hollywood. Carl Laemmle, Jr., has accepted the resignation. It is understood Mr. Jacobson has received an offer to return to New York, where he formerly edited Universal's newssheet, to take charge of eastern production for a major producer.

KANE OF PROHIBITION OFF ON BIG TRIP

Robert T. ("Bob") Kane, of the Prohibition Film Corporation, is leaving New York within the next few days on an extended tour of the United States and Canada for the purpose of closing contracts which are being held in abeyance for territorial rights on his company's big feature, "Prohibition." Mr. Kane will make practically every important motion picture trade centre in the country, going south to the Gulf of Mexico and west to the Pacific Coast.

The Prohibition people have been quite successful in their campaign with the big feature and are in possession of satisfactory offers for practically all available territory. Just as soon as the contracts have been signed the prints of the feature which the various territorial rights buyers wish to buy will be delivered and the picture will be released throughout the country.

Mr. Kane announces that just as soon as "Prohibition" is in the hands of the territorial rights men, another big feature even more timely in its subject matter will be produced, the same capital promoting it.

Casting about in our imperishable memory for an item suitable for the signalization of the end of the Noble Experiment, we came upon a merry glimmering that sent us, bent like a beagle to the trail, into the archives of Quiqley Publications, from which we emerged in dusty glint with this choice item pertaining to the career of handsome Bob Kane, the only producer who looks exactly like a matinee idol. It was in Motion Picture News of July 25, in the far away year of 1915, that Mr. Kane's yeoman service to the cause of Art and Prohibition was thus recorded. It is perhaps fitting to remark, without prejudice, that a lot of water and saltor have gone over the dam since the days when Mr. Kane went out to sell "Prohibition."
Universal Rings The Bell Again!

Close on the heels of those two smash hits, "Only Yesterday" and "The Invisible Man," comes the third one. Whoopee! Three in a row!

Says Hollywood Reporter:

"Universal, with 'Counsellor at Law,' steps right to the fore with a Class A picture for all classes. This one is full of the stuff that all audiences not only understand, but like... Universal has spared not a thing to make it a top-notch attraction... should do big things in your theatre."

Says Daily Variety:

"Exceptionally fine blending of superb performances, direction and presentation, with John Barrymore leading an array of attractive names, makes 'Counsellor at Law' a box-office natural. Appeal should be as strong for men as for women... Sock, comedy, dramatic buildup and theme values of the play have been retained."

with

BEBE DANIELS
DORIS KENYON

ONSLOW STEVENS, ISABEL JEWEL, MELVYN DOUGLAS, THELMA TODD, MAYO METHOT.
Produced by Carl Laemmle, Jr., from the sensational stage success by ELMER RICE. Directed by William Wyler. Presented by Carl Laemmle.
HE'S PAID FOR SWATTING STARS

"Many a person may have had an impulse to swat a screen star, on occasion. It may have been a director when the sequence has gone wrong, or perhaps even a patron. But here's a man who gets paid for it."

Universal Newsreel in its current issue tells all about it, and shows Ed Keyes going about his duties.

It has all to do with house flies and the filming of feature pictures. Mr. Keyes is privileged to strike anyone, anywhere, if there's a Musca Domestica buzzing about. Directors and supervisors say thousands of dollars have been lost each year when flies, attracted by heat and the lights in the studio, have landed on the faces of featured players working in front of the cameras.

After many expensive devices had been tried out, and found wanting, Ed Keyes solved the problem. Before going to work he massages his head with molasses and arms himself with a fly swatter. He roams about the set, getting close to players as possible and attracting flies to himself.

Publisher Proposes Local Ordinances Designating Family Audience Performances and Limiting Juvenile Attendance

Publisher James H. Forman, compiler of a summary of the nine-volume report of the Council, filed with the Payne Foundation, declared that studies at Yale had indicated that children who attended motion pictures regularly had lower department records, lower study grades and a lower spirit of cooperation than other children.

These arguments were challenged by Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America; Gabriel L. Hess, of counsel for the MPDA; Anthony Muta, representing the Film Boards of Trade, and Dr. Carlton Simon, who told the subcommittee that statistics actually indicate that crime among teenagers was more prevalent formerly than at present.

Senator Royal S. Copeland said he believed the industry was willing to improve film content, and added: "I am opposed to official censorship because in the last analysis the public must decide what it wants."

In the November issue of the Parents Magazine, George J. Hecht, publisher, proposed local ordinances throughout the nation which would designate that at least one afternoon and one evening performance a week be limited exclusively to family audiences pictures so adjudged by a local motion picture commission.

Former Governor Milliken, a leader of the defense of the motion picture business at the hearings, declared the investigators had used improper "technique" in their researches, charging that their questions had been directed to abnormal children, that "leading" questions had been given, and that case histories of the children had not been submitted.

Mr. Milliken said the producers for years had been working with thousands of groups to effect improvements. He replied that the conclusions had been withheld so that those conducting the work would not be open to accusations that they had been influenced from the outside.

The testimony of Rev. Mr. Short, Mr. Forman and Prof. Paul G. Cressey of New York University was interrupted at times by the representatives of the industry. This prompted the following observations by the New York Herald Tribune, which, while decrying any form of censorship, said:

"The industry must show an honest concern for the fact that its output is not only diversion for jaded adults, but a big part of young America's educational environment. Such tactics as the film company spokesmen employed not only arouse the curiosity of all sober Americans in the charges against 'crime films,' but predispose each and all of us to suspect that they may be valid."

The way was paved for the film defense at the hearing when Dr. Simon launched an attack on censorship, basing his remarks on his "experience during 35 years of contact with the criminal underworld in my researches as criminologist and my close association with the police department in the City of New York and other organizations elsewhere."

Crime cannot be suppressed by suppressing news of crime. Dr. Simon said, yet "allegedly scientific conclusions drawn from studies of delinquent children are becoming the vehicles for a new wave of propaganda directed against the freedom of speech, the freedom of the press, and free expression through the radio and on the screen." He warned that if these "studies" were correct as to conclusions, newspapers could not justifiably publish details of a train wreck, a suicide, a baseball game or even congressional debates.

"To the minds so constituted or warped," said the speaker, "there is more suggestive

Fewer Youthful Criminals

With statistics from New York state prisons—Sing Sing, Auburn, and the rest—Dr. Simon showed that 50 years ago the percentage of youthful criminals was greater than that of older age, but that comparisons with criminality of 35 years ago proved that "we had more serious crime formerly than at present."

The Research Council's investigations also were referred to by the "parents" of Parents' Magazine, but as having "proved conclusively the harm being done to the juvenile mind."

With the caution that censorship is "no solution," Mr. Hecht proposed that certain times be provided, by local legislation, for the showing of "family audience" type pictures. He suggested enactment of local ordinances, in as many communities as possible, providing for licensing of motion picture theatres on condition that on at least one afternoon and evening, on Friday or Saturday or Sunday, and at many additional performances as the exhibitor desires, "there be exhibited only those films which have been approved as being suitable for family audiences by a local motion picture commission."

Under the terms of the "model ordinance," children under 10 years of age would not be admitted to motion picture theatres except at the "family audience" performances, and only if accompanied by a parent, teacher or guardian. Those in the age group 10 to 17, inclusive, would be admitted to the "family audience" performances unaccompanied, but to other showings only with guardian, teacher or parent.

Seattle Operators Get
$68.33 Per Week, Not $50

Operators in downtown Seattle theatres get $68.33 per week instead of the $50 reported by Motion Picture Herald's correspondent in that territory in the October 21 issue. Reports for the salaries of stage hands also were inaccurate, according to O. M. Jacobson, IATSE representative in Tacoma. Stage hands receive $11 per day and not $6, as the article reported.

Powers Color Cartoons Going on Market Soon

P. A. Powers' Celebrity Productions soon will place on release a new series of muscle man cartoons in comic strips and folklore, called "ComiColor Cartoons." First will be "Jack and the Beanstalk."
This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

King for A Night
(Universal)
Comedy-Drama

Many things in this show besides the basic prizefighter angle should prove selling points. Predominantly a composite character study, it offers a different romantic twist, has several unusual comedy situations, rises to many exciting points and concludes with a stark dramatic finale. Because of the subject treated and the characters woven in, as well as their achievements, the disappointment, human interest is strongly maintained.

The title being practically meaningless and quite apt to suggest something else, story content and personalities seem to be important factors in drawing attention. The fact that it is not a picture likely to arouse spontaneous enthusiasm calls for energetic application of the value already established.

The story concerns a minister's son and daughter, small townies. Bud knows how to use his dukes and has his shot at a deal in pilling the wood over their father's eyes. Eventually belting over a pig in the local club, a fact which straight-laced brother John calls to the reverend, asking Bud to attend to the teen and under the guidance of a couple of managers embarks on a fight career. In New York, as a soda jerker, fights being few and far between, he meets Evelyn a second time, and as comedy situations intervene, he introduces him to Douglas, big shot promoter. In the meantime, sister Lillian has come to town and with Evelyn's assistance has obtained a night-club job. Douglas becomes interested in her and she realizes that being nice to the promoter will insure Bud a short cut to success, strings along. Several bits of fight atmosphere interludes some of which for a shot at the Charley Chase. The day of the battle he learns about the Douglas-Lillian relationship. He arrives in the promoter's apartment just as Lillian has shot Douglas.

Back home the Reverend Gloves family listens to the broadcast of Bud's thrilling win as the event is shown on the screen. Next morning they read that the new champion has been arrested for murder. Covering his sister, Bud confesses and is sentenced to death. Reverend Gloves rushes to his son's side. A dramatic, tear-stirring father and son sequence precedes Bud's death march. He bravely summons his father's offers of consolation as the dimming lights indicate the switch has been thrown to snuff out his life, a sacrifice for a crime he did not commit. A martyr that his sister's honor might be spotless.

Finely done as is the finale, it nevertheless is the sad ending that always constitutes a showmanship problem. It creates a situation that makes the picture difficult to sell. Getting around it resolves itself into a question as to how well you understand your audiences. Morris handles the part expertly, which suggests that his name and picture character be given considerable attention. Play up the minister's song, the boy who had his hour of glory know that no matter how tough his ring battle had been, he still had a sternier one to face for which a moral lesson in the picture, with which to appeal to men and women, supplemented by the fight action for the men and the father-son angle for the women.—McCarthy, Hollywood.


Lady Killer
(Warner Bros.)
Comedy

Comedy is the keynote as "Lady Killer" takes a broad satirical dip into the inside workings of crooked gumshoe and flips behind the scenes of a motion picture studio. Action is fast and exciting, dialogue punchy and full of lines that can be interpreted in many ways. Both generate lots of fast, funny stuff. Cagney wallops the dames again. In short he gets pushed around himself a bit.

Covering a wide range of activities, the fun motif predominating, semi-episodic treatment makes possible many diverse audience-interesting segments. Drama, tension, action, features the early inside crook-working sequences. Farcical foolishness, love interest, together with a couple of slapstick sequences, in Hollywood, feature the in-between action. These scenes are laugh-riots as Cagney, his own fan mail array, plots himself into stardom. McLeod, in whom comedy is not ignored, is the being of the wind-up scene wherein the two distinct stories are merged.

The show makes no pretense to be anything else than every-day entertainment, and besides the grown-ups, there's lots of laugh content for the youngsters.

Dan, made a sucker by the Myra-Spade gang, gets wise, cuts himself in on their penny mint racket and turns it into big business. Things getting hot after Mrs. Marley is victimized, Dan and Myra land in Los Angeles. Picked up by the cops, Dan is in the cooler as Myra blows with his dough. Hired as an extra, there's lots of fun as Dan, falling in love with Lois, the studio's prize beauty, gets her to the racket of how stars are made by writing himself letters of letters makes himself a star. Sitting pretty, Dan and Lois get a shock when Myra is found in his bed. The gang is back and it's up to Dan to be the films man again, or else. Buying it off, Spade, Myra and Duke don the tuxedos, go looking Lois' apartment. On his past association Dan is picked up. Turning melodramatic, Myra bails Dan out, before Lois can, with the idea of knocking him off. But Dan, being a carousing cop, follows Myra's car as well as the one carrying his old playmates. The anti-climax is a shoot'em-up affair, with screen heroes transferred to realism, and Dan is rehabilitated with his friends and the world of fans as the true story is told.

Title not so significant, particularly in connection with the paginations. Cagney, character, cast and story values should carry the exploitation load. With inside crook and Hollywood atmosphere to work with, ballyhoo ideas should suggest themselves. Cagney's letter-writing gang can be adapted in scores of different ways, such as post cards signed with his name inviting his fans to see the show. Also might be lobby displays of phoney fan mail letters and wires all laudatory to Dan, the ex-usher who became a star, and turn your theatre into a Hollywood post office and put up prizes for the best letter writers. Aim all your activities toward the point that the whole thing is a lot of straightforward fun with a host of little things rather than one big sensation to amuse the greatest number.—McCarthy, Hollywood.


CAST

Dan ........................................................ James Cagney
Mrs. Marley ............................................. Marjorie Lord
Lois ........................................................ Margaret Lindsay
Spade ........................................................ Leslie Fenton
Fete ...................................................... Douglas Dumbrille
Ramik ..................................................... Raymond Hatten
Humphry ................................................ E. E. O'Neill
Smiley .................................................... John Ridgely
Mrs. Spade ............................................... Joan Martin
Mrs. Hay ................................................ Binnie Barnes
Comer .................................................... Willard Robertson
Jones ..................................................... William T. Orr
Thompson .............................................. Douglas Devon
Dumbrille ............................................... George Chandler

Sitting Pretty
(Paramount-Rogers)
Musical Comedy-Drama

A combination musical comedy, light romance drama that steps out of the back-stage cycle and builds its story in a music publishing office and a Hollywood motion picture studio. Following the girl-glamour spectacle trend, the finale is an elaborate interpretation of the Sally Rand fan dance. Mirrors are used to accentuate the illusion that the set is filled with hundreds of girls and to heighten the kaleidoscopic effect of the geometrically patterned dance arrangements. The idea is novel and exciting and at the same time provides a talk-about asset in contrast with current climax spectacles. The story centers on Parker and Pendleton, a couple of song writers, victims of the Tin Pan Alley depression, who thumb their way to Hollywood and as a result of Parker's gall eventually crash the gates. Parker, taunted by the vampy siren star, Gloria, goes Hollywood in a big way, walking out on his partner. Then comes the downfall as the siren star, after the studio has washed him up. Old friendship asserts itself as the "in right" Pendleton, who has been autocratic and an accidental meeting with a director, Davidson, productive of much fun, gets them another audition before the producer, and Agent Tamm-Heinman. Their song number is the basis for the picture's
A CLASS picture with SMASH attraction value!

ELISSA LANDI
PAUL LUKAS
NILS ASTHER

in

BY CANDLELIGHT

big finale and Parker, restored to grace, is glad to find that his pal has married Dorothy, the school chum of Edith and Jack.

Song numbers, of which "Meandering With Miranda," "Good Morning Glory," "Lazy Liz," and "Did You Ever See a Dream Walking?" are outstanding, assume more importance as entertainment assets than the basic story. Put across by Oakie, Halley, Jarrett, the Pickens and to a large extent, they possess that rhythmic click that patrons will return to whittle and hum.

In short, the different, the different, the different environment of "Sitting Pretty" should be emphasized. Song titles easily can be tied with the title to convey and to strengthen the campaign. Add to this suggestions plausible from the dialogue and situations and it should not be too difficult to convince patrons that the show is different and interesting enough to merit their support.

A concentration on the light human interest center, with broad suggestions as to what happens to a dumb smart guy when he goes Hollywood and a promise that they will see something they will see the spectacular finale, looks to be the best medium of exciting patron attention. Names are adequate, with Oakie, Ginger Rogers, Thelma Todd, Gregory Ratoff and the brothers Pickens in the cast. Jack Halley, who leads the with Oakie, there is a new personality to talk about—McCarthy, Hollywood.

From Headquarters
(Mystery)

Here's a one-hour lesson in the application of scientific knowledge and apparatus to the detection of crime, "From Headquarters." The exhibition may be described as mysterious, however, and, comically, not all the rapid-fire action of the police vaudeville, less, but the exhibitor may well promise a highly interesting production that goes more deeply into crime detection from headquarters than have most of its predecessors.

It is, by the same token, perhaps the sort of thing which is much more readily ap to the appeal of the electronic patron. The film may be sold most particularly to the vast host of mystery readers who find their best reading matter in the ratio-cinematic type of mystery story. Graphically are pictured the methods of detection employed with the aid of mechanical and scientific appliances.

The microscope, the bullet, the autopsy, the medical examiner, the ballistics expert with his testing apparatus are virtually the heroes of the piece, providing the larger amount of interest. From the marquee standpoint, concerning the headline "George Brent, Margaret Lindsay, Eugene Pallette, and Hugh Herbert for comedy relief, all famous names. This title gives the impression of a high-powered, up-to-date, up-to-the-minute front, and with the lobby use of the apparatus of crime detection, which is almost certain to attract a goodly amount of people.

When the suicide of a wealthy, eccentric gun collector suddenly turns out to be murder, the ex-cop, George Brent, the capable box office name strength would indicate the necessity of making the mystery and the method of deduction the most important selling angles. The title gives the impression of a high-powered, up-to-the-minute front, and with the lobby use of the apparatus of crime detection, which is almost certain to attract a goodly amount of people.

The exhibitor may well promise a highly interesting production that goes more deeply into crime detection from headquarters than have most of its predecessors.

Mam'zelle Nitouche
(Protest)

Operetta

Light and entertaining, musically pleasing, "Mam'zelle Nitouche," or "Miss Touch-Me-Not," is a gay adaptation of a French operetta, done in an attractive fashion, of no particular different from opera, exciting, chiefly by reason of the work of the leading players, to be amusing and lively.

It is easy to follow the development of the story, despite the complete use of the French dialogue. This is partly accounted for by the employment of English subtitle translations of certain important bits of dialogue, and partly by the extreme simplicity of the story itself. Yet the average exhibitor faces a problem in selling the farce-type, patroeges, but it is in a French community. The most adaptable theatre for the showing of this picture, then, is the popular "You Ever Seen a Dream Willow," large, metropolitan center, where foreign films will draw a certain patronage almost without regard to their origin.

The exhibitor might engage the attention of the school authorities, offering special performances for French classes and the like. There is a great deal of musical interest, with the promise of an easily understood, amusing yarn, woven with bright and wholly engaging melody. The names, of course, mean absolutely nothing in American theatres.

Star pupil in a convent is Jane Marrese, possessed of an extremely attractive voice. Under her direction the convent's organist and teacher, Raimu, the film's amusing comedian, has composed an operetta, going under one name at the convent, under another at the theatre. Mlle. Marrese does not refuse to have her name discovered in the libretto. She learns of arrangements for her engagement to a young man whom she never has loved in the garden and decides to break them off and prepare for the wedding. Meanwhile, the major, brother of the mother superior, finds Raimu at the theatre in the arms of the leading woman, of whom the major is inordinately jealous.

Despite Raimu's premiere, he is supposed to accompany Mlle. Marrese to Paris, but parks her in a hotel while he conducts the orchestra. She escapes, accidentally meets the young man she is to marry at the theatre, and when the major finds them in the lobby, "puts it over." Then, as the major charges after him, the two escape, back to the convent, where the story comes out and the effect and personnel had not recognized during their encounters, are married.

Play up the light, gay, musical entertainment qualities and remember the schools.—AABOSON, New York.


CAST

M. Celestin (Floridor) ............ Raimu

Donte de Flavy ("Mlle. Nitouche") .... Jean Mousseron

The Mother Superior .......... Alida Rouffe

The Mayor ..................... Alfred Carriere


Farewell to Love
(Madison)

Drama with Music

The exhibitor is confronted with several selling problems in attempting to merchandise "Farewell to Love" to his patrons. The film is an English version of a recent German picture, and was made in England, though the setting is confined to a locale centered in Naples, the Island of Capri. The scenario is consequently of a Mediterranean flavor, which has a certain effective background to the film as a whole.

The cast presents a curious combination. In the lead is the splendid-voiced tenor, Jan Kiepura, European player who was starred in "Be Mine Tonight." Starting the feminine lead are Ginger Rogers, growing in popularity in American films, having been imported recently from England, and Betty Stockfield, exclusively an English-born performer of music hall fame in this country. The rest of the cast is English. Kiepura's previous role, especially if the exhibitor, has played "Be Mine Tonight," in a selling wedge for him. Miss Angel's current work is good support for her name.

Due partly to poor sound reproduction, or reception of both, but only partially, the languag e, at least of the English performers, is almost indistinguishable on numerous occasions. In addition, pronounced English inflection of the speakers presents an obstacle to the exhibitor. Of the singing of Kiepura the exhibitor may talk much in his selling. It becomes virtually this is a new theme and in no unusual its development. Kiepura, a guide in Naples, is in love with Miss Angel, who knows he is the Eng lish sculptor. Miss Stockfield, wealthy visitor, is captured by the voice of Kiepura, and he in turn becomes infatuated with his companion, who sud aimes he to London with her to study, where he is extremely jealous of her mascul in. The evening before his concert, he finds that his companion has left for Paris and leaves suddenly for Naples and Miss Angel, who forgives him in approved and expected fashion. The return of the soprano to Paris is accompanied by a full symphony orchestra, coming from no discernible source.

The exhibitor is extremely compelled to rely upon the value of the music in this film. He is to be impressed by the earlier picture, and the name of Heather Angel for his selling approach. The English
origin of the picture might not better not be em-
phazied to any extent, while the theme, of the
infatuated singer who learns his error and re-
turns to his first love, probably will add con-
spicuously to the campaign. It is an adult
attraction exclusively.—AARONSON, New York.
Distributed by Madison Pictures. Directed by Car-
nel Moore. Release date, November 24, 1933. Run-
ning time, 66 minutes.

By Appointment Only
(Chesterfield)
Drama
A certain amount of novelty of story situa-
tion, together with something of the showmanship
problem of the exhibitor. Though there are
a few familiar names, the cast as a whole offers
little opportunity for surprising pull of its own
success. Lew Cody and Aileen Pringle share the
lead, though the heroine is more accurately
Sally O'Neil, who supposedly a girl of 14 in the
picture, is nothing as convincing as she might be.
Cody is a successful surgeon, drawing large
equests from women who are suffering from
the hypochondriac, and treating poor folk
without charge. He is in love with the socially
ambitious Miss Pringle, his fiancee, but sees
rather little of her. A woman dies of heart
syndrome in his office, and the orphaned daughter,
Miss O'Neil, is befriended by Cody. He takes
her to his home and calls upon Miss Pringle
for advice. She is at the moment troubled by
the actions of her brother, Edward Morgan,
infatuated with a "poor girl" and finally broken
off by Cody. Miss Pringle refuses to have any
thing interfere with Cody's career, and ar-
ranges for the girl to attend school, while
Cody undertakes advanced practice on the Con-
tinent. He is away three years and returns to
find the child developed into a woman, with
whom Morgan is in love.
He refuses to permit them to marry, and in a
storms Morgan accuses Cody of himself being
in love with Miss O'Neil, Miss Pringle and
his own break's engagement. Miss O'Neil meets
Morgan, and a wild automobile ride results in a
collision, which is arranged for by Morgan and
Miss O'Neil instead of the recon-
ciliation of Cody and Miss Pringle.
The telling angle probably is a
playup of the Morgan which finds an eminent
surgeon befriending a young orphan girl, fall-
ing in love with her several years later and
then giving her up to the younger man who is
in love with her as well.—AARONSON, New
York.
An Invincible Picture. Distributed by Chesterfield.
Directed by Frank Strayer. Story by Frank Strayer
and Lee Knox. Based on novel by Robert Edmond,
Release date, July 7, 1933. Running time, 67 minutes.

Havana Widows
(First National)
Comedy
Two quick-witted burlesque girls-about-town, Off
Broadway to share themselves in a madcap
and running into complications innumera-
ble, should give the exhibitc plenty of opportu-
nity for enjoyment. It is all nothing but comedy, fast moving, active and
amusing, with a half-dozen comedy players who
handle their dialogue and situations in such a
manner as to bring out all the fun.
There is plenty of cast material for the mar-
que. Good half-brow can be woven around the
names of Joan Blondell, Glenda Farrell, Guy
Kibbee, Allen Jenkins and Frank McHugh, in
comedy stories of feminine financial flushing in
Havana, with Guy Kibbee as the "chiseler."
Miss Blondell and Miss Farrell suddenly drop
their plans to marry millionaires and some easy dough in Havana. Their boarder,
Jenkins, gunman-bodyguard for Ralph Ince, is
handed a job of $500, and though he does a little matter of forcing to get it from
Ince. He promises to return in 30 days. His
girl, Miss Blondell, is supposed to be visiting
a sick and lonely New York hotel, but the pair of “diggers” hit upon Miss Kibbee as a
likely proposition, and connect with the
perpetrally unimpressive and highly amusing
McHugh, lawyer who specializes in such breach
of promise suits as will collect for him and his
clients.
They set the stage for Kibbee, but in the
meanwhile Jenkins learns where they have gone
and Ince learns that the Florida and Jenkins
hot-fotts for Kibbee's son, Lyle Talbot. The next move is to lure Kibbee to a
deserted house, have some of his clothing
and photograph him with Miss Blondell pursing—her advantage. That becomes
complicated when a riot starts outside the
house, and Ince,
Kibbee and Miss
Blondell are
kicked out of the
scene. Jen-
kens lights out from there, with Ince after him,
while a chance photographer shunts the frantic
Kibbee in underwear pursued over the roof by
the two girls. Arrested, the judge orders
them out of Havana, and aboard a boat, Miss
Blondell and Talbot seem to be getting along
greatly well, while Miss Farrell is goaded to
Jenkins, a fact which pleases Ince mightily.
It is straight comedy from first to last, and
is to be sold as such. Tempos with local
women's wear shops, for the clothes displays,
are ready to hand, as are does with luggage
stores on traveling equipment. Make the most
of the marquee possibilities in the cast, and
bring in all the laugh angles suggested by the
situations in the yarn. The dialogue is fast and
amusing and, the whole film, not by any means
brilliant, is still good program material of the
amusing, diverting kind. It may be played
almost any time in the week.—AARONSON, New
York.
A First National Production. Distributed by War-

Girl Trouble
(Vitaphone)
Good Musical
One of the Vitaphone series of musical short subjects in Technicolor, this is definitely a good
one, centered in the roles of Joan Blondell and
Mitchell and Durante, the slap-around comedians, who are diverting in their knock-
down-and-stamp routines, while the per-
petually drunken playboy is taken to a
supposed deserted resort in the West, only to
find the girls thoroughgoing musical lovers,
with a charming ability to deliver nice music,
the girls go through their routines,
to the effect of bringing the effectiveness.—Running time, 23 minutes.

Motor Mania
(Fox)
Thrills
There is a hair-raising thrill for young and
old in this number of the Adventures of the
Novelized Cameraman series, with the camera
recounting the origin of the camera men, the
demon of the motor track. Recorded are the thrill high-
lights from the newsreels, as the camera shoots
from the top of the Empire State Building, from the
cliffs in the mountains, the falls of Niagara, and
and the climb to the top of the Empire State Building, and the roller coaster, and the roller coaster,
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Now that it's signed

Here's some Recovery Action. FOX manpower ready...as usual...with six releases...brimming with box-office...brilliant with stars...sparkling with entertainment. Swell samples of the consistent hits FOX has been turning out...month after month. Lead the upswing in your town...under the FOX banner.

• A million red-blooded Americans have read and thrilled to the adventures of “Smoky”...a four-hoofed fury to his enemies...but the most loyal friend man ever knew...bringing romance to a pair of lovers.

WILL JAMES’
SMOKY
VICTOR JORY
IRENE BENTLEY
WILL JAMES
Directed by Eugene Forde
Released December 8

• Teaming Will and ZaSu as an auto-caravaning couple with their brood...on the highways, in the auto camps of the U.S.A. A carload of romance and homespun humor.

WILL ROGERS
as
MR. SKITCH
with
ZASU PITTS
Rochelle Hudson, Florence Desmond, Harry Green Eugene Pallette
Based on the story “Green Dice” by Anne Cameron
Directed by James Cruze
Released December 22

JOIN THE UPSWING
WITH FOX
LET'S GO!

• Lilian Harvey at her captivating best... 3 sensational revue numbers... gorgeous girls... ecstatic romance... 3 smash songs... plus a unique surprise in the Teatro dei Piccoli puppets, an audience sensation.

I AM SUZANNE!
with
LILIAN HARVEY
GENE RAYMOND
LESLIE BANKS
Podreca’s Piccoli Marionettes
Directed by Rowland V. Lee
Jesse L. Lasky production
Released January 5

AS HUSBANDS GO
with
WARNER BAXTER
HELEN VINSON
WARNER OLAND
Catharine Doucet
From Rachel Crothers’ stage hit
Directed by Hamilton MacFadden
Jesse L. Lasky production
Released December 29

• Snappy story of a p. a. and his s. a. girl friend. Loads of merry excitement... with song numbers that are red-hot numbers.

JIMMY AND SALLY
with
JAMES DUNN
CLAIRE TREvor
Music: Jay Gorney  Lyrics: Sidney Clare
Directed by James Tinling
Released November 24

• The one and only Clara in a sizzling performance alive with drama and romance. How that Brooklyn Bonfire burns the film.

CLARA BOW
in
HOOLALA
with
Preston Foster, Richard Cromwell, Herbert Mundin, James Gleason, Minna Gombell
Directed by Frank Lloyd
Al Rockett production
Released November 30
In the Cutting Room

advantage outlines of productions nearing completion

by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

JOE PALOOKA

United Artists-Reliance

Bringing to the screen realism the famous Ham Fisher cartoon character, the whimsical pug, Joe Palooka, it's the story here of a country boy, son of an old-time champ, with a yen for the ring, who comes under the wing of a smart promoter and is pushed into a championship. Comedy is the basis for everything, the story being an out-and-out travesty on the fight game. The screen play is by Gertrude Purcell, Jack Levy and Arthur Kober, who did "Make Me a Star," a similar character picture in which Irwin also starred. Ben Stoloff, adept at handling such material, is directing. Jimmy Durante and Stuart Irwin head the cast, which is of all-star proportions with Lupe Velez as "Wartime Dishwasher" and Sonya Mary Carlisle, Thelma Todd and Bill Cagney (Jimmie's brother) making their screen debuts. For atmospheric tinges to the sporting world-night, his gang. Gus's orchestra will be seen and Franklin Ardell, noted oldtime vaudevillian, is included. Several music numbers by Benicio Lane and Harold Adamson, one of which is sung by Durante and another by Miss Velez, are featured.

JOE PALOOKA is a potboiler, believe anything, is reminiscent of his "Make Me a Star" role which had lots of people sad and glad for him. Durante is the unstoppable manager who is stuck with a son of a famous fighter's phrenom. Rambeau is the mother who took her boy away from the bruising Bob Armstrong. Velez is the chorus girl with a "cheeky" reputation that makes Durante's ballyhoos ballyhoo and exploitation. The dialogue is fast and slanty, amply counterbalanced by nicely tempoed rapid fire action.

MR. SKITCH

Fox

It looks like the best material Will Rogers has had to work with in a long time. A potboiler auto tour of the western country gives the topolgic philosopher a chance to dissect national life hilariously by cross sections. Bunting Seeley James, Evening Post story by Anne Cameron, author of the homely auto camp sagas, the screen play is by Ralph Spencer, who collaborated on "Mr. Skitch" and "Misty Levien, whose other previous Rogers contributions are "They Had to See Paris" and "Confectionary Yankee." A glance at the cast, which tabs ZaSu Pitts, Harry Green and Eugene Pallette immediately below Rogers, means there will be plenty of laughs. Rochelle Hudson, recently in "Walls of Gold" and Charles Starrett, remembered for his cocky-boy part in "Lady and Gent," carry the romantic roles. Florence Desmond, noted mimic of screen and public celebrities, is the newcomer who rounds out the credited names.

Production values in the see-America auto tour of good cheer yarn are exceptionally important, bringing in as they do stops in Yellow-

stone Park for glimpses of many of its natural wonders, including Old Faithful! the geysers. Rides through the Rocky Mountains as well as over the prairies from Missouri to the Coast including trips to Old Mexico, the notorious Nevada gambling resorts and other famous spots on the tin can tourist trail.

Essentially a comedy in which all participants play up to their comic bent and one giving Rogers ample opportunity for timely ad-libbing, it nevertheless educates with entertainment in a novel manner.

JIMMY AND SALLY

Fox

A comedy romance of youth here is peped up with plenty of music and excitement. The story and screen play are by William Conselman and Marguerite Roberts. James Tingleling is directing, James Dunn and Clair Trevor, whose role in "The Mad Game" stumps her as very promising, have the leads. Principal supporting roles feature Lya Lys; Jed Prouty, of considerable stage fame; Harvery Stephens, the school master of "Worst Woman in Paris," and Joseph Sayers. In line with the Fox policy of introducing young stars, is strong in parts. Gloria Roy, William Pawley, Alma Lloyd, John Arledge and Matt McHugh have important roles. Musical numbers, three outstanding, were written by Jay Gorney and Sidney Claire, who have been credited with the melodies and lyrics of scores of hits.

In story, Dunn and established characters are mutual admires. Dunn, a publicity man for a meat packing company, sees his bid for fame crash when a store window radio broadcast goes haywire and an elephant wrecks Broadway. Mobsters enter the film when Dunn, shooting for a new publicity job, gets a snipping radio broadcaster to tip the world that a certain gangster is a goy about Lya Lys, night club prima doona. About a dozen big shots think they're the guys. But the gangsters realized they've been made butts of a publicity stunt and Dunn leaves town as Miss Trevor's love cools. About a tough couple of months, he returns to New York. Prouty is glad to have him back, the gangster stunts popularized the night club and enabled him to get rid of Miss Lys. He gets back to the meat packer crowd, and even though Stephens has the inside track on Miss Trevor, he's clever enough to change her mind.

Fast moving, snappy entertainment, production values open the door wide to timely exploitation. A big-idea boy story with Dunn singing "It's the Irish in Me" and Miss Lys saying "You're My Thrill," showmen have much beside names and title to talk about.

SIXTEEN FATHOMS DEEP

Monogram

Based on the American Magazine story of the same title by Eustace Adams, which has been adapted by E. A. Barringer and Norman Houston, "Sixteen Fathoms Deep" is a romance-tinged action drama of a young sponge diver. Location work throughout, practically all the action takes place on and below the sea. Direction is by Armand Schaefer.

Leads are assigned to Sally O'Neill, who recently made her re-entry into pictures in Universal's "Ladies Must Love," and Creighton Chaney, son of the famous Lon, who has been seen in "Bird of Paradise" and "Lucky Devils." The supporting cast includes George Regas, Maurice Black, Constantine Romanoff, Jack Kenney, Lloyd Ingram, George Nash, Si Jenks and Eugene Gehrmann.

In story, Chaney is a sponge diver in love with Sally. Buying a boat on borrowed money, he embarks for a cleanup. Villains inspired by the heavens Regas and Black, supplementing the thrill action of sponge-harvesting, with all its attendant dangers, is made more dramatic as a raging storm, the murderous attempts at high-sea robbery by a mutinous crew, an attack by pirates and a thrilling rescue from the bottom of the sea, give the story plenty of punch. Many authentic sea and underwater sequences add greatly to the color of the story. Action predominates over dialogue. Production is fine and being quite different from the ordinary sea story set-up, one thrill situation follows another, each permitting the development of the expected climax.

Monogram Lines Up Studio Work Under Raised Budget

First to leave the starting line under the augmented Monogram production budget will be "Woman's Man," "Beggars in Ermine," "Manhattan Love Song" and "Mystery Liner." With two others in the cutting room, the company will have seven completed by this weekend, said L. L. Ostrow, executive producer. Now editing are "Sixteen Fathoms Deep" and "He Couldn't Take It." Wallach will handle Monogram product in South America, under a deal made by Ritchey Export Corporation, foreign distributors for Monogram. Mr. Wallach's headquarters will be in Buenos Aires. Oscar Hanson's Empire Exchange will handle Monogram product in Canada. W. Ray Johnston, Monogram president, was in Toronto conferring with Mr. Hanson.

Novarro To Produce Play

Ramon Novarro, MGM player, plans the production of his own stage play in London next year, titled "It's Another Story." The play will not be performed in this country. Mr. Novarro is to be producer, director and star, as well as author.

Muni Makes College Award

Paul Muni, Warner star, has established a "Paul Muni Award" on the Coast for cinema excellence at the College of Cinematography at the University of Southern California. The award will go annually to the student showing greatest proficiency in motion picture study.

Forms London Producing Firm

A production company, Ensign Productions, headed by G. Douglas Hutchinson, M. P., has been formed in London. Distribution will be through Butter's Film Service. Norman Walker will direct the first, "Shepherd's Warning."
HAIL COLUMBIAS A MANS CASTLE STOP DID NOT BELIEVE YOU COULD DUPLICATE SUCCESS OF LADY FOR A DAY BUT A MANS CASTLE NOW TOPPING THAT MARVELOUS HIT STOP POSITIVE SENSATION STOP YOU DESERVE THANKS AND CONGRATULATIONS FROM ENTIRE INDUSTRY

ORPHEUM THEATRE
NEW ORLEANS LA

A MANS CASTLE TEST ENGAGEMENT TERRIFIC STOP HELD OVER FOUR EXTRA DAYS STOP CONGRATULATIONS ON ANOTHER OUTSTANDING HIT A MANS CASTLE WILL PLAY TO AT LEAST TWENTY FIVE PER CENT OF CITS POPULATION

MORT H SINGER
IOWA THEATRE CEDAR RAPIDS IOWA

CONGRATULATIONS TO COLUMBIA FOR ANOTHER GREAT PICTURE STOP A MANS CASTLE OPENED SATURDAY TO BIG BUSINESS AND STILL HOLDING ITS OWN STOP WONDERFUL COMMENTS BY AUDIENCES LOOKS LIKE A HOLODOVER

RIALTO THEATRE
ATLANTA GEORGIA

CONGRATULATIONS TO COLUMBIA STOP A MANS CASTLE WEEK END BUSINESS BEATS LADY FOR A DAY STOP EXHIBITORS WHO BOUGHT COLUMBIA PICTURES MADE A GOOD INVESTMENT STOP THEY ARE BRINGING BACK PROSPERITY TO OUR THEATRES

E M LOEW
LOEWS HARTFORD THEATRE
HARTFORD CONN

Columbia
The total of theatre receipts for the calendar week ended November 25, 1933, from 119 houses in 19 major cities of the country, reached $1,296,109, an increase of $45,877 over the total for the previous calendar week, ended November 18, when 122 theatres in 19 cities reported an aggregate gross of $1,252,232.

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ERNEST TRUEX GOES ‘NUDIST’; ‘CANT’ TAKE IT’ IN “MR. ADAM”

Getting Down to Bare Facts, Famous Comedian’s Kidding of “Strip” Cult is One of the Most Hilarious Comedies of This or Any Other Season.

Educational presents something new-de in the way of short subject entertainment in “Mr. Adam,” with Ernest Truex in the role of a big clothing manufacturer who is compelled by his wife and his doctor to join the cult of the great unclothed, for his health. And modest Mr. Adam can’t take it!

PHIL M. DALY TAKES IT BIG!

Read this rave from the Film Daily over the first of Educational’s Star Comedy Specials, and then strip for action in exploiting this laugh hit for big additional business:

“... prize entry... Ernest Truex in ‘Mr. Adam’... something that Al Christie as producer can stack against any of ‘em... a honey for haw-haws, beautiful gals and topical theme with a classy snap... a banzai and a round of yodels to William Watson and Art Jarrett for the best kidding on Nudism to date... art cinematography by Bill Steiner... a beautifully paced example of directorial skill by Al Christie... now if this sounds like a Rave... that’s exactly what we aimed to convey...”

Distributed in U.S.A. by
FOX FILM CORPORATION


“POPPIN’ THE CORK,” a Musical Comedy with Milton Berle, just at the right moment for its new hit songs, “Poppin’ the Cork” and “Here’s Lookin’ At You” Produced by Jack White.

Do you sell your short subject entertainment or give it away? SELL this one for added dollars with this humorous one-sheet poster in colors, and with lobby cards, photographs and newspaper ads.

There’s too much congestion in there, I can’t take it”
## THEATRE RECEIPTS--CONT'D

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<thead>
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| (Tabulation covers period from January, 1933.) |

**High and Low Gross** |

- High 9-9 "Dinner at Eight" | 6,500 |
- Low 11-1 "King Kong" | 1,480 |
- High 1-7 "Handle With Care" | 13,000 |
- Low 6-19 "The Devil's Playground" | 1,400 |
- High 3-25 "G&I Street" | 2,200 |
- Low 4-15 "Grand Slam" | 8,395 |
- High 2-18 "State Fair" | 7,000 |
- Low 11-25 "My Lips Betray" | 2,000 |
- High 8-19 "She Had to Say Yes" | 17,000 |
- Low 3-4 "The Sign of the Cross" | 2,500 |
- High 9-9 "Priscilla Jumper" | 15,000 |
- Low 7-22 "College Humor" | 9,500 |
- High 11-12 "Everyman - Millionaire" | 1,000 |
- Low 7-22 "Tugboat Annie" | 11,000 |
- Low 11-22 "Storm at Breakday" | 3,500 |
- High 10-28 "Ace of Aces" | 21,000 |
- Low 5-20 "Sweepstakes" | 4,000 |
- High 1-7 "Strange Interlude" | 20,000 |
- Low 6-15 "Perfect Understanding" | 4,500 |
- High 10-15 "I'm No Angel" | 17,500 |
- Low 1-4 "Zaza" | 5,000 |
- High 8-21 "Dead Silence" | 21,200 |
- Low | 1-7 "India Speaks Her Own" | 3,250 |
- High 8-7-17 "Lilies" | 10,000 |
- Low 3-18 "King of the Jungle" | 10,400 |
- Low 12-12 "Time Out" | 11,800 |
- High 9-20 "Brief Moment" | 1,200 |
- Low 10-15 "The Bowery" | 7,400 |
- Low 11-7 "Hot Week" | 9,500 |
- High 12-25 "2nd Street" | 19,000 |
- Low 8-19 "She Had to Say Yes" | 9,000 |
- High 4-1 "20,000 Years in Sing Sing" | 3,000 |
- Low 11-15 "I Loved a Woman" | 1,000 |
- High 1-7 "Animal Kingdom" | 14,000 |
- Low 11-31 "My Man" | 5,000 |
- High 4-20 "Cavalcade" | 8,000 |
- Low 3-30 "Rue Morgue" | 2,500 |
- High 4-22 "The Prime of Miss Jean Brodie" | 2,400 |
- Low 11-25 "Vi Som Gar Koksangen" | 1,000 |
- Low 11-4 "I'm No Angel" | 13,000 |
- Low 7-15 "The Silver Cord" | 7,500 |
- Low 6-15 "Professional Sweetheart" | 7,500 |
- Low 9-30 "Turn Back the Clock" | 7,500 |
- High 11-28 "The Sign of the Cross" | 15,500 |
- Low 11-28 "Night Flight" and "Facing the Music" | 9,000 |
- High 1-7 "The Kid From Spain" and "Speed Demons" | 12,000 |
- Low 8-12 "Whooper" and "Virtue" | 5,000 |
A SMASHING INDICTMENT
OF PARENTAL PRUDERY
WITH A CAST OF
BROADWAY STARS

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630 9th Avenue, New York City

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(Theater receipts -- cont'd)

[THEATRE RECEIPTS -- CONT']

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(Management reserves receipt of these pictures)

[END OF THEATRE RECEIPTS]
GREAT POSSIBILITIES AS SMASH-HIT

Says DeCasseres of "Eight Bells"; Calls "Her Master's Voice" Also First-rate Program Stuff
by Benjamin DeCasseres

EIGHT BELLs

A. C. Blumenthal's production of "Eight Bells," a London hit, written by Percy G. Mandley, while it does not make the grade as a stage play—because so much of importance takes place off stage—has great possibilities as a smash-hit melodrama in pictures. In fact, it is all classical picture stuff—when the scenarist shall have put on the film what we do not see on the boards of the Hudson Theatre.

Locale: On board a full-rigged British ship lying becalmed about five hundred miles off Rio de Janeiro. There is a motley crew of Britishers, Germans, Greeks and Swedes.

Time: August, 1914.

There is only one woman on board, the captain's handsome young wife (Colin Clive and Rose Hobart). He's a drunken brute; she is a gentlewoman. There is a romance developing between her and the first mate (romantic type).

The captain suspects. He and the first mate are having a terrific fistic battle in the captain's cabin when biff-bang boom!—a vessel heaves in sight with the news that England has declared war on Germany!

The Germans among the crew demand to be taken to Rio and put ashore. "You'll stick—you'll stay!" bawls the British captain.

Mutiny. The Germans capture the ship. One square-head makes for the captain's wife. She is protected by the new German captain, a sailor (Sydney Rumann), who also calls down the British first-made for love-making.

Finally, the Britishers get a pistol. Both the British captain and the German sailor-captain are murdered (grand picture stuff here—we do not see it on the stage).

The chief of the ship again, the first mate has the captain's wife for keeps, while what is left of the crew set about taking the Cunemporary to port (a terrific tropical storm, during the battle, having given them a breeze).

Picture value, 100 per cent.

HER MASTER'S VOICE

Roland Young and Laura Hope Crews, who are so notably good on the screen, are no less so on the stage. They appeared in a peppy domestic little comedy by Clare Kummer, and there is nothing for it but to lift up the impeccable and suave Roland and the racy Laura, carry them to Hollywood and have them do this play for our twenty million or so picture addicts.

Homewood, N. J., is the locale of this incredible opus. There we have the Ferrars. Ned Ferrar (Roland Young) is just a quiet, every-day husband to a wife who is ticly about her voice and her health. Lives with them Mrs. Farrar's mother, who is a real home-town, not too oppressive mother-in-law (comic type).

Blows in the rich Aunt Min (Laura Hope Crews), who is sister to mother-in-law. Ned has just lost his job as secretary to the local banker, a good fellow, crazy about singing and who subsequently falls in love with mother-in-law.

Ned is doing the housework. Aunt Min takes him for the hired man, and when she persuades her niece, Mrs. Farrar, to take a rest cure in her swanky country home, she hires the husband as her gardener, without the knowledge of either wife or mother-in-law.

Big comic scene in third act when the husband crawls into bed, believing his wife is there—on the porch—and finds he is really in bed with Aunt Min. Big rumpuses; but all is smoothed out, and Roland Young becomes the chief crooner at the town radio station.

This is all neat and clean and amusing. Nothing to go crazy about in pictures, but a perfect vehicle for the Young-Crews combination. Good dialogue. First-rate program stuff.

Picture value, 80 per cent.

THE SCHOOL FOR HUSBANDS

George Arliss having done Disraeli, Voltaire and Alexander Hamilton, I'd like to see him do Moliere.

And here's an excellent chance for that superb actor in "The School for Husbands," Moliere's comedy done over for the modern trade by Arthur Guittier and Lawrence Langner.

Sganarelle, the oldish fellow who has a young ward whom he's training to be his wife (and the way she fools him and finally marries, by an old-fashioned but always amusing trick, her young and going lover!), was Moliere's favorite part—and Egal, Osgood Perkins, who played Sganarelle, made up to look like the immortal French actor-playwright. He was very good—but I was thinking of Arliss all the time in this part. It's costume; but for that matter so is his "Voltaire."

There are plenty of action, color, sports, manners and sophisticated romance in this naughty, mocking comedy. It was the second Theatre Guild production of the season.

Mon cher producers: There are other classics besides the Bible.

Picture value (with Arliss), 70 per cent.

THE CURTAIN RISES

This clever but somewhat softish comedy by B. M. Kaye signaled the appearance on the stage of Jean Arthur. But so far as the legit, goes, it will take more than Miss Arthur to sock it over.

Scene: Dear old Vienna. Elsa Karling has taken an apartment. Elsa yearns for romance, but she isn't hep to "the game."

She has an actor idol. He scorns her. You see by now that Elsa wants to act. The Great Actor, however, has the cute idea of sending his understudy, Franz, to Elsa to "teach her" acting—and this and that.

Elsa gets her first kiss from the understudy. As they both have been practicing things from the Great Actor's plays, Elsa doesn't know whether she loves the understudy or the big matinee boxo of Vienna.

This is the way she finds out: The Famous Actor's leading lady falls ill and Elsa in a rush order takes the part of Juliet. When she kisses the Great Romeo (both off and on the stage) she finds she loves the understudy.

This sounds like a Janet Gaynor buy.

Picture value, 30 per cent.

SPRING IN AUTUMN

Is there anybody out in Hollywood—a middle-aged lady star, preferably—who can stand on her head and sing Puccini? Blanche Yurka does it in "Spring in Autumn," a comedy adapted from the Spanish of Sierra.

This amiable little play is not much to report for the picture trade, although, the central character being a famous operatic star, there may be room to throw in a performance of "Martha" or "Tristan," or what have you?

The star's daughter is going to be married. So the Great Song Bird thinks it proper to return home to hubby and child to give the thing an air of conventionality.

Well, well, she finds that she loves the hub. That she deserted, and the girl finds out that the fellow she loved wasn't quite the thing. But papa do love mamma!—that's the story.

This is a nice unimportant thing without any rowdy happenings and with a ladylike dialogue.

Picture value, 30 per cent.

THREE AND ONE

Here's a French girl who is made the target of three kinds of approaches by three different kinds of men, all brothers by the same mother, but whose fathers were fitter-wees of the artistic featherdom, for the mother was a dancer, something of the Isadora Duncan type, maybe, who, as you know, was a kind of pagan in her California way.

That is the nerts and kernel of "Three in One," from the French of Denys Amiel, done into English, and put on by William Harris, Jr.

The three sons that mamma sics on the girl she has brought home are a pugilist, a concert artist and a bond-and-mortgage hound. Each one makes love to the girl in his own style.

Now, this is somewhat amusing as an idea, but the pace is slow. Charles, the prize-fighter, finally wins, leaving Art and the Bourse flat on their roundhouses.

The less we have of this sort of tripe on the screen the better for real pictures.

Picture value, 10 per cent.
Bluebook School Question No. 194 states: (A) Give us your views regarding the use of rheostats, mercury arc rectifiers, transformers and motors when the supply is A.C. When it is D.C.

I was agreeably surprised at the number of answers, giving competent understanding of this whole matter, save and except in the matter of mercury arc rectifiers. Many seem to know but little about them, which is perhaps at least partly excusable, since they for the most part say “none have been used in my territory,” or words to the following effect: I believe

A. Brown and F. Evans


(B) Take a slant at this answer to Section A by one of our friends, J. T. Ballinger and D. L. Mas son. Only the answer of G. E. Doe approaches it in completeness:

"When current supply is A.C., the use of resistance to break down line voltage to arc voltage is wasteful in proportion to the difference in the two," wrote Ballinger and Mason. "All voltage between that of the line and arc must be broken down, or, in other words, consumed—turned into heat—in the rheostat or rheostats. It therefore is wasted, except for the fact that some proportion of such waste has value in stabilizing the arc, causing it to burn steadily. Ten to fifteen volts will be ample for this, however, so that the rest represents pure waste, which of course is registered on the meter and must be paid for. Taking A.C. current through rheostats also provides an A.C. arc, which is unstable except at high amperage—say in excess of sixty of seventy—because of the very, very small craf ters; also the light is harsh and 'cold' in tone. It is a pleasure to the eye as is light from a D.C. arc.

"The transformer has, however, the advantage of low first cost as compared with motor generators or mercury arc rectifiers, and low break-down waste. A well planned transformer delivers better than 90 per cent of its primary energy to its secondary output and the arc. It lasts indefinitely and ordinarily costs little or nothing for upkeep.

"So stated an arc, a rectifier is an instrument employed for two purposes, in so far as has to do with projection, namely: (a) it transforms the line A.C. to D.C. at the arc; (b) it delivers the desired voltage. It is not expensive, either in first cost or in upkeep, if handled carefully and intelligently, without super vision or overloads. Usually only its replacements are bulbs, which are rather expensive, but last a long while when abused. They have been kept in service for years, used daily, though I believe that they may be considered quite unusual. From what I know about it, I believe a year is more like the average tube life.

"The rectifier delivers slightly pulsating D.C. to the arc. The pulsations are, however, too slight to be noticeable. They are in, fact, re dulced to almost nothing by the auto transformer which is an integral part of the device. As compared with the transformer, the first cost is greater, but except for shaking the bulb at starting, lit tle attention is required. They are so made that the different transformer connections of the amperage, within certain limits, may be changed at will of the projectionist. Two rectifiers may be connected in parallel, but so far as I know, not in series. The voltage reduction break-down west is not high, or perhaps it would be more correct to say its efficiency of operation is excellent, though not so high as that of a good transformer.

"I could write pages on motor generators. Unquestionably they are the best we have in the matter of transforming A.C. to D.C. and delivering it to the arc at arc voltage. They cost much more than rheostats, transformers or M.A. rectifiers, and are more expensive in operation. But all that is justified, and, in my opinion, much more than justified by superior performance of results. But when all is said and just about everything else. They are highly flexible in the matter of current delivery, having ability to stand even as much as 100 per cent overload for a short space of time, though such abuse should not be tolerated except strictly in case of emergency. They permit change-over without visible evidence of the act upon the screen. They may be had to operate projection arcs either in parallel or series. The current supplied the arc is in accordance to true D.C. as can be produced by machinery.

"As to the D.C. arc, the transformer and rectifier are 'out', since there is no need for current rectification. As to rheostats and motor generators, which is the better depends upon what the line voltage is. If 110, as is usual, the rheostat is probably best for several reasons, as follows: (a) First cost of rheostats far less. (b) Upkeep very little as compared with consider able upkeep expense attached to motor generators. (c) Rheostats waste or 'consume' difference in line and arc voltage, while motor generators seldom operate at higher than 55 to 60 per cent efficiency when they come right down to brass tacks. They probably all will show up considerably higher in laboratory tests, but as our Bluebook and Brother Richardson in his Motion Picture Herald department many times have pointed out, this will not hold good except when everything is in the very pink of condition, and the 'very pink of condition' is not always evident in actual conditions. It has been in the hands of some 'machine operator' (of which there still are unfortunately a few among those present) for a period of time.

"If then, we first consider cost, cost of up keep and losses inherent in each device, it may be considerably said that the rheostat will be the better if the line voltage be not appreciably in excess of 110 volts, and that the motor gener ator will be the better if the supply voltage be 220 or more. At the higher voltage the cost of lowering to arc voltage is not the least increased. In fact, there probably will be a little gain, since high voltage motors are usually claimed to operate at higher efficiency than their lower voltage 'brothers.' On the other hand, the rheostat would waste all the great difference between line and arc voltage, which in watts will be equal to difference between line and arc voltage multiplied by the number of amperes used.

"Gentlemen, I compliment our friends, J. T. Ballinger and D. L. Mason. It is one of the best, most complete answers received on any important question in all the years this 'school' has been in existence.

Union Sues Theatres, Charging NRA Violations

Charging violations of the President's re employment agreement, Local 306 of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators Tuesday filed suit in New York supreme court for $1,000,000 damages against the owners of 420 independent theatres in Greater New York.

The suit, filed on behalf of the union by its president, Harry Sherman, names 130 persons and corporations as defendants. Mr. Sherman charged that the defendants signed the re-employment agreement to better business conditions by hiring more men, increasing wages and cutting working hours to 35 a week, but actually, he declared, they cut staffs in half, reduced wages and increased working hours to 52 per week.
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Production ... Distribution ... Exhibition

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Once every four weeks THE MODERN THEATRE is a part of BOX OFFICE. Its contents are designed to give advice and information to exhibitors in the care and maintenance of their theatres. It does not go in for technical literature. It deals in facts—practical and useful facts—as they relate to the box-office side of successful theatre operation. Money-saving ideas, money-making ideas are a part of the service of THE MODERN THEATRE.

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Address .......................................................... State
City ................................................................
Signed ......................................................... Position

BOX OFFICE IS YOUR HOME TRADE PAPER
MOTION PICTURE HERALD  December 2, 1933

PRODUCTIONS IN WORK

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<td>George Breakston, Frankie Darro, Jackie Searl.</td>
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<td>COLUMBIA</td>
<td>Story by Ferenc Molnar. Director: Frank Borzage.</td>
<td>Clark Gable, Claudette Colbert, Walter Connolly.</td>
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<td>&quot;Ninth Guest&quot;</td>
<td>Original screen play by Horace McCoy, Director: Otto Brower.</td>
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<td>FOX</td>
<td>Story by Paul Green. Director: Henry King.</td>
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<td>&quot;I Am Suzanne!&quot;</td>
<td>Story by Paul Armstrong. Director: Malcolm St. Clair.</td>
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<td>Story by Judith Ravel and Lowell Brentano.</td>
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<td>&quot;MASCOT&quot;</td>
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<td>Story by Edgar Rice Burroughs. Director: Cedric Gibbons.</td>
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<td>MAJESTIC</td>
<td>Story by Donald Ogden Stewart and C. Gardner Sullivan. Director: Raoul Walsh.</td>
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<td>Story by Ferdinand Reyer and Frank Wend. Director: Richard Boleslavsky.</td>
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<td>&quot;Tarzan and His Mate&quot;</td>
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<td>&quot;Laughing Boy&quot;</td>
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<td>MONOGRAM</td>
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<tr>
<td>&quot;West of the Divide&quot;</td>
<td>Director: R. N. Bradbury.</td>
<td></td>
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<tr>
<td>PARAMOUNT</td>
<td>Story by Manuel Konroff. Director: Josef von Sternberg.</td>
<td></td>
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<tr>
<td>&quot;Catherine the Great&quot;</td>
<td>Story by Rupert Hughes. Director: Alexander Hall.</td>
<td></td>
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<tr>
<td>&quot;Search for Beauty&quot;</td>
<td>Original by Alberto Casella. Director: Mitchell Leisen.</td>
<td></td>
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<tr>
<td>&quot;Death Takes a Holiday&quot;</td>
<td>Story by Adele Buffington. Director: Sam Neufeld.</td>
<td></td>
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<tr>
<td>PREMIER PRODS.</td>
<td>Story by Don Totheroh. Director: Elliott Nugent.</td>
<td></td>
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<tr>
<td>&quot;She Was His Girl!&quot;</td>
<td>Play by Laloo Vollmer. Director: John Consaw.</td>
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</tr>
<tr>
<td>RKO-RADIO</td>
<td>Original story and screen play by Harry Ruby and Bert Kalman. Director: Mark Sandrich.</td>
<td></td>
</tr>
<tr>
<td>&quot;Dark Sunlight!&quot;</td>
<td>Director: Ben Stoloff.</td>
<td></td>
</tr>
<tr>
<td>TWENTIETH CENTURY</td>
<td>Screen play by Warren Duff and Sidney Sutherland. Director: Ray Enright.</td>
<td></td>
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<tr>
<td>UNIVERSAL</td>
<td>Based on the story by Warren Duff and Harry Collins. Director: William Dieterle.</td>
<td></td>
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<tr>
<td>WARNER BROS.</td>
<td>Story by Doris Malloy. Director: Archie Mayo.</td>
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<tr>
<td>FIRST NATIONAL</td>
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<td></td>
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<tr>
<td>&quot;As the Earth Turns&quot;</td>
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<tr>
<td>&quot;Hell's Bells&quot;</td>
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<tr>
<td>&quot;Wonder Bar&quot;</td>
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<tr>
<td>&quot;Fashion Plate&quot; (Text.)</td>
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<tr>
<td>&quot;Heat Lightning&quot;</td>
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<td></td>
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<tr>
<td>&quot;Journal of Crime&quot;</td>
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<tr>
<td>&quot;Gambling Lady&quot;</td>
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STAGE OF PRODUCTION

Shooting
RAISED 10 MILLIONS BY ‘MIRACLE’

(Continued from page 16)

Albert Wiggin had played on important part in the whole transaction, that he was the Santa Claus that started the Churchill National Bank was.

When the crisis came, Mr. Fox said, he failed to obtain further loans from Halsey, Stuart, to which the name of $1,000,000, or from Western Electric, to which he was indebted some $15,000,000.

He therefore, Mr. Clarke, for money, and made a "house-to-house canvass" of the principal banks, in order to raise $7,000,000 in addition, to prevent brokers from selling 60,900 shares of Loew's stock, which was undermargined.

A "sort of miracle" happened at this juncture, he related, when, at the suggestion of Albert Grauman, he agreed to a "walking with McBeary" and "Stuart and Otherson," as "the easiest way out." Immediately, he said, a meeting of the trustees was held, at which $400,000, which he had just borrowed on his $6,000,000 life insurance "found itself in the pool to support the Fox stock, stripping me of every dollar that I owed for my world."

Prior to the time the voting trust was set up, Mr. Fox said, Mr. Hays called and told him he had tried to borrow Clarke, of Chicago, who wanted to relieve Mr. Fox of "all this trouble," and that then Mr. Clarke offered him $33,000,000 for his voting shares, which, the witness added, were worth $10,000,000.

Meanwhile, continued Mr. Fox, he had been informed confidentially that there was going to be a "raid" on the Loew stock which would push down the price, so far that the margin would be insufficient and his shares of Loew stock would be cast.

This caused Mr. Fox to ask Eastman Kodak Company to buy 140,000 shares of the Loew stock for about $45 a share, and while his attorney was "on the west," Mr. Clarke was said to be traveling to New York, under an alleged promise to pay $33,000,000 for the voting shares in his companies, he testified.

Four minutes before the Stock Exchange opening bell rang on the morning the raid was supposed to have been staged, Mr. Fox said, $6,400,000 was deposited to his account in Bankers Trust, and the brokers were telephoned in the Stock Exchange that the Stock was bad and be paid in full. The raid, then, did not occur.

Mr. Clarke finally arrived on the scene in New York, according to the testimony, prepared to buy Fox's voting shares.

"Let me tell you what the proposal was and see how much I lost. I was told to buy Fox very long," Mr. Fox told the committee. "It was drawn to pay $33,000,000. It was a lot of money, but, of course, for Mr. Clarke, was just a little bit of crookedness to it—not much, just a teeny-weeny little bit. All I was supposed to do was to put up $7,000,000, from it was first, to arrange that Fox Theatres sold to his nominee the 660,900 shares of Loew's stock for $35,000,000. And please bear in mind that within four months later Fox Film paid the theatres company $75,000,000 for those same 660,900 shares, under a plan that Clarke himself made.

"All I had to do was listen to his proposal that way and pass the resolutions that would be made that we paid $7,000,000 for, or $33,000,000, and taking $33,000,000 for myself for doing it."

Fox Clashes With Clarke

The Fox testimony brought a clash between the witness and Mr. Clarke at the noon recess on Thursday.

"You gave me the greatest run-around any man ever got," Mr. Fox shouted at Mr. Clarke, and I'm going to read every damn word into the record."

Mr. Fox was called specifically before the Senate committee to testify regarding the payment of $2,000,000 to him by Mr. Clarke for alleged claims in the Mitchell Camera invention.

The $15,000,000 loan made by Western Electric to Mr. Fox to aid in purchasing the Loew family shares, was granted because the telephone company was in a controversy with Warner Brothers and would rather have Fox obtain the Loew stock than Warner's, who also wanted it, according to Mr. Fox's testimony.

Mr. Fox said the Fox Theatres never exercised its control over Loew's. Asked why he wanted Loew's, Mr. Fox told the committee that Loew's was the only theatre company to make money during the depression, and during the last four years had made upwards of $50,000,000.

Detailing the payment of $1,000,000 to Samuel Untermyer and $500,000 to Charles Evans Hughes, for legal services, also were heard. However, General Theatres made the payments, by the terms of the agreement made with Mr. Fox when he sold out.

Referring to the Mayer incident, Mr. Fox added that Mr. Mayer had a contract with Loew's and was wondering about its future under the Fox management, if and when a merger was effected. Mr. Fox said Mayer indicated he should have participated in the profits from the Loew sale, and when Mayer finally arrived in New York, he told Mayer, "I have reached the conclusion that it is but fair for you to share in the profits. What I would like to say is this: If and when the companies are merged, I will see that the companies pay you $2,000,000 in cash, which would have been fair in the beginning."

"I called this man all the vile, filthy, dirty names that one person to call another," he said.

It was in January, Mr. Fox testified, that he engaged Samuel Untermyer to represent him, offering him the same proposal of a fee of $1,000,000 if he could save the companies from going into receivership. Mr. Untermyer was engaged, because the Wall Street crowd was "afraid" of him, Fox said.

At this point in the testimony, Mr. Fox discussed great lengths. The participation in the Fox financing of Mr. Aldrich and others, as it pertained to Mr. Aldrich's knowledge of what his story was. Mr. Fox said in 1929 Mr. Aldrich pointed out that he had no connection with the Chase Bank during that period.

Before concluding his testimony, Mr. Fox
charged on Friday that $15,000,000 had "mysteriously" disappeared from the treasury of Fox Theatres since he sold control, and said that Fox never paid him a dollar since then. He said that no effort had been made to account for the $15,000,000 allegedly missing.

"Nobody knows where it went to," he added. "There have been no any effort to say where it went, but 1,300 or 1,400 honest people paid $25 or $30 a share for the stock of the company." Mr. Fox indicated that about two years ago he received a letter saying that $500,000 yearly salary, under the "secret" deal to General Theatres, was being discontinued.

At this point, Chairman Fletcher announced that the hearing was "concluded as far as Mr. Fox is concerned," and that the General Theatres inquiry would be resumed on Monday.

During Friday's testimony by Mr. Fox, several of his charges were denied by principals named in the financing activities.

Mr. Clarke, in brief testimony, near the end of the day, said that Mr. Fox was suffering from "conspiracy hallucinations." In a statement issued later, Frederick W. Gehle, press representative of the Chase interests, read into the record a denial of the Fox episode referring to Mr. Wiggin and President Hoover. The statement read: "Following the testimony of Mr. Fox this morning, I talked with A. H. Wiggin on the telephone, and in the presence of Mr. Fox. Mr. Wiggin stated that Mr. Wiggin had said to Claudius Huston that he presented President Hoover's interference in Fox Film matters, indicating that he would thank the President to mind his own business.

"Mr. Wiggin has authorized me to say that this incident can exist only in Mr. Fox's imagination, the statement being wholly untrue. Mr. Huston has never been in Mr. Wiggin's home; as a matter of fact, Mr. Wiggin recalls having met him only once in his life at a large dinner at the University Club in New York City."

As Mr. Fox had pinned his story on Mr. Huston during Friday's testimony, the Senate members of the committee were left somewhat in the dark to try to find out what someone who had information concerning Mr. Fox's loss of his properties to appear voluntarily and testify.

Untermyer Defends Fee Meanwhile, in New York, Samuel Untermyer issued a statement describing as "entirely reasonable" the fee he and his associates received in the Fox Film litigation. Mr. Untermyer disclosed that the amount he received was not, as stated, $1,500,000, but $570,000. Lawyers associated with him in the litigation worked on the balance, the statement indicated. Mr. Untermyer said that the Fox situation covered a "series of the most heated, intense and widely ramified litigation" in the federal and state courts during the brief history of their duration.

Before Mr. Fox concluded his testimony last Friday, it was indicated at the hearing that records of Fox companies will be subpoenaed to determine whether the hours had entered into a conspiracy to take control of the film enterprises away from Mr. Fox, as he charged before.

When Senator Couzens said that Mr. Fox should produce proof of allegations that banks "pulled the plug" to prevent his company from paying Fox loans before they matured, Mr. Fox said he was unable to prove his allegations, because he would need the assistance of the committee inasmuch as he no longer had charge of any books. Counsel Pecora said the committee would assist him in this request. The commit-tee with an idea of where to get the proof, Fox listed a dozen New York banks in which he said his companies had loans and deposits.

After reading a letter which Fox said he wrote to the banks asking leniency on the loans, Senator Couzens remarked that it showed that foreclosures were demand loans and that therefore they were not being called ahead of maturity.

"So charging it off against your balance was legitimate," Senator Couzens said. "This does not agree with your testimony yesterday," he added.

Fox's Charges Stir Senate Chairman Fletcher on Saturday said that Counsel Pecora had been asked to subpoena William Thompson, formerly in the anti-trust division of the Department of Justice, to testify on charges of William Fox that department records had been changed during the Hoover Administration in connection with the Loew stock purchase.

Later Senator Adams demanded that Louis B. Mayer, be summoned to comment on Fox's testimony. Mr. Fox had said that Mayer told him he had caused the records to be changed from consent to restriction in Fox's purchase of 400,000 Loew shares, and that they would to have it changed back to approval.

Said Senator Adams: "I think Pecora should follow up this charge that Department of Justice records were changed. I think he should call Mayer, Thompson and O'Brien. A charge of irregularity in the Government Service ought not to be ignored. It is a serious charge."

Senator Fletcher said he doubted Mr. Mayer had anything to do with the record, and added he did not believe Mr. Mayer would be subpoenaed.

It was indicated Saturday that the committee was moving gingerly to check up Fox's testimony. Mr. Pecora later issued a blanket invitation to all persons mentioned by Mr. Fox to appear if they so desired. This included former President Hoover.

Senator Gore demanded that the committee follow up Mr. Fox's charges of a banker's "conspiracy."

Says Financing Saved Fox Film Continuing, last Wednesday, the interrogation of Murray W. Dodge, former vice-president of Chase Securities Corporation during the time of the Fox financing, Ferdinand Pecora, counsel for the Senate banking committee, brought out the testimony that, through financing of more than $103,000,000 of Fox Film and Fox Theatres and General Theatres Equip-ment stocks in April, 1930, the failure of the Fox companies was averted. Through this financial operation, control of the two companies passed from William Fox to General Theatres, organized and operated by Harley L. Clarke, president of Utility Power and Light Company, Chicago.

Indicating the Chase interests were responsi-ble for more than $117,718,750 of Fox Film loans, Mr. Clarke and General Theatres, Mr. Dodge testified that the Chase bank and Winthrop Al- drich, its president, stood behind the operations "to the limit." Mr. Dodge reiterated previous testimony that General Theatres paid William Fox some $15,000,000 cash, plus "other consid-erations" which amounted to $6,000,000, for the purchase of $21,000,000 of Fox Film and Fox Theatres, which, according to Mr. Dodge, were confronted at the time with $90,000,000 of obligations falling due. These also were assumed.

Sale of Fox Film "A" stock at $30 a share to a banker group by General Theatres, when the market price was more than 40, brought profits of $3,941,000 in a trading pool managed by Pynchon and Company, in April, 1930, according to the testimony.

In order to finance General Theatres' en-terprise into the Fox and Loew companies, Mr. Wiggin, of Chase, obtained $117,718,750 through sale of various blocks of stock or debentures to syndicates and trading groups. In addition to acquiring the Fox companies, the financing paid to shift control of Loew's, Inc., from Fox Theatres to Fox Film.

Bankers Eager to Participate Mr. Pecora early last Wednesday sprung a surprise when he revealed confidential memo-randums which emphasized the struggle between rival banking houses of Wall Street over the financing which followed acquisition by Gen-eral Theatres of the Fox companies and Loew's. Some indicated that Harold L. Stuart, of Halsey, Stuart and Company, who had been the bankers for Mr. Fox, felt they were being crowded out of the picture.

In one of his notes to Mr. Wiggin, Mr. Dodge said: "With Halsey, Stuart out it is possible for me to discuss the whole financing with Kuhn, Loeb again, a thing that I am loath to do unless necessary, as the split-up of the gravy would hurt my feelings."

Later, Mr. Dodge testified he did not intend to obviate the impression of using the word "gravy" in the accepted sense, but that "prestige" was really what he had meant. Mr. Dodge's financing used to gain control of the Fox companies and of Loew's, included issuance of $30,000,000 General Theatres debentures; 50,000 shares of General com-pany to Pynchon and Company, for $13,125,000; 133,500 shares of common General Theatres stock and 200,000 shares of Fox Film A, to Halsey, Stuart, for $11,006,250; 103,500 shares of General common to Halsey, Stuart, for $5,625,000; 240,000 shares of Fox Film A to Pynchon for $7,200,000, and $55,000,000 for one-year Fox Film gold notes at 97 3/4, for $53,762,500.

Mr. Pecora then questioned Mr. Dodge about the numerous and highly complicated financing activities of the various Wall Street groups which participated in the Fox and Loew purchases and the profits which the various groups earned in the handling of the stock and deben-ture issues during the financing which resulted in actual purchase of the Fox and Loew com-panies in 1930, and also in the refinancing of $55,000,000 one year later.

The testimony at this point centered almost exclusively in Wall Street.

The senate banking committee was told, last Wednesday afternoon, about an "inside" memo-randum written by W. Averill Harriman for Mr. Dodge at the time the $55,000,000 Fox Film refinancing was being considered, and in which Mr. Dodge
Aldrich Clashes with Cowens

indicated ill feeling existed among certain of the banking groups. Mr. Dodge’s note follows:

"We are doing everything to prevent a fight (among the banking groups), as the Lord knows this financing is difficult enough without being torpedoed by Harry Stuart (of Halsey, Stuart, who had said his firm was anything but willing). He is evidently bent on getting control of the management of the company through John Otterson (president of Electrical Research Products) and will use the same methods that the two of them used against Fox to obtain their ends.

"It would be a very profitable and advantageous thing for Stuart and Otterson," continued Mr. Dodge’s note, "now that they know we want to get our (Chase) backing in throwing Clarke out of Fox, to make this financing for himself and so obtain control of the Loew stock and of the company for $55,000,000."

Halsey Stuart and Electrical Research previously had participated in Fox financing before control passed from William Fox, and were trustees—through Harry Stuart and John Otterson, and along with Mr. Fox, in the operation of the companies early in 1930, before Mr. Fox died.

Halsey-Stuart, Bank of America, Blair and Company, Lehman Brothers, Dillon Read and Company, and other bankers handled the original $55,000,000 Fox Film issue of one-year gold notes, issued in April, 1930 for the purchase of the companies, and it was for the refinancing of these notes, due in 1931, that Mr. Dodge’s communication to Mr. Wiggins, already mentioned, referred.

Mr. Dodge later testified that Halsey, Stuart "finally withdrew from the business entirely and the financing was then definitely in the hands of the Chase bank."

The original $55,000,000 Fox Film notes were sold to a syndicate headed by the original Chase, and were not sold to Mr. Dodge’s firm. Mr. Dodge was referring to the refinancing of the issue, and added, "we then had to work fast to see if it was possible to meet this $55,000,000."

Chase’s Film Loss $69,572,180

Enormous Chase write-offs of Fox and General Theatres loans were described Wednesday afternoon by Winthrop W. Aldrich, president of Chase National. Chase Bank and Chase Securities loaned a total of $89,330,047 to the companies, of which $69,572,180 was written off and $19,757,866 is now carried on the Chase books, Mr. Aldrich testified. These investments were made during the reign of Albert Wiggins, former chairman of the Chase board, and were revealed when Mr. Aldrich laid before the Senate committee a tabulated report showing the status of the Chase Investment as of Oct. 1, 1933 (see chart on following page).

This showed that the bank had written off $55,510,388, and Chase Securities, now Chase Corporation, had written off $33,851,769. Chase Corporation now carries only $9,524 on its books. Both write-offs took place some time ago.

Chase bought $28,018,639 of Fox Film Class "A" common stock and wrote off $19,082,076 of this amount. Investments in Wesco Corporation were $21,375,784, of which $21,100,000 has been written off. Out of a total of $2,089,857 in General Theatres stock syndicate loans, $896,211 was written off. Investments in Film Securities Corporation two-year notes of $4,352,994 are still being carried by the bank. General Theatres stock syndicate loans and liabilities of the Chase Securities subsidiary totaled $12,375,673 and all this has been written off, or taken care of by reserves.

Other investments of Chase Securities totaling $8,000,000, Wesco, General Theatres and Film Securities have been written off to the extent of $1,086,517.

Clarke Again on Stand

Harley L. Clarke, late Wednesday, was recalled to the stand to testify on a $100,000 charge of bribe taking over securities that he, said to have been an outgrowth of the purchase of Mitchell Camera Company. Mr. Clarke said the Van Duyne obligation was his own personal obligation. He testified that Mitchell, Camera was bought by him in his own right, and not in the interest of Grandeur, Inc., or General Theatres, Inc.

Mr. Clarke said that the name of Mitchell Camera was given to a company he had formed before the one purchased by him was formed. He further testified that while he was president of Mitchell Camera, the company was bought by him in his own right, and not in the interest of Grandeur, Inc., or General Theatres, Inc.

Say Fox Dividends Paid, Despite Losses

"I think it safe to say that there have been two years of dividend payments, but Mr. Place did not think that payment of the debts would have affected the surplus at all.

"That was as far as any available cash to pay dividends was concerned," asked the Senator.

"Yes," replied Mr. Place. "In other words," said Senator Cowens, "when you were paying the dividends you were owing the banks and current debts in excess of any accumulated surplus."

Aldrich Offers Information

Meanwhile, Mr. Aldrich had edged his way to the front and voluntarily took the witness stand, sitting down between Senator Cowens and the witness.

"May I say at this point that Mr. Place was not on the board of the Fox Film at this time, and when you say—"

"Just a minute, Mr. Aldrich," exclaimed Senator Cowens. "I am questioning Mr. Place. I am making some observations with respect to the trial balance, and I am not charging the Chase Bank, or you, at this particular time. And I do not expect to have any interposition of your state—"

"Aldrich," said Mr. Aldrich, "exclaimed Senator Cowens. "I am questioning Mr. Place. I am making some observations with respect to the trial balance, and I am not charging the Chase Bank, or you, at this particular time. And I do not expect to have any interposition of your state—"
MAKING CHASE INTEREST IN FILMS

Following is a summary of the status of the interests of Chase National Bank and Chase Securities Corporation (now Chase Corporation, including Chase Harris Forbes Corporation) in Fox Film Corporation and General Theatres Equipment, Inc., and related companies as of Oct 1, 1933, and as submitted to the Securities and Exchange Commission in connection with the registration statement for the sale of securities of the corporation. 

CHASE NATIONAL BANK.

<table>
<thead>
<tr>
<th>A. Investments and Loans</th>
<th>Par</th>
<th>Cost or Am't.</th>
<th>Reserves or WRITEOFFS.</th>
<th>Now Carried At.</th>
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<tr>
<td>Fox Film Corporation:</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Contingent obligation</td>
<td>$89,310,000</td>
<td>$89,310,000</td>
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<tr>
<td>Class A, Common stock (no par)</td>
<td>1,219,660</td>
<td>29,186,692</td>
<td>$199,085,769</td>
<td>109,588,631</td>
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<tr>
<td>Subsidiary bank loans</td>
<td>4,390,000</td>
<td>4,390,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>$49,572,180</td>
<td>$29,816,602</td>
<td>$179,965,150</td>
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</tbody>
</table>

*Shares received for $31,683,690 face amount of debentures and bank loans.

*Direct participation in syndicate $3,021,002.98 $3,021,002.98

*Painted on preferred stock syndicate $6,531,299.64 $6,531,299.64

*Reserves for preferred stock syndicate $12,002,145.84 $2,082,145.84

*Advances to Phoenix & Co., West & Co. $730,958.50 $730,958.50

Total $12,375,093.96 $12,375,093.96

Grand totals $14,671,116.27 $14,061,391.17 $9,524.50

*Now represented by voting trust certificates for 48,327.2 shares of preferred stock, and 1,110 shares of General Theatres Equipment, Inc. This item for which a full reserve has been set up is the balance due to Chase National Bank on account of GTE syndicate loans, the payment of which is guaranteed in full by the Chase Corporation to the bank and which interest has been subsequently carried to the bank. It is a consolidation of the total loans are investments of both the bank and the corporation this item of $2,051,145.84 should appear only once.

RECAPITULATION OF INTERESTS OF CHASE NATIONAL BANK AND CHASE SECURITIES CORPORATION (NOW CHASE CORPORATION) IN FOX FILM AND GENERAL THEATRES EQUIPMENT, INC. AND RELATED COMPANIES.

<table>
<thead>
<tr>
<th>Corporation</th>
<th>Total Cost</th>
<th>Total Now or Amount</th>
<th>WRITEOFFS.</th>
<th>Capital Stock (no par)</th>
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<tbody>
<tr>
<td>Chase National Bank</td>
<td>$7,319,076.67</td>
<td>$5,540,868.67</td>
<td>$2,840,480.00</td>
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<tr>
<td>Chase Corporation (now Chase Corporation)</td>
<td>$14,671,116.27</td>
<td>$14,061,391.17</td>
<td>$9,524.50</td>
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<tr>
<td>Consolidated total</td>
<td>$21,987,193.94</td>
<td>$20,401,459.84</td>
<td>$9,524.50</td>
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*Payment is guaranteed by Chase Securities, which has set up full reserves.

MAYER AND WIGGIN CONTRADICT FOX

(Continued from preceding page)

picture business was about $275,000,000, and on the basis of the increased revenue in the last quarter of this year about three months—not the calendar quarter but the last three months—it is estimated that the last three months will bring the total for the half year up to about $425,000,000, which, added to the first six months, will make something over $700,000,000, a most rapid rise, if it is maintained.

Mr. Dodge placed in the record a statement regarding the Chase financing of Fox Film Corporation in April, 1933, showing that it amounted to $76,897,500, from which the Fox Film Corporation received $27,665,000 for the sale of its debentures at 92, and $48,800,000 for the sale of 600,000 shares of Loew's, Inc. common stock, while the Fox Corporation received $14,432,500 for the sale of $15,000,000 of its two-year notes at 96. Only a little more than $1,791,000 of the $30,000,000 debenture offering, however, was taken by the public, Mr. Dodge testified. As a result of this unsuccessful public offering, the Chase Securities Corporation took up the $30,000,000 of debentures for $20,665,000, including accrued interest, he said.

Mr. Pecora telephoned last Monday morning from Los Angeles, California, denying testimony of Mr. William Fox that Mr. Mayer had claimed to have caused Department of Justice records to be changed from approval to disapproval of the Fox-Lowe picture merger.

"Mr. Mayer cannot in this fashion controvert sworn testimony given before this committee," said Mr. Pecora. "If he wants to testify, he will be heard."

Tuesday of this week found Albert Wiggins, the former chairman of Chase, on the stand. Mr. Wiggins flatly denied that he had sent word to President Hoover to "mind his own business." He said that Mr. Fox's story was "absolutely and entirely false."

Mr. Wiggins also presented testimony Tuesday that the Sherman Corporation, its personal and corporate company, lost more than $3,000,000 in pool transactions in the stock of Fox Film and General Theatres. However, there were $161,011 from pool operations in General Theatres, subsidiaries, principally International Projector and National Theatre Supply.

Besides the payment by Sherman and Chase Securities of $1,000,000 in settlement for the defaults of bankrupt members of the pool, Mr. Wiggins' Sherman company lost $1,572,752 in General Equipment operations, but this was offset partially by profits of $303,410 in Fox Film stock activities.

Judge Learned then questioned Mr. Wiggins about loans made by the Chase bank to pools operating in the stock of General Theatres and Fox Film, conducted, after admitting considerable questioning, that, "In the eyes of 1933, you wouldn't have done it. I certainly agree now we shouldn't have made those loans."

Komer Named to Head Detroit Independents

Charles Komer was elected president of the Independent Theatre Owners of Detroit at a meeting of that organization Tuesday. The board of directors include Adrian D. Rosen, attorney; John O'Dell, Joseph Portell, William Schieff and Al Ruttenberg. The Detroit organization, which is newly formed for the purpose of aiding exhibitors and cooperating with the government in the administration of the code, will hold bimonthly meetings. New officers will be elected at the next meeting.
**ON BROADWAY**

**THE WEEK ON WABASH AVENUE**

**Week of November 25**

**CAPITOL**
- Beauty and the Bus ............ MGM
- Children of the Nile .......... Perfection

**CRITERION**
- Around the Calendar .......... Paramount

**HOLLYWOOD**
- Eddie Duchin and Orchestra-Vitaphone
- I Got to Sing a Torch Song-Vitaphone
- Exploring the Pacific .......... Vitaphone

**MAYFAIR**
- In the Zoo .................. Universal
- Broadway Gossip ........... Beverly Hills
- Hot Date ................... Columbia

**PARAMOUNT**
- Parade of Wooden Soldiers, Paramount
- Cold Turkey ................ Paramount

**RIALTA**
- Parade of Wooden Soldiers, Paramount
- Umpe .................. Columbia
- Screen Souvenirs No. 4 ........ Paramount

**RIVOLI**
- Silent Land ................ United Artists
- Three Knaves and a Queen, RKO Radio
- A Day in Tokio ................ Fox

**ROXY**
- Million Dollar Melody .......... Educational
- Building a Building ........ United Artists

**STRAND**
- Pugs and Kisses ............... Vitaphone
- Laughs in the Law .......... Vitaphone
- Girl Trouble .......... Vitaphone

**Glenn Griswold Now McGraw-Hill Executive**

Glen Griswold, first business manager of the Chicago Journal of Commerce and later its editor, has been appointed publishing director of Business Week. Mr. Griswold was vice-president of Fox Film Corporation during 1931-32. In his earlier experience he was financial editor of the Chicago Examiner and the Chicago Tribune, and was western representative of Dow-Jones and Company.

**Invalid Ordinance Will Permit New Richmond House**

A new theatre will be constructed in Richmond, Va., as the result of a ruling by the city attorney that a theatre ordinance is invalid. The ordinance had been the cause of delay in issuing a permit for the construction of the house. The Venetian Amusement Corporation is behind the move, and Frank Pontou will be manager. The Roosevelt, another new theatre, opened this week, bringing the total seating capacity in theatres of the city to 14,000.

**Mae West To Broadcast**

Mae West has signed for a series of radio broadcasts sponsored by a lotion manufacturer, at a reported $6,000 per week. She will begin at the completion of her current Paramount picture.

**Edwards General Manager**

M. A. Edwards has been named general manager of the newly reopened Park theatre, 600-seat house at Copley, Pa.

**CHICAGO**

Majestic Pictures officially opened its new local exchange Tuesday with an auspicious house warming attended by several hundred exhibitors, Percy Barr, local manager, and Dave Brill from the home office spent a busy afternoon as hosts. The Majestic force already is hitting the ball with "Sing, Sing, Sing" opening at the State-Lake December 19. George Taft has been placed on the sales staff to cover the country territory, while Charles Miller will work in the city.

An impromptu luncheon was staged here Thursday for Sol A. Rosenblatt, deputy administrator for the industry code, on his return East from the Milwaukee MPTE meeting. It was a quick affair with Barney and John Balaban, Jack Miller, Eddie Silverman, Aaron Saperstein, Henry Herbel and Allan Usher breaking bread with the official.

Walter Brannon, Jack Osserman and the rest of the RKO staff are all keyed up over "Little Women." The prediction is freely made that it is going to be the box office sensation of this or any other season. Arrangements are being made for placing some 20,000 copies of the Alcott book in the hands of exhibitors.

Al Sobler is handling publicity on "Elyzia" for Johnny Mednikow. The picture is playing at the Adams in Detroit, but locally is having difficulty with the censors.

Milt Kruger is now getting out into the country for Henri Ellman of Capitol Film Corporation while Ralph Bradford is covering the city territory.

Over-average business on "The Sweetheart of Sigma Chi" at various theatres throughout the Midwest is being reported by Irving Mandel and Harry Lorch of Security Pictures.

Carlos Moore has signed for the state of Pennsylvania for the forthcoming A. L. Raliegh war film, "The Death Parade."

Warner Brothers open the Oakland Square theatre on December 17.

Henri Ellman has signed for 18 pictures produced by George Batcheller and Murray Cohen of Chesterfield and Invincible Pictures. The producers were in town screening some of the product last week.

Carl Laemmle stopped off at the local exchange Monday to say "hello" to the boys on his way to warmer climate on the West Coast.

**Florida Refuses to Waive Fees for Itinerant Shows**

Operators of itinerant shows and exhibitions from other states are subject to state and county license fees in Florida, even though they appear under the auspices of a civic or fraternal organization, State Controller James M. Lee has decided.

In Jacksonville last week, Colonel Lee clarified the situation following requests from women's groups and American Legion posts that the license fee he eliminated in certain instances. Colonel Lee declared such action on his part would amount to discrimination against operators of shows in continuous operation throughout the year, the reference being particularly to motion picture theatres.

**Phil Meyer Acquires Two**

Phil E. Meyer, president of General Pictures Exchange, New York, has acquired distribution rights to "Hell on Earth," and also "The Film Parade," made by J. Stuart Blackton. Exploitation campaigns on both are already in work.

**CUT THE COST OF DELAY**

Use Air Express

Costly delays while waiting for needed supplies or props can be reduced to a minimum by using Air Express. 24/2 hours from Los Angeles to New York is typical of the speed with which this fastest shipping service links 85 principal cities by air. Fast rail connections supplement this service in reaching 23,000 other Railway Express Agency points. Low rates make your shipping dollars go farther and include pick-up and delivery service in leading towns. Duplicate receipts safeguard all shipments every step of the way. Call your Railway Express Agent for details on rates and time schedules.
Neigh, Nebraska

AN OPEN LETTER TO LYLE TALBOT

Dear Lyle:

We always supposed that the beans and souchly, together with the plum pudding and huckleberry pie, etc., that our wife used to feed you, would eventually develop you into quite a man, but when we saw you last night in "College Coach," and Pat O'Brien slapped you one on the jaw for disobeying rules and you stood for it, it made us wonder if you were still in the adolescent stage or that our wife's diet had failed to bring the desired result.

When they called signal "39" for you to make your effort and you grabbed the ball and dove through the line and went over for a touchdown and won the game for old Calvert, we wanted to pat you on the back, but when Pat caught you making love to his wife and he slapped your ears down we wanted to pat him on the back also.

A Challenge to Pat

You can tell Pat that, while we consider him one of the swellest actors on the screen, 'yet we object to him slapping our friend around simply for disobeying instructions, and when we come out there we will take him on, provided our health will permit and provided he does not have a family dependent upon him for support.'

One copy of "Going Hollywood" is to imagine that the sun, moon and stars revolve around one common center, and too many screen luminaries imagine that they are the "center." This is especially true of the female gender, otherwise known as women, although some men are afflicted in the same way, but we are glad to note that the wheels of your gourd are too well balanced to permit of such an attitude, and we are expecting you to climb up the ladder of screen fame until you sit on the top rung with our good friend Pat O'Brien, at which time we will expect you and Pat to be good friends, but whatever you do don't monkey with another man's wife unless you are positive that her Hubby has gone to Reno.

The next time we come out there we want you to get Pat and the three of us will go down to the "Brown Derby" or the "Tode-In-The-Hole" and have a feed of liver smothered in onions. How does that listen to you, old kid?

Very truly yours.

\[signature\]

And just as we finished writing the above the postman brought us a batch of letters, among which we find the following:

Hollywood, Nov. 9th, 1933.

Dear Pa Jenkins:

Have been going to write you ever since I heard you were sick. I just got out of the hospital a couple of weeks ago, where I had been after a very serious accident. I am quite well now and have been working in a new picture, "Mandalay," with Kay Francis. Henry B. Waxball was up to see me last week and we were talking about you, Henry is looking fine. Dad and Mother are out here now. They send their love. When you come out you must look me up. You will do this, won't you?

Sincerely,

LYLE TALBOT

There, how's that for a quick response to an open letter that had not been published yet? Some Hollywood folks are not so prompt.

\[signature\]

No, No, Gus Harms!

We have a letter from our old friend, Gus Harms. Gus is the sales manager for the Scott-Ballantyne Co. of Omaha, who handle the Largen sound equipment and cooling device. Gus says he wants us to hurry and get well enough to come down to Omaha and we will go down to Dick's basement and have a Dutch lunch. Can't do it, Gus, can't do it. The Doc won't even let us look at a Schlitz or Budweiser label, and the Doc knows darned well that we seldom look at 'em anyhow. Gus tells us that Bill Bowker has leased his theatre at Dunlap, Iowa, for four years and that he is now a gentleman of leisure. That means that the fish in Minnesota won't stand any more show next summer than a snowball in Yuma, Arizona.

\[signature\]

Estee on the Code

P. G. Estee of Parker, S. D., writes us that the boys up there are hoping we have a speedy recovery. Thanks, boys; we agree with you.

He says that the picture code reads to him like a joke book and that each good clause is nullified by another one. He probably means that 2 plus 2 equals 4 and 4 minus 4 equals nothing. But that isn't correct. There are some good points in the code provided you can find what they are. We've quit looking. Thanks for your letter, P. G.

Frank Morgan and Alice Brady gave a very delightful performance in "Broadway to Hollywood." We don't know what this picture will do in the cities, but it ought to be thoroughly satisfactory to the smaller communities. Eddie Quillan, the grandson, who was in the picture at the finish, is not only a good actor but he can bowl some, too, we know, for he cleaned us once.

Speaking of Labels

And now comes a letter from E. B. Conant from away down east in Lincoln, N. H. You know that Vermont and New Hampshire is where they have the wooden nutmegs and basswood hams. E. B. says: "You know we cannot get along without your Colym, so I hope the Doc straps you down until that boy can read the label on a bottle, and read it correctly, 10 feet away." Say, boy, who said you couldn't get along without our Colym? We are not missing Al Capone much, are we?

E. B. says he wants us to come down there, that the fishing and hunting is fine and that there are a lot of swell exhibitors, but why didn't he go on and tell the whole story; tell us about the good buckwheat cakes smothered in maple syrup; the big clam bakes we could have down on the beach; the hazelnuts, the Northern Spy apples and those pretty New Hampshire gals.

Oh, Boy; Oh, Boy!

At the top of his letterhead is the word "Charkaronen" and that darned word has kept us awake of nights trying to figure out whether it comes from the Pequod Indian language or is the password of some lodge; anyhow, it keeps our mind off these flowers on the wallpaper. Thanks for your good letter, E. B., and we wish it were possible for us to visit you. Maybe some day; maybe. Anyhow, we wish you the best of everything.

And Those Crooners!

The other night we saw a two-reel subject in which a couple of crooners tried to imitate Russ Columbo. If Russ can't sing any better than those two guys, we will take limburger cheese smeared with asafoetida for ours.

If you have never tried to write a colym when your mind was foggy and your head sounded like some guy was pounding a bass drum in each ear and your orthography, etymology and syntax was all out of wack, then don't try it or people may think you are crazy.

COLONEL J. C. JENKINS,
The Herald's Vagabond Colymnist
In this, the exhibitor's own department, the theatreman of the Campbell and Rich will give you information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the address. All communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

COLUMBUS

COCKTAIL HOUR: Bebe Daniels, Randolph Scott—This was the happening of the evening at the Little, as the former came to see it. Running time, eight reels. Played Nov. 17.

LADY FOR A DAY: May Robson—As good a picture as 1932 has to offer. Running time, eight reels. Played Nov. 17.

A MUSSELMAN, FULL PLEASURE:问, this one was good night but didn't do so well on second night. No fault of picture, as it is a sweet piece of melodrama. Believe we, ran it too hot. No one had ever heard of it, but there should have been two good nights.—Mayne P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.


WHAT PRICE INNOCENCE: Willard Mack Jean Parker—Captivating and interesting. Interesting story about the danger to a young, trusting girl, who has not been told what may happen to her if she loves unwisely. The plot of the play and the casting is quite outstanding. I would not class this as a sex picture. I believe it is just what makes a special effort to see that their children get to see this. c.

WOMAN I STOLE THE: Jack Holt, Fay Wray—A very good lit-up picture and one that the average person will enjoy. Plenty of action for the men and a little of romance for the women. The setting is the American desert, where bandits are attacking the oil company. Played Nov. 17. J. J. Meforder, Orpheum Theatre, Oxford, NC. General patronage.

WOMAN I STOLE THE: Jack Holt, Fay Wray—Here is a good picture, splendid recording, and it drew well. Holt has a following that won't give him up, and we are likely to play it and it was liked here. It's a he-man story.—Russell C. Dee, Redville Movies, Redville, VA. General patronage.

Empire Films

LETTING IN THE SUNSHINE: Renee Gaddis—This will be a splendid picture for a children's show. It is a complete story and I believe would be liked by the unappreciated, but it is too silly for the sophisticated. If a combination of the Marx Brothers, Charlie Chaplin and Fred Astaire style with the Western, you can expect a Lane slapstick. There are some very clever slapstick and some very funny songs. It is a good little show and turned out a success. The fifteen who came on opening night either walked out or panned it, and it was not meant for the Artiste theater because I would not have grossed expenses. Running time, 70 minutes. B. R. Johnson, Orpheum Theatre, Kerrobert, Can. Rural patronage.

LOOKING AT THE RIGHT SIDE: Grace Fields—Grace was very good, but the story and supporting cast was decidedly weak. While this show seems to have done big business in all other situations it was not liked here, and the ladies at the box office—B. R. Johnson, Orpheum Theatre, Kerrobert. Can. Rural patronage.

First National

CENTRAL AIRPORT: Richard Barthelmess—An air story that pleased almost 100 per cent. Everyone, always goes over in this town, and coupled up with Sally Eilers, and William Powell style with the Western, they could have picked someone else for Tom Brown's part that would have done as well as him. Produced by UA. Running time, 75 minutes. Played Nov. 10—B. R. A. Mccumber, Emigrant Theatre, Higher, Ark. Small town and coal mining patronage.

ELMER THE GREAT: Joe E. Brown—Fairly good comedy, but it's a pretty slow acting picture, and he certainly has worn out his welcome here.—B. R. Johnson, Orpheum Theatre, Kerrobert, Can. Rural patronage.

I LOVED A WOMAN: Edward G. Robinson—A good dramatic picture, but it's a year old and did not care for it. Did not draw, but all the same it is a big picture. Running time, 99 minutes. Played Nov. 10—J. J. Weckler, Orpheum Theatre, Chico, CA. General patronage.

DOCTOR BILL: Will Rogers—We did a very good business with this picture and it is the kind that our patrons enjoy. Used some extra advertising, but didn't think-a type that doesn't need it. Calendar covered the country in a big way and they all looked fine. We have been showing this picture for a month, and since the weather has turned cold, we have been showing it. Don't be afraid of it. Step on it and it will go. A. H. Edwards, Orpheum Theatre, Lincoln, Kan. Small town patronage.

DEATH FLIGHT: James Dunn, Sally Eilers—A type that is not selling the style of these two stars. A real good, entertaining picture. Has every-thing in it: romance, suspense, action. Running time, 70 minutes. Played Nov. 6—William A. Crump, Victoria Theatre, Vancouver, B. C. Neighbor- hood patronage.

STARLIGHT: George O'Brien—Very good western, as are most of Fox's. This Zane Grey story drew them in and they went out pleased and told me so.—Mayne P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LIFE IN THE RAY: George O'Brien—Another good Zane Grey western. O'Brien is well liked here, and with Zane Grey stories, if we can get them, we have a real show. Running time, 64 minutes. Played Nov. 15—A. H. Edwards, Orpheum Theatre, Owingsburg, PA. Small town and rural patronage.

LIFE IN THE RAY: George O'Brien—Another good action picture with a pleasing star. George is a real "hunk" to the girls and some of the farm product makers are an asset. Drew the average attendance, but pleased the showing times, on account of the good cast. A. H. Edwards, Orpheum Theatre, Owingsburg, PA. Small town and rural patronage.

MY WEAKNESS: Lilian Harvey, Lew Ayres—It is a light comedy story, but oh, boy, it has class. Big draw in the first, second, and third nights, and they did come the fourth night and called for it. Running time, 74 minutes. Played Nov. 13—Walter Coffey and Sons, Dixie Theatre, Durant Theatre, Durant, Miss. General patronage.

MY WEAKNESS: Lilian Harvey—Pleasing picture, and with good cast. Two or three colorful songs with a lot of comedy. Drew just ordinary business and didn't hurt or help the cause.—Mayne P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor—This should do well in this community. According to the weather, this picture drew exceptionally well. Patrons can't get enough of this picture, and they are asking for Fox actress in this community. Running time, 76 minutes. Played Nov. 12—Walter Coffey and Sons, Dixie Theatre, Owingsburg, PA. Small town and rural patronage.

PADDY, THE NEXT BEST THING: Janet Gaynor—A good picture that will get you some extra business. You have to go to market if you want any good ones.—Mayne P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.
FIVE MORE REPORT IN THIS ISSUE

You are adding the reports of five more contributors to "What the Picture Did for Me? in your filing of the coming week. Here they are—

Don R. Stevenson, Star Theatre, Williamson, N. Y.; C. A. Pratt, Texas Theatre, Smithville, Tex.; Albert S. Rain, Queen Theatre, Dallas, Texas; Chris Forquis, Grand Theatre, Mt. Pleasant, Pa.; Mary Hayes Davis, LaBelle Theatre, LaBelle, Fl.


NIGHT FLIGHT: Helen Hayes, Clark Gable—Oh, boy, what a daff this is! and such a wonderful aggregation of splendor stars. John and Lionel Barrymore, Helen Hayes, Robert Montgomery and Clark Gable will get them in by their past performance. Expect something, but what a terrible disappointment. No story, A. H. Edwards, Orpahum, Owingsville, Pa. Small town and rural patronage.

PEG O' MY HEART: Marion Davies—A wonderful Irish story that should pack them in. However, we did not have as many on the market as we expected. Mack Sennett had a great deal of fun on this one. The public is very, very small. A. H. Edwards, Orpheum, Owingsville, Pa. Small town and rural patronage.


PENTHOUSE: Warner Baxter, Myra Loy, Nett Pendleton, Marjorie Thurow, Laura Hope Crews Against this Baxter comes through with a swell performance. Loy is very good in this part. Credit is due to J. C. Donovan, liaison, especially with Baxter and Loy. Baxter draws well and Loy enhance his picture with a couple that they had. Myra has put on a little weight, and is highly becoming. Frankly, I think the public are going to like this picture. If so, it is a credit to the companies that supply the public with pictures. 120 minutes. Played Nov. 5-6-7-8. A. McCordell, Emerson Theatre, Hartford, Ark. Small town and coal mining patronage.

SWEETHEART OF SIGMA CHI: Mary Carlisle, Buster Crabbe—True to their proclamation. Monogram has outdone itself again in producing a very nice comedy. The picture is extremely well acted and developed. The wholesome appeal of the picture is a selling point. 88 minutes. Played Dec. 6-7-8. A. H. Edwards, Orpheum, Owingsville, Pa. Small town and rural patronage.

SOLEHAN: David Niven, John Barrymore, William Powell, John Qualen, David Manners—Here is one of the most complete comedies of the season. Absolutely nothing to it. Patrons walked out on it at one sitting. The picture has been condemned by fluctuating critics. 150 minutes. Played Dec. 14-15-16. A. H. Edwards, Orpheum, Owingsville, Pa. Small town and rural patronage.

SOLITAIRE: Herbert Marshall, Elizabeth Allan—This is one of the outstanding performances of the season. The whole cast is "A number one." No adverse criticism could be made of this production. 90 minutes. Played Dec. 15-16-17. A. H. Edwards, Orpheum, Owingsville, Pa. Small town and rural patronage.


STRANGER'S RETURN: Lionel Barrymore, Marian Nomand—This is the answer to the small town exhibitor's prayer. The best picture for the farming communities. Played Nov. 26-27 and Dec. 3-4. Played Nov. 8-9 at the Orpheum, Owingsville, Pa. Small town patronage.


TUGBOAT ANNE: Marie Dressler, Wallace Beery—An original that is very much needed. Wallace Beery is a wonderful actor. Played Nov. 24-25; Dixie Theatre, Durant, Miss. General patronage.

TURN BACK THE CLOCK: Lee Tracy—A picture that is different and real good. If you can get the younger audience in the house and they will enjoy it much better. Tracy good drawing card here with his popularity. Continues to run longer, 79 minutes. Played Nov. 15-16-17. B. A. Theatre, Ware Shoals, S. C. Small town patronage.


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tunities of the farmer, it is all too true of their state and their class. It is a family with a long and rich history, which has come with an occupation of the land and has had a record of everything to put it over. Not too heavy and not too light, and not too large, and with everything in it, it is a beautiful production of Delmar Theatre, Garber, Okla. General patronage.

I LOVED THAT MAN: Edmund Lowe, Wynne Gibson—This picture is mightily good, and yours is a goody bunch. Mr. George Cukor was the director. They are trying to bring you something different, a something with everything to put it over. Not too heavy and not too light, and not too large, and with everything in it, it is a beautiful production of Delmar Theatre, Garber, Okla. General patronage.

MAMA LOVES PAPA: Charles Ruggles, Mary Boland, Norman Foster—This one is for those who can't make their own movie. The picture is not too heavy and not too light, and not too large, and with everything in it, it is a beautiful production of Delmar Theatre, Garber, Okla. General patronage.

ONE SUNDAY AFTERNOON: Fay Wray, Gary Cooper.—Called this a clever romantic drama. The new girl is wonderful, the old one is wonderful, and the story is wonderful. Picture is not too heavy and not too light, and not too large, and with everything in it, it is a beautiful production of Delmar Theatre, Garber, Okla. General patronage.

INTERNATIONAL HOUSE: W. C. Fields, Stuart Erwin, Nita Naldi—Good show, but you will find plenty of laughter and plenty of emotions. Change it too fast for the average patron, and when you do, you will find that you will have to keep it up. Well, that is the point. Just a time passer that has to be put up. Don't look for a good picture, think it is well worth playing. Some смог не той не угадай, а ведут, а вот надумать не смог. General patronage.

SUNSET PASS: Randolph Scott—Zane Grey western can't be wrong, and this one is one of his best. Famous Western Theatre, Garber, Okla. General patronage.

SUNSET PASS: Randolph Scott, Tom Keene—Average westerns don't go too well here but usually Zane Grey can make a success because I don't see how he could make them too difficult. They are too heavy and not too light, and not too large, and with everything in it, it is a beautiful production of Famous Western Theatre, Garber, Okla. General patronage.

THREE MASTERS: Charles Bickford, Judith Allen—This is unquestionably a sensational and courageous production of Famous Western Theatre, Garber, Okla. General patronage.

TO THE LAST MAN: Randolph Scott, Esther Ralston—Best of the Zane Grey stories picture. Drew extremely well and was not up to the average Zane Grey story. They kill 'em all but one boy and the old woman is beautiful and the old outdoors scenery, will enjoy this one. S. H. Rich, Rich, Rich. Montpelier, Idaho. Small town and rural patronage.
MOTION PICTURE HERALD

December 2, 1933

up. It must have been what they wanted.—Mayne P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LITTLE GIANT: Edward G. Robinson—Robinson is well liked here. Although this is not up to standard, business is doing very well. At the last report, Albert S. Rain, Queen Theatre, Dallas, Tex. General patronage.


MAYOR OF HELL, THE: James Cagney—The best Cagney had made up to date. Women will go for this picture everyday. Running time, 80 minutes. Played Oct. 26.—Albert S. Rain, Queen Theatre, Dallas, Tex. General patronage.

MAYOR OF HELL, THE: James Cagney—A very good picture and with an exceptionally good cast. You don't have to worry for the material and this will make you a good picture for any night but Sunday. Drew extra business. And how they liked it! Even the cherokees and spitters up in the balcony gave out favorable comments.—Mayne P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

ONE WAY PASSAGE: William Powell, Kay Francis.—Well liked here, as I had a western with it and they were a little slow in handling the film, with a fast story. Hopes to do well in the mornings. —Albert S. Rain, Queen Theatre, Dallas, Tex. General patronage.

KIDNIGHT DUTY: Harry Langdon—Langdon is a good comedian, but not so hot in this one. Running time, 72 minutes.—Albert S. Rain, Queen Theatre, Dallas, Tex. General patronage.


HERE COMES THE CIRCUS: Well, you get to see them unroll, eat, and then the parade. Takes you back to your last circus.—Mayne P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.


LEAVE IT TO DAD: Mermaid Comedies—Good comedy, near the top run and popular.—Donald R. Stevenson, Star Theatre, Williamsoon, N. Y. Small town patronage.


STATIC: Tom Howard—A comedy with a lot of old gags, but just the same it is far from tiresome. A good fast comedy.—Running time, 19 minutes.—A. H. Edwards, Orpheum Theatre, Owings, Pa. Small town and rural patronage.

TALE OF A SHIRT: Terry-Toons—Not so hot. In the running time, one reel.—Donald R. Stevenson, Star Theatre, Williamsoon, N. Y. Small town patronage.


TORCHY TURNS TURTLE: Ray Cooke—Better than this series are.—Donald R. Stevenson, Star Theatre, Williamsoon, N. Y. Small town patronage.

FOX FOR THE MAN SHE LOVED: Movie Tintype Series—Another story from the early 1930s and if you can remember when you'll get a kick out of them.—Mayne P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.


SLANDER'S TONGUE: Movie Tintype Series.—This is the first series of one that is running. It brought a lot of business but up to date picture and as good as the first one there will be no kick. Running time, two reels.—Donald R. Stevenson, Star Theatre, Williamsoon, N. Y. Small town and rural patronage.

WHERE'S MY WANDERING BOY?: Movie Tintype Series.—Get a little kick out of this old serial. Can't say much for their side.—Mayne P. Musselman. Small town patronage.

MGM ARABIAN TIGHTS: Charley Chase—Believe there will be plenty of laughs.—Donald R. Stevenson, Star Theatre, Williamsoon, N. Y. Small town patronage.


BEAUTY AND THE BUS: Thelma Todd.—A comedy that will win laughs. Those who saw it enjoyed it very much. MGM has the comedies. Running time, 20 minutes.—Albert S. Rain, Queen Theatre, Owings, Pa. Small town and rural patronage.


BETTY BOOP'S HALLOWEEN PARTY: Talkartoons.—Will have the usual Betty Boop. Good shorts for any program.—Running time, one reel.—E. Newbury, Y. M. C. A. Theatre, Ware Shools, S. C. Small town patronage.

BRING 'EM BACK A WIFE: Taxi Boys—The usual weak sister from the Taxi Boys. How they ever got into films is beyond me.—but I'll get it wasted film. Running time, two reels—Glady's E. Melia, Princess Theatre, Lebanon, Kan. Small town patronage.


HAPPY WARRIORS: Oddities—This will do on any program.—Running time, 19 minutes.—William A. Crute, Princess Theatre, Chelsea, Mich. Town and country patronage.

HOT SPOT: Taxi Boys—Just another comedy, Contains about four laughs. The supposed star in this one is too old for his age. Running time, 19 minutes.—William A. Crute, Vicotria Theatre, Vancouver, B. C. Neighborhood patronage.


ME AND MY PALS: Laurel and Hardy—You can count on Laurel and Hardy for a laugh. Running time, 22 minutes.—Albert S. Rain, Queen Theatre, Dallas, Tex. General patronage.

RUMMY, THE: Taxi Boys—Will give these boys credit for making one funny comedy and this is half the time.—Albert S. Rain, Queen Theatre, Owings, Pa. General patronage.

SHERMAN SAID IT: Charlie Chase—It seems good to get comedy of that kind after having so many poor ones the past year. Running time, 18 minutes.—J. F. Weber, Princess Theatre, Chicago, Mich. Town and country patronage.


TWINCE TWO: Laurel and Hardy—A comedy that could have been put on the screen years ago. It has been too long. Running time, two reels.—B. A. McCutcheon, Emerson Theatre, Hartford, Ark. Small town and coal mining patronage.

Paramount


I LIKE MOUNTAIN MUSIC: Four Eaton Boys—Harmony that will please. Cartoon sketches with it that are rich. Running time, eight minutes.—Riley, Theatre, Ware Shools, S. C. Small town patronage.


RHUMBA RHYTHM: Headliners—A good band that we heard a lot about. Playing at the Niles Theatre, Anamosa, Ia. General patronage.

ROADHOUSE QUEEN: Senett Comedy.—A good cartoon and also used correct compostion.—Riley, Theatre, Niles Theatre, Anamosa, Ia. General patronage.
NIGHT ATHLETICS AND BLUE SUNDAYS!

How would you like to run into the competition of night open-air athletics, while the town council buses Sunday showings? Or have you?

That’s the problem of Ray and Mayme P. Musselman and Princess theatre at Lincoln, Kansas. Any suggestions would be welcomed at the Princess. Here’s how Mayme Musselman puts it:

"I feel like a heel sitting back and reading the other boys’ reports; so here are mine, up until this day."

"Having been fighting some stiff competition in night baseball. The town took up collection enough for the lights and the council is donating the field and current. However, with a friendly board of directors, we got the playing time cut to three nights a week, instead of five.

It wouldn’t be so bad if the council would allow us to open on Sunday, but they chase all the patrons out of town, nine shows being available within a radius of forty miles. It’s tough!"


Three Little Swigs: Leon Errol—Good slapstick comedy. Running time, 20 minutes—Albert Raim, Queen Theatre, Dallas, Tex. General patronage.

When Yuba Plays the Rumba: Mills Brothers—Real entertainment. More like this will help bring the small town theatres out of the red. Running time, 9 minutes—H. E. Newbury, Y. M. C. A. Theatre, Ware Shoals, S. C. Small town patronage.

RKO

FATAL NOTE: THE: King Cartoon—A lot of ribald that did not even get a laugh from anyone. Running time, 10 minutes—Dr. Schiapparelli, Theatre, Owings, Pa. Small town and rural patronage.

Kicking the Crown Around: Clark and McClough—A little while longer with RKO and this team of acrobats. Running time, 30 minutes—H. E. Newbury, Orpheum Theatre, Owings, Pa. Small town and rural patronage.


Quiet Please: Edgar Kennedy—Better than the usual Kennedy stuff. At times it is really funny and the audience enjoyed it. Running time, 19 minutes—A. H. Edwards, Orpheum Theatre, Owings, Pa. Small town and rural patronage.


Universal


Warren Doane Brevity: We can use more shorts of this type on the market. Excellent. Something different, and much better sound than the old ones—S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.


Warner Vitaphone

Bosko, the Musketeer: Looney Tunes—Just a fair cartoon. It seems as if Warner is not improving these cartoons as they can use much stronger stuff with the time. Running time, seven minutes—P. G. Etter, Strand Theatre, Griswold, Iowa. General patronage.


Bosko’s Mechanical Man: Looney Tunes—Another excellent cartoon, but it can only be rated a mechanical man. Please.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.


Fif-fi: Broadway Brevities—From "Mlle. Modiste." Beautifully animated and excellent all the way through. For the better class audiences—C. L. Niles, Niles Theatre, Anamosa, Ia. General patronage.

How’s Tricks: Melody Masters—A real good band with several numbers interpolated that made it enjoyable. Running time, one reel—R. A. Bollens, Empire Theatre, Hartford, Ark. Small town and cool mining patronage.


"No” Man, The: Broadway Brevities—Another good one from the Broadway Brevity Series. These subjects are all good, all are funny. The color subjects are the best on the market, and should be run in all small town and country theatres—Orpheum Theatre, Monticello, Idaho. Town and rural patronage.


Nothing But the Tooth: Jack Haley—This is a forty minute comedy cartoon, full of action, and should prove good entertainment to any audience. Better the last half hour, but there is still room of for improvement. Running time, nine minutes—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

One Step Ahead of My Shadow: Merry Melodies—Two new comedies, full of action, and should prove good entertainment to any audience. Better the last half hour, but as a whole it is good entertainment and should please the average audience. Running time, ten minutes—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Rambling Round Radio Row: Pepper Pot—We think these one-reeler are fine. A credit to any company—F. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Rambling Round Radio Row No. 3: Pepper Pot—This is a musical review of the radio stars, introducing their favorite numbers, the Lomardo Brothers and Baby Rose Marie. Not as good as the last one, but as a whole it is good entertainment and should prove very good entertainment to any company. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Rambling Round Radio Row No. 5: Pepper Pot—This is a musical review of the radio stars, showing such favorites as the Pickens Sisters and many other boys’ subjects. Very amusing and good entertainment. Running time, 10 minutes—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Seeing Samo: Pepper Pot—This is a musical travelogue, showing many scenes of beauty and melodyl of living on the island of Samo. It would certainly be better entertainment than some of the previous numbers we have seen. Very well done.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


Top of the World: World Adventure—A very interesting one, two new scenes in Norway, Iceland and Greenland. This is very educational and interesting. The scenes in the land of the Midnight Sun are beautiful and this should satisfy any audience.—J. J. Medford, Orpheum Theatre, N. C. General patronage.

10,000 Cheers for the Chain Gang: Broadway Brevities—This short runs for thirty minutes. Running time, two reels—J. A. Verchot, Opera House, Albionville, S. C. Small town patronage.

Whale of a Yarn: Pepper Pot—This is just another one-reeler of the Pepper Pot series. Only fair entertainment. Shows something about how the whales are caught. I sure will be glad when this one is over. Running time, 15 minutes. Running time, ten minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Serials

Mascot

Fighting, with Kit Carson: Noah Beery, John Mack Brown—This serial started out with a large amount of action, and has gone on in a manner to keep and keep coming.—A. H. Edwards, Orpheum Theatre, Owings, Pa. Small town patronage.

Three Musketeers: The John Wayne, Ruth Hall—We have run four episodes of this serial and it has the added interest to supply the action and direction cost. This one is going to be alright, although the acting and direction could be improved.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.
MASSES ARE TAKING TO THE ARTISTIC

INTTELLECTUAL FILMS AND INTERESTING, TOO

TO THE EDITOR OF THE HERALD:

A few years ago it was considered a step in pioneering but box office judgment, for a producer to give the public an intellectual picture. Then a producer appeared on the horizon who had the courage, vision and dash to do it. He was Mr. Thalberg. Then he produced an intelligent picture from an intelligent story. Did the producer become a bankrupt as a result of his bold venture? He did not. Neither did the other producers who quickly followed the second time. It has been up to my surprise and finding that the remarkable declaration of Irving Thalberg on Page 10 of the Saturday Evening Post of November 4th that

“MOVIE PICTURES DO NOT COST A GOOD DEAL—AT THE BOX OFFICE.”

This statement would be highly amusing if it were not for the fact that approximately ten million people read the Post every week, and I doubt how many know how it can do our business any good for one of its high executives to publicly declare that we are getting too much for our merchandise.

After reading through Mr. Thalberg’s article I have come to the conclusion that he is convinced of the futility of continuing this business unless we simply produce the pictures and dispense with their distribution and exhibition. This is a new thought and it might be in order that it be given serious consideration by those gentlemen in Hollywood who agree with Mr. Thalberg.

I have considerable respect for Mr. Thalberg as a production executive, but when he attempts to step outside his sphere of operation, he, like all the other gentlemen who have spent most of their lives in Hollywood, often has more on his mind than he can handle. As an evidence of this I point out his fantastic statement on page 83 that “there are several theatre chains of more than one thousand theatres which can be sold at one time.” This is perfectly familiar with the fact that even during the life of chain operation there was only one circuit which operated around one thousand theatres.

I can very well appreciate that to one who has lived the last 15 years in Hollywood and New York, box office prices in a few first-run houses in the two cities appear to be high, but if Mr. Thalberg will glance at a map of the United States he will quickly learn that there are quite a few communities scattered over the country between these two points. And if, during the past 15 years, Mr. Thalberg would have taken the time to investigate, he would have ascertained that on the average, motion picture entertainment has been and is being sold by the theatre owner at a price which is not within the reach of all classes.

Mr. Thalberg’s charge that box office prices are high because of the extravagance of the distributors is quite amusing when one considers that, in so far as all of the larger companies are concerned, the production and distributing departments are practically synonymous. Our merchandise is not made by one company and jobbed by another; it is manufactured and distributed by the same entity, and if, in his opinion, it is costing too much to distribute pictures, this excess cost can be very easily adjusted by Mr. Thalberg and his co-producers.

In the old days it was the practice of the producers to lead the public to believe that we were putting out a pretty good line of merchandise, but during the past couple of years, and during the depression, prohibition or the N.R.A., it seems that this has all been changed: It is now fashionable to break into print by informing the public how “lousy” our pictures are and will continue to be. This new style is able and beautifully set forth in Mr. Thalberg’s statement on page 85 ... “selling expenses of pictures which nobody wants to see.”

Mr. Thalberg seems quite certain that there is very little wrong with the production end of the business. Never having had any experience in this division of the industry, I feel incapable of arguing this point with him. However, I would like to point out that we have seen certain criticisms directed against the high cost of pictures, but who knows, perhaps this criticism was ventured by some one who had as little knowledge of the production end of the business as Mr. Thalberg seems to have of the exhibition end of the business.

Perhaps in the future Mr. Thalberg might be tempted to write a similar chapter on “Why Motion Pictures Cost So Much.” If so, I am taking the liberty to suggest that the opening paragraph begin by a true statement of fact—“Motion Pictures Do Cost...”

P. J. Wood, Business Manager, MPTO of Ohio.

THE EDITOR OF THE HERALD:

I would like to call your attention to a problem that is confronting many men and myself at the present time.

I am a commercial artist, employed in the art departments of many movie companies in New York. I am working there for the past four years, earning the salary of twenty dollars per week, which is ridiculously low for this type of labor. (I was earning forty-five dollars in an advertising agency before the present position.)

The art director is very pleased with my work but seems powerless to do anything for me, as salary is as low as possible. He claims I am just a “paint and varnish” with the picture business. The union does nothing to help here. There are other men in the department doing exactly the same type of work, but earning very much more than I do. It is not fair. The director admits my work is satisfactory and could be compared with anybody else’s. He explains it is not the fault of my work that calls for the low salary. It is because the company “can’t be bothered” to look into the affair. Or possibly they realize that it is difficult for the union to do anything about this, and are taking advantage of the opportunity to save a few dollars. It is all a huge joke when you stop to consider the enormous salaries paid to the stars and executives of the studio.

The minimum wage for artists in the movie industry, which includes layout men, letterers, etc., should be fixed at no less than forty dollars per week. The N.R.A. should do something about this situation. It is not only my misfortune to be in these circumstances, I am acquainted with many artists that are employed by movie companies, earning more than half as much as they should be receiving, at the end of the week.

Something should be done to better these conditions. I have written you, in the hope you might forward this letter to the proper persons of the N.R.A who may look into the matter and perhaps do something about it. If they do, it would be working under much happier conditions, creating fairness in the business, and an eagerness to go on living and working for the future.—Hopefully yours,

New Educationalists Ready

“Song of Vienna” is being released by Educational as one of its Treasure Chest series of shorts. Another, third of the group, is “Shirts,” an American adaptation of one of Maurice Chevalier’s early films. William K. Wells wrote the dialogue, with original music by James Hanley and Benny Davis.

Saenger Takes Warner Product

Saenger Amusement Company, southern circuit, has closed a deal for the complete Warner-First National lineup of 1933-34 shorts and features. The deal, involving about 40 theatres, was closed by Gladwell Sears, sales manager, who returned last week from a trip through the south.

O’Donnell Shamrock Sales Head

Joe O’Donnell, formerly with Master Art Products, has been named sales manager of Shamrock Pictures Corporation. The appointment was made by B. C. Passio, president.

Brown With Supply Company

George H. Brown, former western supervisor of construction for RKO theatres, has joined Georgette & Attached Company, Chicago, equipment supply firm, which recently moved to 908 South Wabash avenue.
MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress

THE CODE IS INCOMPLETE

The code is signed. Everybody gets a break. Yes, everyone—but those managers who are still forced to labor from
2 p.m. to midnight, seven days a week, every week. All branches
of the industry are now protected against the selfishness of
inconsiderate employers, but not the neglected manager.

We can conceive of no greater error in the picture business
than this most grievous indifference to the welfare of so im-
portant a part in the exhibition machine. As has been stressed
time and again, the theatre is the beginning and the ending
of the industry, and upon the showmen in charge of theatres,
from deluxe operations to shooting galleries, is placed the re-
sponsibility of keeping those doors open.

Something must be done to strengthen the manager’s initia-
tive and enthusiasm, most vital to the box office success of the
motion picture. The crushing burden of 75 to 85 hour weeks
marks a return to the worst conditions of sweatshop labor.
It’s all wrong, and we intend to keep battling until the man-
ger receives the same consideration given to every other
code-protected worker in the industry.

The motion picture code cannot be called complete until
this is done.

THOSE PRICE WARS

Like a plague of locusts, with the rapidity of a fever out-
break, comes another outburst of price slashing as independ-
ents and chains tangle in a bitter, short-sided, gross-damaging
and morale destroying battle for business. A pretty sight,
indeed.

Of all the ways to further bleed the anemic body of already
too weakened show business, no more effective and never fail-
ing method has yet been devised by the industry’s greatest
minds than the futile, ridiculous and infantile practice of price
warring. It seems amazing that the lesson never will be learned
for every experience has definitely ended in disaster, with all
concerned grimly holding a piece of the bag.

Nobody wins and everyone loses.

Drastic admission surgery has yet to register one puny, in-
finitesimal victory. With conditions as they are today, those
concerned should endeavor to strengthen the position of the
theatre, instead of wasting precious time and effort on water-
front tactics and fishwife recriminations that have never yet
decided any box office battle.

If exhibitors must war upon each other, skilled showmanship
applied to adequate entertainment at fair prices might better
be their weapons.

But perhaps we are asking too much.

SILVER LININGS

Speaking for the membership, we extend the heartiest good
wishes to those Round Tablers whose fortunes in the past few
days, we are proud to state, have been advanced.

Congratulations to Bunny Bryan on his being selected as the
first publicity director for famed music man Guy Lombardo.
To Joe Kinsky on his elevation to the position of field repre-
sentative of 27 Tri-State houses. To Harry Moore for being
the first two time winner of the main prize in the Fox Mid-
wesco Rocky Mountain business drives. And to all the man-
agers in that division, for well deserved salary raises.

Here are further indications, contrary opinions notwithstanding,
that even in these parlous times, managerial ability and
perseverance find ready rewards. And here are concrete
proofs of changes for the better, of those happier days that
may yet be just around the legendary corner.

Managers seeing naught but dark clouds in the sky will be
heartened by these actual manifestations of the elusive silver
linings.

STARS WHO LISTEN

The successful picture star, in most instances, carries a pretty
level business head. Or maybe it should be the other way
around. However, what brings this thought to mind is the
acumen displayed by Mae West who maintains personal con-
tacts with exhibitors and managers in the field, seeking their
opinions and ideas through constant correspondence.

Eddie Cantor is also wise enough to listen. For as he tells
it, on the advice of the men who had previewed his forth-
coming "Roman Scandals," a fresh batch of money was spent
on the picture to incorporate in it another song by the star.

Some issues back, we had occasion to comment editorially
on the advisability of consulting with the showman on the firing
line for first hand reactions that might guide the studio-ites
in the production of better selling pictures. The above artists
evidently, and to their profit, think along the same lines.

Self satisfied producers, slipping stars and fumbling direc-
tors might profitably analyze some of the reasons for the
continued popularity of Mae and Eddie.

December 2, 1933
MOTION PICTURE HERALD
Outdoor Screen Features
Hart's "Missing" Stunts

Casting about for some idea different from those he had been using, City Manager Ed M. Hart, Oxford and Paramount Theatres, Plainfield, N. J., used the old time outdoor election screen sheet idea to introduce a fresh note into his campaign on "Bureau of Missing Persons" at the Paramount. The sheet was erected on the side wall of the theatre, slides and teaser copy being projected from a hotel window opposite, the cost being contributed by various merchants who ran advertising slides (see photo).

Another street bally was a banned unbalanced Ford with trick wheels that made the car go up and down, the gag attracting lots of attention as it had not been used locally for a number of years. This was also "no cost" as an auto dealer advertising

Local Paper Carries Fair Contest Story

Some time ago we requested that members receiving certificates of honorable mention in our recent World's Fair contest forward any local newspaper stories announcing these awards. A bit tardily perhaps, but nevertheless warmly welcome, is the clipping sent on by that charming show-woman Mrs. Edith Fordyce Princess Theatre, Selma, La., which tells of the contest in detail and mentions Mrs. Fordyce prominently.

This is very good publicity, indeed, especially since the story finishes on the following high note—"Her shining personality and her untiring interest in her work have certainly put the Princess Theatre on the map."

For which the lady in question is entitled to an extra bow and a request from Club headquarters for more detailed reports on her recent activities.

Round Tabler Wins First Drive Prize

By winning the big award in the recent "New Show Year" Drive, put on by the Fox West Coast Rocky Mountain Division, Manager Harry R. Moore, Egyptian Theatre, Delta, Colo., has the proud distinction of being the first to win two consecutive business drives conducted in the theatres of that division.

In addition to fulsome local newspaper mention of this outstanding feat, Harry also received the swellest kind of a letter from his chief, Rick Ricketson, besides, of course, a fat check for bringing home the good old bacon.


Chet Miller, Cheyenne, Wyo., city manager, won a silver loving cup for the best advertising campaign, and E. K. Taylor, Wilma, Missoula, Mont., was awarded a wrist watch for the best theatre maintenance record.

Swell work, members, and now, how about sending in of those campaigns that won the prizes?

Manager Supplies Outfit For Poor Youngster

That a certain Pennsylvanian youngster is now happily attending school well clad is due to the efforts of Manager Bill G. Serrao, Columbia Theatre, Kittanning, Pa., who contributed the wardrobe from a percentage of the receipts on his showing of "Mayor of Hell." Bill previewed the picture and the thought struck him that it would be a fine gesture to do something for a local youngster whose circumstances might be akin to those of the boy in the picture.

He took the idea to his newspapers and local welfare workers who concurred heartily and assisted Serrao in digging up a worthy youngster. The newspapers of course ran human interest stories of the proceedings in which the theatre and picture were mentioned. On the day before his opening, Bill staged a parade of his local boy scouts and newsboys headed by the high school band, with the fortunate above mentioned youngster marching at the head of the procession.

This member used a number of other practical gadgets in his campaign, but the above two netted him the most in returns in addition to a three-day newspaper crossword puzzle contest.

Leave It to Sedge

Wherever there are possibilities of extending the fame of the Paramount, Staten Island, N. Y., you may be sure to find the skilled hand of Sedge Coppelo, head man of that deluxe house. A recent instance of this is a two-column story in the local high school paper in which Sedge spoke at length about the opportunities in the motion picture business, the theatre of course receiving generous mention in the story.
Manager Promotes Free Trolley Trips

Contributions from that sterling showman, Joe Kinsky, Capitol Theatre, Sioux City, Iowa, are always welcome, and we are therefore pleased to pass on some of the box office building he has been using recently.

To publicize a special stage attraction, Joe advertised that he would give to every person attending the show on the opening day two street car tokens providing they presented a street car transfer issued on that day at the box office. The theatre paid $100 for $300 worth of tokens, and ran screen advertising, the service company obtaining extra patronage from persons who paid fares on the street car to come to the theatre to take advantage of the offer.

Single fares on Sioux City street cars are 10 cents or three tokens for 25 cents, so the cash value of the free rides offered by the theatre was computed to be 15 cents at the least. A line of patrons extending halfway down the street gathered an hour before opening time attests to the success of this idea. Unfortunately, Joe neglected to send along the photo of the crowd he speaks of in his letter.

Two recent newspaper contests were also productive of good returns, the first requesting a slogan for the Capitol netted almost 100 in an hour of publicity in one paper, and the second a classified tie-up returned more than a full page of free display advertising for the 150 passes contributed by the theatre. To obtain these free admissions, readers were required to insert a paid want ad over a period of two certain days.

Since writing the above story, we have received the good news that Joe Kinsky has been promoted to field representative for Tri-State, of Des Moines, overseeing 27 house districts, and one of the Kinsky operation forms will appear in an early issue.

Managers Still Scoring On "Bowery" Plugs

Round Tablers continue to strut their stuff in various campaigns that cover many different angles of exploitation on "The Bowery," and from the many received a number of the stand-out stunts from various spots are chronicled.

In Baltimore, Md., a bought of high-speed showmanship, Manager E. A. Steinbach, Loew's Stanley Theatre, got himself some very sweet newspaper breaks both in publicity and tieup ads. He promoted a long forgotten bar which was planted in the lobby and hooked in with one of his local brewers to supply plenty of free brew and free lunch.

The result was a half-column story in one of his papers, in addition to which the brewers took a seven-column ad announcing the free-beer stunt which was illustrated with a production still of Wallace Beery imbibing an old-time schooner of suds, in addition to another cut of Bert Kelton around which tieup copy was written. Another paper used a three-column institutional flash pluggng their "apartment for rent," and this too, was illustrated with a production still of Beery and Raft, properly credited.

Wally Caldwell sold the Toledo, Ohio, Director of Safety on the idea of using label streets signs for the date at Loew's Valentine in that city. This gag was put over with four porcelain enameled street signs, labeled "The Bowery," which graced the four corner trolley poles at the intersections of the two main streets, and remained up during the entire engagement.

The brewery truck idea was employed by Manager Vernon Reaver, Poli Palace, New Haven, as the highlight of his showing on the picture. A local brewer was hooked in to furnish an old-fashioned horse-drawn truck with a load of beer barrels.

Sock Police Lobby For "Headquarters"

In line with the previous effective lobbies on pictures with police backgrounds, the New York Strand drew continuous crowds on the showing of "From Headquarters" with exhibits of police riot and shotguns, tear gas, bombs and hand grenades, machine guns, handcuffs, leg irons and other "playthings" used to break up riots and capture criminals. Incorporated in the flash were blow-ups of actual police officers offering the awards for information on wanted men.

Near the box office was installed a tele-type machine promoted from Western Union, on which a continuous tape message was printed similar to that used by the police. From time to time these were clipped and pasted to regular sending blanks and distributed as heralds. A Hooven automatic typewriter with a continuous sheet on which was typed typical police criminal messages was also planted in the lobby, and these messages were torn off and also distributed to the passersby.

An additional crowd stopper was a complete finger printing outfit illustrating the brainstormless methods used by police and patrons so desiring took away their finger prints on a special slip headed with picture advertising. First aid apparatus, including oxygen machines and other paraphernalia used by the police, were also shown and blinking red, yellow and green traffic lights with the traditional green police station lamps also conveyed the official background of the story.

An out of the ordinary giveaway consisted of thousands of copies of a popular detective story magazine with stickers on the covers tying in the magazine copy to the name of the picture. These above stunts with others suggested in the Warner press book should aid managers in other spots in executing a well-rounded campaign on this feature.

National Advertisers Tied In for Ace Displays

Elmer H. Brient, down from Richmond (Va.), at Loew's, State, has worked out an arrangement with the promotion manager of his local paper to take on any tie up of nationally advertised products, as follows:

Elmer pays for the printing of window streamers, in which merchandise tie-in copy is illustrated with scenes from the picture he is advertising. Stars, picture title and theatre are given a big break on the streamer which the newspapers paste on the windows of the many local stores selling the advertised product.

The only expense to the theatre is the printing and cost of cuts. Not only are the best spots in town with difficulty, but best of all, these windows are obtained without the necessity of issuing a single pass. No matter how tough a merchant may be on theatre displays, in his windows he certainly should go for this clever gag to sell more goods.

This is an idea that many other managers would no doubt like to put over, and to those interested getting in touch with Brient for sample streamers and more dope on the stunt.

HONOR ROLL...

Below are the names of some of the theatre circuits, independent and chain, granting their managers a day off each week. The list obviously is far from complete, and the names of others will be published in later issues as they are received. Managers receiving a day off, whose employers have not been mentioned, are invited to send in this information for inclusion in future Honor Roll lists.

Lee Ochs, New York City
Randforce, Brooklyn, N. Y.
Loew, New York City
Skouras, New York City
Leo Brecher, New York City
Manhattan, New York City
Consolidated, New York City
Elkhart Amusement Co., Elkhart, Ind.
Shea, New York State
Meco, Binghamton, N. Y.
ROUND TABLE XMAS PARTY

Members in New York District Declare Managers’ Round Table Club Holiday “Get Together”

Hey, youse guys, remember the swell shindig last August at the Brass Rail? As Schnozzola would say, “Thata wuz a party!” And it sure was. Everyone present had the time of his life white young life; so much so, that the boys in these parts have decided to put on another as good—or better And right soon.

Therefore, on behalf of the committee, we are pleased forty ways to announce the first of the season’s Managers’ Round Table Club social doings in this district, the Big Christmas Party, to be held:

Thursday, December 21, at the Brass Rail Restaurant, 49th Street and Seventh Avenue, New York. Starts midnight. Price: One dollar ($1.00).

If you were at the last Club Get-Together, you’re not going to miss this one. The same good fellowship, the same conviviality, even better brew, eats and souvenirs, plus plenty of swell entertainment. And last, but not least, the same informality we all enjoyed so much last time.

And you fellows who missed the other party, certainly won’t want to pass up this one. In fact, the committee anticipates an even larger attendance and for this purpose has arranged for much larger quarters in one of the commodious banquet halls on an upper floor of the Brass Rail Building.

The same spot has again been selected, as everyone agrees that for the modest sum of One Buck, the Brass Rail folks certainly put out pah-lenty of good food and brew. And that pah-lenty goes double, for they are going to try and outdo themselves for this big get-together.

Right now, we are not able to tell you more of what the committee is planning. But it’s to be a swell Christmas Party, with a tree, and nice presents for everyone. A flock of souvenirs and other gifts that you can take home with you.

Stars and celebrities who will be in town at that time will be there, and nothing is to be left undone to make it a time that we will all remember. So take that One Dollar bill right now, fill out the blank at the bottom of this page, and send it to Club headquar ters, 1790 Broadway, New York City.

Make up a party or come alone. You’ll have a swell party either way. Independent as well as circuit managers will be repre sented, and, of course, non-members will be just as welcome.

Remember the date: Thursday Night, Dec. 21. The Place: Brass Rail, Admission, One Small Dollar. Send it in now.

Star Poses with Springfield Paper

It seems that when Edward G. Robinson was about to make “I Loved a Woman” he wrote to various managers in the “Insull Empire” requesting copies of newspapers containing stories and editorials that had to do with the financial collapse of the public utilities operator.

Manager Mike Chakeres, State Theatre, Springfield, Ohio, ever on his toes for new slants to put over his attraction, not only complied with Robinson’s request, but succeeded in having the well known star pose reading a copy of the Springfield paper. Naturally, the publishers of the “Daily” went for it with a two-column cut and story (see photo), and as it was planted a few days in advance of his “Woman” date, helped to build up the gross.

Add the above to the legion of ideas from the fertile minds of fast-thinking theatre men in answer to that often-asked question, “What’s showmanship?”

Here’s The Dollar!

Please mail me my ticket for the Round Table Xmas Party, to be held on Thursday, December 21, at the Brass Rail, Seventh Avenue and 49th Street, New York.

NAME

THEATRE

CITY & STATE

McManus Keeps K.C.
Hot With Ace Gags

Planting a mail box in his lobby for the convenience of patrons sending congratulatory letters to Marie Dressler on her recent publicized birthday, was one of the recent stunts put over by the fast moving John McManus, Loew’s Midland, Kansas City, Mo. Though it took a lot of maneuvering to obtain the necessary permission, nevertheless John convinced the postmaster, resulting in an out of the ordinary lobby idea and much publicity in the papers.

The very conservative Star gave Mae a further break with editorial mention of the star’s birthday, and other papers carried accounts of the actual Hollywood celebration of that event in addition to a feature story. John put over a neat idea with temp on “Turn Back the Clock” by planting a cut of Lee Tracy in a photographer’s ad, plugging bargain priced sittings, and a jeweler went for a window contest in which prizes were given to those guessing nearest the exact time an eight-day clock would stop running. Appropriate picture copy and stills were of course part of the display.

For a street stunt on this one, a 1902 battered Cadillac was used to good effect.

Helen Hayes, herself, was used in advance of “Night Flight” in a tieup with a coast-to-coast broadcast by the star on the Ipana Toothpaste people.

Air stuff included cutouts at the Municipal airport and a banner flown from the tail of an airplane on the opening day.

Ties In Star To Ad Page

Mindful of the possibilities of newspaper institutional breaks John netted the theatre a three-column ad in which the newspaper plugged the classified bicycle column with a cut of Jean Harlow and her pet bike, selling the benefits of bike riding for reducing caption under the cut including mention of the coming of “Bombshell.”

Spotlight stunts on “The Bowery” included a number of street stunts. The old reliable 24-sheet bannered street car was used to cover the downtown section during the rush hours, and two beer distributors were promoted to decorate their delivery trucks with theatre advertising. Of course, McManus put on the costume party with a “Bowery Nite” at one of the leading ball-rooms, this stunt being played up in all papers with the dance people breaking large display ads plugging the event and the picture.
VIRGINIA CHERRILL became an international figure as the leading lady in "City Lights"—now she's a favorite in her own right playing opposite RAY WALKER MONOGRAM'S NEW STAR IN "HE COULDN'T TAKE IT".

GEORGE E. STONE and STANLEY FIELDS
A W. T. Lackey Production
Directed by William Nigh
Story and Screen Play by Dore Schary

TWO PICTURES MADE WALKER A STAR
His work in "Devil's Mate" and "Skyway" made Columbia grab him for one picture and now Monogram has signed him for a series.
McLeod's Policies Click

Former Advertising Executive Describes Methods Adopted To Put Over Unsuccessful Theatre

by J. W. LEIGH

New Orleans Correspondent

After remaining dark for years, the St. Charles, New Orleans, La., has been reopened as a first-run picture house and its success has been a marvel among picture men who freely predicted that no one could make the house pay after its long change of owners and unsuccessful policies, such as stock in its several varieties, tab and other varieties of amusement enterprises.

Harry McLeod, age 40, a native of New Orleans, the present manager, relates the reasons for the current success and policies of the theatre.

"When we opened the old St. Charles, it had been closed for four and a half years. It is situated four and a half blocks from Canal Street and 10 squares from our theatrical center. The neighborhood had gone down with the closing house, so naturally the 'opening' of the old house was considered by most film and show people a foolish venture and destined to fail.

"Briefly, the house has been successful since that first week a year ago. Flu epidemics, bank closings and depression could not stop it, and now the Managers' Round Table editor is asking me to tell why and 'how come.'

"When it was decided to open the house, A. Miles Pratt, our president (he is commissioner of finance for the City of New Orleans), cooperated to the fullest in letting me carry out a definite policy.

Outstanding House Staff

"This policy can be set forth in a few words—'The best entertainment in first-class surroundings at the least cost to the patron.'

"We picked the personnel from 550 applicants.

"The 31 people working at the St. Charles know only one rule—'The patron is king.' They are all theatre people of training; they have their own club; their own Loan Society with their own stockholders. They all love the St. Charles and 28 of the 31 have been with us since opening. Mr. and Mrs. Patron get five welcomes at the St. Charles—the footman, the cashier, the doorman and the chief of service and from me. I mention this staff first because I believe they rank first in the list of reasons why the St. Charles succeeded.

"As for the show itself, we were forced to use stuff pictures, those rejected by the large chain theatres of New Orleans and naturally some were not so good, but if the picture was weak, we gave a strong program of short subjects, sometimes as many as five subjects beside the feature.

"The St. Charles is an 1,800-seat house. The equipment contains the finest projection and sound, and there is no distortion on screen from side seats.

"Service: Eight ushers, maid and porters on duty at all peak hours all week, parking for 10 cents in a neighboring garage with theatre stub, 'quiet' signs throughout house and employees trained to whisper, split-up groups all seated together by ushers, and old patrons helped up and down steps.

"Advertising: Pictures of merit get the following: Newspapers, radio, two programs a week, sound truck, taxi cabs, window cards and easels for hotels, one sheet, occasionally 24 sheets and heralds for parked cars. Better Films Committee tie-ups covering schools and clubs. We spare no expense on our fronts, using an extra big lobby every three weeks.

Screens Every Picture

"We have spent over $600 to operators for screening pictures we did not buy, as I personally screen every feature and short. We allow no bad prints, and the feature always starts between 8:10 and 8:30 P.M.

"Summing up the reasons for our success this first year, I would list them as follows: A 'smash' opening, staff full of enthusiasm and each one a showman, the best sound with perfect acoustics, and a price of 10, 15 and 25 cents.

"Also, a good show with top-notch shorts, very few sex pictures, a great many family pictures, a personal endorsement of good pictures in ads and large campaigns, and constant watchfulness for small details in handling the public, including watching the fader.

"In addition, 'Quiet, Please' requests, polite telephone answers, prompt performances, feature going on at convenient hours, politeness, pleasant welcomes and 'come again' from the entire staff, and an attractive front and spotless house.

"All of which proves that New Orleans appreciates the St. Charles.

Sock Ballys Build Sugarman Box Office

Manager Harry M. Sugarman, Egyptian Theatre, Hollywood, Cal., tops all recently reported gags on the "Three Little Pigs" by not only planting the porkers in his lobby as an advance plug, but also dug up a stuffed wolf, thereby completing the entire cast of this popular short subject. In addition, Harry "neglected" (I) to secure the door of the pen with the result that the porcine campaigners made their escape and roamed about the streets until they were captured. Not before, however, the newspapers were advised of the occurrence, which of course resulted in the publicity that Sugarman expected.

As a feature of his stage presentation of "Alice in Wonderland," Harry promoted an engineer to construct without cost a miniature railroad in his expansive lobby, upon which a miniature train carried youngsters for free rides. All the necessary "props" that go with railways were included, such as crossings, danger signals, etc., and of course gathered eager crowds as can be seen from the accompanying photo.

A "robot man" idea was another of the crowd stoppers that this ingenious showman recently put on with the aid of a performer specializing in this field of work. A small building was constructed with wires and buzzers attached to sockets and to the robot, and he would do his stuff as though guided by the electric impulses.

These are some of the snappy samples of showmanship that Sugarman is stressing to keep his theatre in the public eye, and his statement that intelligent ballyhoo is vital in today's show business is evidently proven by the profitable business now being done by the Egyptian under his leadership.

HARRY McLEOD

Sugarman's Robot Man

The above smart lobby poster on "Moonlight and Pretzels" was executed by Jack Alger, art department head of Alger's Theatres, Peru, Ill., and forwarded by Round Tabler J. J. Greene, general supervisor of operations. Note the clever arrangement of the framed stills.
More on December Ideas

Additional Dope on Campaigns
Managers Are Now Planning to Hold Up Pre-Holiday Business

In last week's issue, we compiled a number of ideas from various members in the field on what they are doing to keep up their December business. Here are other slants from managers, including Louis Orlove, Milwaukee; Bill Hendricks, Memphis, and George Henger, Oklahoma City:

Tie-in Advertising (Continued)

Theatre stickers will be used by many merchants on every outgoing package and Christmas mailing shopping lists. In this case, the sticker contains a message from stars on shopping early, or tie-in copy, such as "Shop early at Blank's, and attend the matinées at the Strand." Cost of stickers are being promoted for screen ads. Imprinted sticker tape for securing packages is another smart device being utilized by theatres, one side of tape containing theatre copy and store. This will be used widely, being a definite merchandising service, the cost of which will be undertaken by the theatre or merchant, or split.

The "16 More shopping days to Christmas" idea is being used in windows and other store locations. Theatres furnishing posters with name at top and attraction at bottom, shopping copy in center. Posters are constructed so that each card designating number of days can be changed daily, and attraction copy handled in the same manner. This slant should land locations otherwise difficult for the theatre to obtain.

Transportation Tieup

Recently a member made street car tieup which could be adopted for the holiday period. He advertised two free street car tokens to anyone attending the show and presented them with a choice of various members to the day at box-office. The theatre paid $100 for $300 worth of tokens and ran a screen ad for the car line company, who figured the gage worthwhile, as many paid their way on the cars to the theatre to get tokens.

Special Fashion Shows

This angle is being plugged strongly in various spots with stores going for fur and winter style shows in theatres. This is always recommended providing it is put on in the same manner as any other big time stage presentation. Properly sold, cooperating merchants will go big for all manner of advertising without expense to the theatre. Quite a few managers have reported this as one of their outstanding December campaigns.

Festival Week

These are being arranged as follows:
In one instance, as a "revival" in advance of which manager is planning to re-run the year's biggest pictures selected from a group to be voted on by patrons. Another idea is the "Pre-Xmas Festival" in which manager is lighting the stump by booking in the biggest pictures available in weeks before the holiday and is spending a lot of money to sell the idea to shoppers. The voting can be put over by distributing cards containing certain pictures with patrons asked to check those they prefer seeing.

Group Nights

For nearby factories, mills or corporations employing many people, managers are arranging for special holiday nights in the week before Christmas to be paid for by company heads, and given as a Xmas bonus or gift, if business does not warrant anything better. Price reductions are being arranged and extra features put on by company personnel.

Group nights are also being put on with local fraternal organizations, lunch clubs, etc., to plug the "shop locally" campaigns, with membership attending in a body, pep talks by leading citizens, and extra entertainment from lodge and club members. Newspapers, of course, will go for this heavily to build up local shopping business.

Various local amateur glee clubs and male choruses composed of many leading prominent citizens are being used, the appearance of these organizations of course almost guaranteeing extra revenue from club members, other friends and relatives. Good will parties are also set between theatres, newspapers and women's clubs.

Miscellaneous

Many managers will go for the usual studio stills showing stars in holiday poses, which papers always demand. They will also be planted in windows, and in holiday programs. Xmas jingle newspaper contest with prizes for filling in best lines is an idea for co-op pages. Cooking tieup with domestic science classes for hobby or home economics, will also be used. Holiday calendars from stores with plug for coming pictures, for lobby, are also being arranged.

Auto Giveaway Brings Largest Crowd

A car giveaway that, according to the local papers, brought out the largest crowds in years was one result of Manager Abe Cohen's campaign at Schine's Massena, Massena (N. Y.). The stunt was put on in conjunction with 22 local merchants who underwrote the cost of the car, and in return were given coupon chances which were distributed with all sales.

A lot of advertising was done to publicize the stunt as in addition to full page ads, Abe put out a co-op herald, in which every merchant participating took space to further plug the stunt. As the rules re-

Cohen's Front and Back

quired that the winner be present at the drawing, the winning number was also announced to the throngs outside who could not gain admission. In appreciation of the work done by the local police in keeping the crowds in order, Abe threw a party for the entire force which is our idea of a swell good will builder.

The accompany photo gives a flash of Cohen's front on "Moonlight and Pretzels," and the banded cut out trailer which was driven around town and the neighboring villages. This is the first report we have had from this member in some time, but Abe explains that the work necessary on putting over his campaigns has kept his nose to the grindstone, and that he expects to keep in closer touch in the future.

"Lady" Stunt Put Over With Co-op Page

Manager Ralph Crabill, Winter Garden Theatre, Jamestown, N. Y., is another of the many showmen who have wisely adapted the local "Lady For a Day" idea in their campaigns on the picture of the same name. Tying in with the evening paper, the gag was inaugurated with a series of publicity stories requesting that needy local women apply for the spot.

Auto dealers, hotels, women's stores and restaurants were hooked in in the usual manner, and Crabill went a bit further by promoting a page of co-op ads, among those merchants who participated in the stunt, the paper coming across with a half column story with a streamer head calling attention to this exploitation.

Crabill has been putting across some interesting campaigns recently, among them being an apple pie baking contest in which over 100 luscious specimens were entered by the good cooks in that East. A committee of local prominence selected the winners, and Ralph secured some extra prestige by donating all the entries to the Salvation Army for distribution among the needy.
**Promotes Big Air Hour For "Keyhole" Plug**

A $2,000 broadcast on the leading New England station, promoted without any expense to the theatre, was the highlight of "Broadway thru a Keyhole" campaign at the Polk Opera House, Hartford, Conn., put over by Manager Charles Brennan, with the able assistance of U. A. Exploiter Charles E. Moyer and Assistant Lou Cohen.

It seems that one of the most important broadcasts in that section is the "Travelers" hour, on which have appeared well known symphony orchestras and operatic stars. James Clancy, station operating head, a former showman, happens to be a personal friend of Moyer, and the set-up was made for a presentation of music and drama based on "Keyhole" to take place on the above air time. The best of talent was employed and a special 35-piece orchestra also engaged. The other theatres in the circuit were advised of the hookup, and advertised it to plug their advance campaigns on this picture.

Every night club and hotel orchestra plugged the picture's hits, these also being "aired" through all their broadcasting connections, and another music gag that attracted attention was a Russ Colombo impersonator who sang that star's numbers through loud-speakers rigged up over the marquee. A number of different stores on the main streets were tied in to elaborate window displays that took the form of "Keyhole" windows, through which passersby were given a view of the theatre displays and special items sold in connection.

Postal telegraph cooperated with all florists in the city with special cards, tying in with orchid displays, further advertised with the Winchell "Orchids for You" window ad. Among the many other effective angles put over were college throwaways made up especially for the students of two nearby universities and announcements placed on every bulletin board in the school buildings. A heap of other practical slants were effected, all turning in a gratifying response that marked up a high score for the efforts of these fast-moving showmen.

**Rosenthal Promotes Citywide Giveaways**

Cooperating with all his local grocers, on a lucky number giveaway of fifty Wesson Oil mayonnaise mixing combinations, Morris Rosenthal promoted quite a campaign on this in conjunction with his showing of "The Way to Love" at the Majestic, Bridgeport, Conn.

Over 20,000 numbered cards were distributed by 300 participating grocers upon which half of the copy plugged the picture and theatre, as did standee window cards exhibited in each store. Daily morning broadcasts in advance were paid for by the oil company, which also sponsored large newspaper ads calling attention to the picture as well as the giveaway.

As a lobby stunt, Morris planted a number of good looking gals in evening dresses to demonstrate the mayonnaise in the lobby, with free samples being distributed to all women patrons. That the oil company is thoroughly sold on the possibilities of this is indicated by their sending in a special crew of men to handle the campaign, and while they are plugging their company's products at the same time they are giving the theatre and picture an unexcelled citywide plug.

**Issues Four-Page Tab.**

To celebrate the fifth anniversary of the New Sunrise Theatre, Fort Pierce, Fla., Manager Rupert M. Koglegard, Jr., put out a very well edited and nicely printed four page tabloid, 4,000 copies of which were mailed out and distributed house to house. A number of outside ads were carried which no doubt helped to pay some of the cost, and in addition to lots of snappy picture copy, Koglegard wrote a front page editorial of appreciation to his patrons.

**NOW READY! 1934 BOOKING CALENDAR**

There Should Be One in Every Manager's Office

**LIMITED SUPPLY ORDER YOURS NOW**

Postpaid . . . 25c Each

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me one Booking Calendar for 1934. I enclose herewith twenty-five cents to cover cost of calendar and postage.

Name: 
Theatre: 
Address: 
City: State: 

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**Switow's Animated Window**

Hodges' Revolving Display

covers of which were transparent and lettered, with electric bulbs inside. As the girls walked along, they pressed buttons which lit up the cases so that the title and theatre could be seen by passersby.

The above novel slants indicate some hard thinking on the part of these showmen in their endeavors to dig up unusual exploitation, and we are pleased to recommend their creations for use in other spots.

**Switow Brothers**

In the story of Radio's spiffy "Little Women" press book, on Page 61 of last week's issue, we inadvertently neglected to mention the last name of S. Barrett McCormack in crediting this able gent for his efforts. It was just one of those things that happen every now and then, and we promise not to do it again. Thanks.
PAUL KREPS
will manage the Plaza, Detroit, Mich., for JULIUS FISHER.

JACK PHILLIPS
former manager of the Rialto in Birmingham, Ala., has been transferred to the Strand, Montgomery.

MILTON NEWSOME
former assistant manager of the Paramount in Montgomery, Ala., has been transferred and promoted to manage the Rialto in Birmingham. FRED BARTON succeeds Newsome at the Paramount.

ABE HALLE
has been made manager of the Harris-Tarentum, Pittsburgh, succeeding JACK WILLIAMS who resigned.

HARRY WEISS
now may be found managing the RKO Albee in Brooklyn. HARRY MOORE has been transferred from the Hamilton to the Coliseum in New York City; while RUDY KRAMER is managing the Hamilton.

SPENCER BAKER
is now managing the Broadway in Buffalo, N. Y.; J. R. OSBORNE the Colonial in Elmira, and J. G. FREELAND the Canisoe, Canisoe.

RAYMOND B. JONES
formerly manager of the Missouri Theatre, St. Louis, is now the new manager of the Majestic in Houston, Texas.

JOHNNY BAKER
formerly with Skouras at the Jackson Theatre in Jackson Heights, L. I., is managing the Missouri, St. Louis.

LOUIS WILLIAMS
will manage the recently purchased Hiawatha Theatre out in Denver, Colo.

HOWARD THUMBLE
has been named manager of the Palm Theatre in Pueblo, Colo.

HAROLD WILCOX
is now the house manager of the Empire Theatre in San Antonio, Texas.

CHARLES BEALE
formerly theatre manager of Aberdeen, Wash., has been named manager of the Revilla and Coliseum Theatres in Ketchikan, Alaska.

THOMAS D. MOULE
replaces DEAN COFFIN as manager of the U. A. Theatre in Detroit, Mich.

WILLIAM JACKSON
has opened the Community in York Village, Maine.

KAMES A. KELLEY
formerly manager of the Variety in Buffalo is managing the Strand and Cataract in Niagara Falls, N. Y.

M. D. THOMAS
is the new skipper of the Kerredge Theatre at Hancock, Mich.

CHARLES BAUMAN
has succeeded R. T. BELIGER as manager of the Star Theatre, South Okosh, Wis.

GEORGE D. MARTIN
has assumed management of the Colonial Theatre at Brampton, Wash.

POSTER ART WORK
FOR THE THEATRE!

Here we show a Katharine Hepburn head done by Don Andorfer, artist at the Strand Theatre in Whitewater, Wis. Don says this entire poster was done in charcoal. Incidentally, he also tells us that the poster we showed a few weeks ago of Marlene Dietrich was purchased by the American Lead Pencil Co. for advertising use, the drawing having been made with one of their pencils.

ROBERT RHODES
has acquired the Gillham Theatre in Kansas City.

ISADORE TRILLINSKY
will reopen the Rivoli Theatre, St. Joseph, Mo., the middle of this month.

T. A. MACDOUGALD
has assumed management of the Dudley Theatre, Americus, Ga.

GEORGE COLEMAN
has reopened the Lyric Theatre at Fort Gattiess, Ga.

MRS. M. M. OSMAN
is at the helm of the Strand Theatre, Covington, Ga.

RALPH BERNECK
has been named manager of the Triangle Theatre, owned by the Greater Northern Theatres Co., at Howard Lake, Minn. L. H. JAMES ANDERSON is general manager of the company.

HAROLD ALDINGER
has succeeded LaVERNE BAKEMAN as manager of the Palace Theatre in Mason City, la.

L. F. BONAVENTURE
is the new owner-manager of the Grand Theatre at Gregory, S. D.

J. W. HAAS
has succeeded R. H. METCALF as manager of the Mars Theatre, Haxen, N. D.

HOLDEN SWIGER
has been named manager of the Palace, Akron, Ohio. He succeeds JACK ROTH.

T. R. KING
has resigned from N. C. Theatres, Inc., as manager of the Rialto Theatre in High Point, N. C.

HOWARD JAUDON
advertising manager of Sparks houses in Tampa has been given the management of the Franklin, R. R. THOMAS, former manager, has been transferred to West Palm Beach.

JOSEPH RINZLER
formerly of the Alba Theatre in Brooklyn may now be found at the Bilmore Theatre there.

JACK HODGES
formerly manager of the Tampa in Tampa, Fla., has moved over to the Park. EARL MURRAY, formerly in Orlando, has replaced Jack in Tampa.

HARRY SCHRIEBER
of the RKO Capitol Theatre, Cincinnati, has replaced HORTON KAHN. JACK TIERNAN has taken over Schrieker's duties.

EDWARD MASTERS
will manage the recently opened Southtown Theatre in Chicago, Ill.

HERBERT SOBOITKA
has just been appointed manager of the Coliseum in Seattle, Wash. He succeeds AL BAKER who recently moved to Spokane to manage the Fox Theatre.

E. METZGER
has been named manager of the Iowa in Creston, Iowa.
Two Bobs Click with 50 "Footlight" Ideas

The fact that the pictorial 24 sheet on the picture was locally censored only made Managing Director Bob Paskow and Ad Chief Bob Deitch, Stanley Theatre, Jersey City, N. J., work that much harder to think up an as equally effective billboard idea, and this you must agree they hit upon from the accompanying photo, which illustrates the double panel type boards on "Footlight Parade" that could be seen from quite a distance.

These lads put over a number of other ideas that clicked as strongly, some of the gags used in advance being imprinted aprons worn by all newsboys, 16 mm. film used as trailer in nearby empty store window, imprinted napkins distributed to factory lunch room and leading cafeterias, and thousands of tableds covering the entire county.

Other advance ideas were: imprinted brown paper bags to fruit and grocery markets, notion bags at cigar and stationery stores, postcards distributed as inserts in all bundles of a leading laundry, press book photos in lobby and from house to house, and of course the float street rally.

A Hollywood opening was also part of the campaign with all the necessary "props," including broadcasting from the lobby, confetti and balloons thrown from the top of the marquee and a kid bicycle parade with police motorcycle escort, led by two kids on ponies, followed by uniformed bands, and a musical program by the bands at the theatre.

All in all, the two Bobs worked out exactly fifty good ideas that covered every possible angle of advertising and exploitation. It was a well conceived and splendidly executed campaign and these showmen are entitled to a world of credit for their efforts.

Preston Slams Over Ace Name Band Date

Lew Preston, who has been doing a lot of fine work at the Academy of Music in New York since his return to that spot, put on plenty of extra effort to broadcast the stage engagement of Cab Calloway and his orchestra. Located in a thickly congested residential district, announcement of the date was made via herald distributed in every apartment building within a two-mile radius, and a special animated trailer in which Calloway appeared was also incorporated in the advance.

Newspaper tieups were made with a leading band instrument company, which placed large ads in all papers announcing the appearance of the band leader at one of their nearby stores to autograph records, these ads of course including strong mention of the theatre and date. As Preston's lobby and theatre front display play a large part in his regular advertising, special attention was given to these, with huge cutout figures of Calloway and his band featuring the front. So well was it done that Publicist Ben Ostrow reports the band leader as declaring this one of the best efforts he has seen to sell the act.

Located in the shopping and entertainment center of large foreign groups, Preston manages to keep up a weekly barrage of flash fronts and street stunts that attract sufficient numbers to the box office to make profitable the engagements of high priced stage acts which he plays, in addition to the usual screen attractions.

Many Slants by Kennedy On "Missing" Date

With a more than willing police department plus the cooperation of local newspapers, Manager A. J. Kennedy, New Spreckels Theatre, San Diego, Cal., worked out a number of sound box office ideas on his showing of "Bureau of Missing Persons." It seems that a most interesting local case is one John Doe Todd, a victim of amnesia for three years. Kennedy arranged with the paper to revive the story, the theatre offering $100 to the person who could identify the John Doe, the police helping to put it over.

Another newspaper idea with a different angle was a seven day daily contest open to housewives only in which daily passes were given to the women sending in the best excuses offered by their husbands. A tieup with the insurance department of another paper netted a number of four full column ads stating that Pat O'Brien, star of the picture, was a policy holder.

An effective attention getter was the distribution of one sheet "Missing" posters with that word in large type across the top followed by a line reading—"This girl may be at large in your city, above two half-tones, full face and profile of Bette Davis, the female lead. Interesting window displays were made up by Kennedy of various items loaned by the local police missing bureau, such as finger print apparatus, photos of missing persons and various wanted criminals.

Among other tieups must be mentioned the one with Western Union, in which the company installed a teletypewriter machine in the lobby (see photo) and built an attractive booth around it which contained picture copy.

New Round Tabler Reports Activities

The details of a neat campaign on "Circus Queen Murder" are forwarded by Manager Marion F. Rhoades, Schine's Miami, Piqua, Ohio, one of the features of which was a special front that emphasized the circus background of the picture, the roof and underside of marquee being hung with colored pennants (see photo). The display was designed and painted by Artist Dick Burns, who did a very nice job, but unfortunately due to halation from the marquee lights, some of the details are obscured.

A clown street bally also called attention to the showing and in addition circus type heralds were distributed to various schools and from house to house, and Marion reports that the response to the above campaign was satisfying.

We are awaiting the account of a local talent revue this new member has recently put over with a cast of 50 and specially designed costumes and scenery. It sounds like quite an ambitious effort.

Okay, Elmer

Manager J. Elmer Redello, Victory Theatre, Dayton, Ohio, put across a very swell prestige builder by persuading his local papers to run feature stories on the signing of contracts by his boss, Bill Keyes, for the new season's Warner Brothers and First National product. A five-column star cut and story listing the forthcoming pictures and stars were carried by the dailies with copy inclusion that the new contract would insure the Victory Theatre of a great line of consistently fine pictures.

Worth Duplicating

Sandy Abrahams, assistant to George Bilson of Warners' coast ad department, put over a radio contest in conjunction with the Los Angeles date of "I Loved a Woman" at the Hollywood Theatre by inviting listeners to submit letters describing their own true life love experiences, with the best of the lot receiving free tickets to see the picture. Listed as judges were Director Al Green, Edward G. Robinson and Sidney Sutherland, who wrote the scenario. The contest started four days in advance of the picture's opening and the Los Angeles citizenry went for this in a big way with hundreds of letters, mostly from women, received daily.
Productions are listed according to the names of distributors in alphabetical order, which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the censorship deletions. Dates are 1933, unless otherwise specified.

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**MAJESTIC**

**Title**
Mayflower Path

**Running Time**
128 Min.

**Release Date**
Aug. 10

**Theatrical Release**
Continent Theatre, Washington, D.C.

**STAR CAST**

Dorothy Gish, Charles Breen, Kenneth Harlan, Helen Hayes, Sidney Blackmore

**FREE LINES**

- The Mayflower Path is a 1937 American drama film directed by Lewis Milestone and produced by Samuel Goldwyn. It stars Dorothy Gish, Charles Breen, and Kenneth Harlan, and was released on August 10, 1937.

**PARAMOUNT**

**Title**
Rocky Mountain Pass

**Running Time**
53 Min.

**Release Date**
Nov. 20

**Theatrical Release**
Continent Theatre, Washington, D.C.

**STAR CAST**

Robert Rackstraw, Virginia Weidler, John Litel, May Robson

**FREE LINES**

- Rocky Mountain Pass is a 1937 American western film directed by Victor Schertzinger and produced by Hal B. Wallis. It stars Robert Rackstraw, Virginia Weidler, John Litel, and May Robson, and was released on November 20, 1937.

---

**METRO-GOLDWYN-MAYER**

**Title**
The Hunchback of Notre Dame

**Running Time**
102 Min.

**Release Date**
Nov. 27

**Theatrical Release**
Continent Theatre, Washington, D.C.

**STAR CAST**

Lilian Bond, Joseph Schildkraut, Charles Laughton, Claude Rains

**FREE LINES**

- The Hunchback of Notre Dame is a 1939 American romantic drama film directed by William Dieterle and produced by Louis B. Mayer. It stars Lilian Bond, Joseph Schildkraut, Charles Laughton, and Claude Rains, and was released on November 27, 1939.

---

**PICTURE PICTURES**

**Title**
The White Rajah

**Running Time**
86 Min.

**Release Date**
Jan. 15

**Theatrical Release**
Continent Theatre, Washington, D.C.

**STAR CAST**

John Barrymore, G. W. Pabst, June Collyer, Guy Kibbee

**FREE LINES**

- The White Rajah is a 1931 American drama film directed by John Ford and produced by Samuel Goldwyn. It stars John Barrymore, G. W. Pabst, June Collyer, and Guy Kibbee, and was released on January 15, 1931.

---

**PRINCIPAL**

**Title**
Daybreak

**Running Time**
130 Min.

**Release Date**
Aug. 9

**Theatrical Release**
Continent Theatre, Washington, D.C.

**STAR CAST**

Katharine Hepburn, Robert Taylor, Joel McCrea, Robert Young

**FREE LINES**

- Daybreak is a 1935 American drama film directed by George Cukor and produced by Edward Small. It stars Katharine Hepburn, Robert Taylor, Joel McCrea, and Robert Young, and was released on August 9, 1935.

---

**RKO RADIO PICTURES**

**Title**
The Squaw Man

**Running Time**
130 Min.

**Release Date**
Nov. 20

**Theatrical Release**
Continent Theatre, Washington, D.C.

**STAR CAST**

Charley Chase, George E. Stone, James Cagney, William Frawley

**FREE LINES**

- The Squaw Man is a 1931 American silent western film directed by William A. Wellman and produced by David O. Selznick. It stars Charley Chase, George E. Stone, James Cagney, and William Frawley, and was released on November 20, 1931.

---

**MONOGRAF PICTURES CORPORATION**

**Title**
The Man Who Knew Too Much

**Running Time**
100 Min.

**Release Date**
Transit Theatre, Washington, D.C.

**STAR CAST**

Dennis O'Keefe, Laurette Taylor, Grant Mitchell, Robert Young

**FREE LINES**

- The Man Who Knew Too Much is a 1934 American mystery film directed by Alfred Hitchcock and produced by Alfred Hitchcock. It stars Dennis O'Keefe, Laurette Taylor, Grant Mitchell, and Robert Young, and was released on December 20, 1934.
### SHORT FILMS

**MOTION PICTURE HERALD**

#### [All dates are 1933 unless otherwise stated]

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FOR SALE—600 SEAT, PAYING NEIGHBORHOOD THEATRE IN PITTSBURGH. FULLY EQUIPPED. LEAVING CITY ON ACCOUNT OF HEALTH. E. L. BARRETT, 125 BOGGS AVE., MT. WASHINGTON, PITTSBURGH, PA.

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Greeted With

APPLAUSE

EASTMAN Background Negative is winning wide acclaim among the many producers and cameramen who have already discovered its possibilities. Its remarkably fine grain meets the prime requirement of background shots that are to be projected and rephotographed. Other qualities . . . particularly a surprising degree of speed . . . give it a potential versatility that may well lead to finer photography in other directions. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN
Background Negative
3 weeks until Christmas and Paramount’s "Alice in Wonderland"
CODE ERASURE OF SELF-REGULATION AROUSES INDUSTRY

See Page Nine
LEO OF MGM STEPS OUT WITH HIS "DANCING LADY"!

It's a jolly holiday at box-offices from Coast to Coast. JOAN CRAWFORD sings love songs for CLARK GABLE. Sights to see, melodies to hear—and the lively cast includes Franchot Tone, May Robson, Winnie Lightner, Fred Astaire, Robert Benchley, Ted Healy and his Stooges. Robert Z. Leonard directed! WATCH THE EXTENDED RUNS! A PLEASURE!
Bookings, bookings, everywhere for the perfect holiday feature! Why? Because smarter showmen want a sure-fire draw for adults as well as youngsters. Why put handcuffs on your Christmas trade with an exclusive juvenile appeal when you can get a certified all-the-family attraction in "the best picture he has made in many seasons" (N. Y. Mirror).

JOE E. BROWN in "ON OF A SAILOR"
First National Picture with Jean Muir, Frank McHugh, Thelma Todd, Mack Brown, Sheila Terry . . . . Directed by Lloyd Bacon.

Held over at N. Y. Strand!
"Crowded with inspired gags. Unusually grand specimen of rare slapstick comedy. Hilarious fun." N. Y. Mirror
"One of the most continuously hilarious of all the pictures which this increasingl amusing comic has made. A film shot in uproarious entertainment." N. Y. Telegram
YOU OWE IT TO YOUR AUDIENCE TO READ EVERY WORD OF THIS REMARKABLE PROPHECY OF BETTER BUSINESS FOR YOUR THEATRE!
Fast moving comedy that should be a money magnet at all houses, ‘Convention City’ was evidently built for entertainment and nothing else and succeeds 100 percent. With a cast of names well chosen for their box-office attraction, plus good campaign material in the story, it can stand the strongest type of bally.

Story is written around the sales convention of a rubber company in Atlantic City. There’s a thread of a yarn running through it, not too thick to interfere with a number of running gags and situations that kept the audience running the gamut of laughter from start to finish. Archie Mayo has contributed everything he knows about comedy direction to keep up the laugh average. Robert Lord has written a script that never lets down.

Adolphe Menjou, on the make for the company president’s daughter, so that he may be promoted to sales manager, kicks around his chances when he takes the rap on a badger game frameup to save Guy Kibbee’s reputation. Kibbee’s wife tips off the Menjou spouse who is looking for a divorce and she catches him red handed with Joan Blondell, a gold digger. He tries hard to get back again with Patricia Ellis, the prexy’s daughter and is about to succeed when Mary Astor, who loves Menjou, argues Miss Ellis out of him. At the convention, Grant Mitchell, the sanctimonious president, announces the new sales-manager, drunken Frank McHugh, who ran into the president while he was enjoying the company of ‘Mae LaRue, Insect Exterminator, insects exterminated at all hours.’

Picture at all times is hanging on the border of the bandy but never goes over the line. Smart cracks are flipped around with lightning speed. No performance is outstanding. Everyone has his inning and everyone scores. For instance, Hugh Herbert runs all through the picture as a drunk, has less than a half dozen lines. Comes near copping the picture in the fadeout speech when he discovers he is attending the wrong convention. Menjou plays a fast talking, wise cracking salesman, a character unusual for him, gives a performance that should heighten his popularity. Same for Dick Powell in a similar part. Joan Blondell takes her share of the honorsas the gold digger. Frank McHugh takes care of himself. Guy Kibbee and Ruth Donnelly as henpecked husband and bossy wife have their innings. Mary Astor, Hobart Cavanaugh, Sheila Terry, Grant Mitchell, Gordon Westcott, Johnny Arthur and Huey White are all fine in smaller parts.

Photography and sets are excellent, also the cutting job of Owen Marks.

For Christmas Week

GIVE THEM THE SKITCHES...
AND KEEP THEM IN STITCHES

• Run your eye over that cast... see why this is the perfect happiness show... for children and adults. A guarantee of big trade... morning, noon and night!

• Rollicking adventures of the wandering Skitches... roaming the U.S. in their rheumatic old car... taking in the tourist camps... being taken over by tourist scamps.

WILL ROGERS
in Mr. Skitch
with ZASU PITTS

Rochelle Hudson  Florence Desmond
Harry Green  Eugene Pallette

Directed by James Cruze
Based on the story “Green Dice” by Anne Cameron

Your patrons always like
FOX MOVIE TONE NEWS

JOIN THE UPSWING WITH FOX
PUBLICITY AND FINANCE

If you will get yourself "holyed up" for a few rainy days at a cross roads hamlet back in a hinterland that the city papers never reach, thrown for amusement upon the resources of the literary stock of a country drug store, you will find both time and excellent opportunity to examine into several aspects of the publicity job that the motion picture institution does for itself.

You will find, for instance, that in a practical sense about all that the motion picture says for itself of its own production is embodied in the annual report from Mr. Will Hays and that otherwise when the motion picture speaks it is in some defensive fashion on some defensive provocation.

Beyond that, the story of the screen is being told to the American public externally by external observers. An interesting case in point is afforded by the December 2 issue of the far flung Saturday Evening Post, which presents the first of a series of special articles entitled "Wild Money, Or a Banker's Adventure in the Movies." The author is Mr. Hugh Weir, editor of New Movie Magazine. The serial is a hybridized product neither all fact nor all fiction, being rather, as Mr. Weir sees it, a cross section of some recent and current motion picture history. His "Monmouth Film Corporation" and his "Knickerbocker Bank and Trust Company" are both easily recognizable concerns.

One comes away from the story with a reiterated impression of the opinion, so often set down on this page, that the commercial ills of the industry have come chiefly from two important factors of influence: the financiers who wanted to get into the movies and the movie men who wanted to get into finance.

Reflecting on this exciting exchange of talent between two great fields of activity, one is inclined to the view that it has been inevitable that both should lose.

A few moments' reflection will convince most of those who read this page that the affairs of the screen were in a generally healthy state when the executive leadership of the industry was concentrating its attentions on the making and distribution of pictures as their chosen method of making money. We are not forgetting the while that that was also in a day when bankers were more largely specializing in the banking business, too.

This would be futile repetition, if we could not now record that their current season is seeing an increasing attention to the motion picture aspects of the motion picture industry among its executives. Here and there, but scarcely in important position, one may yet discovercries over spilled milk and yesterday's dollars, but most of the postmortems are over.

The remaining conspicuous hurdle is in the direction of the NRA code. There has been very properly little apprehension about how and with what effect the industry might adjust itself to the code's laws of operations. That apprehension will very presently be found tending to a realization that the code itself, along with the codes for other American industries, will have to do a deal of adjusting itself to the industry. Battles and problems loom ahead, but the woof-woof cocksureness of the NRA is curling at the edges. Some rapid movements of letting go of that which it can not successfully do are likely to be seen.

And now returning to our first text, the publicity of the industry, it is fitting to observe that the only expositions of the screen that have been presented on the screen have been of the nature of "Once in a Lifetime" and the more recent "Bombshell." It is healthy enough that the motion picture can laugh at itself, but it might be helpful if now and then a story could be found which did not make its chief capital of the extravaganzas aspects of Hollywood.

Run O' the Mine

While the prosperity of the industry may be in direct ratio to the big hits, Motion Picture Herald's mail pertaining to the Release Chart and the review pages, is a revelation that the screen does not live by sensations alone.

And a few glimpses of Saturday afternoon crowds in the hamlets across the back country surveying the one sheeted on the Westerns so dear to the "sticks" suggest that the farm relief measures may well include some motion picture art key to the rural customers.

Which is by way of putting emphasis on the fact that while it is nice to have great artistic triumphs and box office smashes to point to with pride, there is yet considerable sustenance in a program of production which maintains a competent average. It is still true that the best picture in the world can not redeem all the bad ones.

Our Hollywood statistician sends us by pony express the tidings that in the last three months the "majors have signed fifty unknowns." This promises, we assume, a New Deal. This is obviously a step forward because an "unknown" is an actor that nobody has anything on—yet.

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MINISTERS RECRUITED

Ministers were urged to begin a campaign designed to purge press, billboards and theatres of questionable pictures, and attendant displays, at a recent session of the Milwaukee Ministerial Association. Urged also was cooperation of Milwaukee's Mayor Hoen and the police to aid ministers. . .

LYNCH SCENE CUT

Forewarned of a planned Parliamentary attack, English distributors last week hurriedly removed from newreels a clip re-enacting the Brook Hart kidnapping murder in San Jose, Cal., and the lynching of the murderers. Fear of censorship dictates removal of such sensational scenes. . .

DUBBING SUIT

Disinclined to do "dubbing," Lilian Harvey has applied to a Hollywood court to restrain Fox from forcing her to dub foreign versions. Miss Harvey speaks fluent French and German. Fox claims to regard the unique suit as "friendly," and having no effect on her status in American films.

MARXES ON THEIR OWN

Making one each year, "on their own," the four Marx Brothers will produce their own comedies, with national release as yet undetermined. The long-rumored break from Paramount is still not a fact. . .

PLAGIARISM SUIT

Motion for dismissal having been denied last week in supreme court, New York, the plagiarism suit of Roberta M. Yates, charging Paramount used her story in making "A Lady's Profession," will be tried, probably next April. Defendant contends the story was written by Nine Wilcox Pulnam. . .

COMEDIAN DEAD

Young Richy Craig, Jr., but 31, last week died of heart disease as a result of tuberculosis, sharply ending a career as stage master of ceremonies, vaudevillian and short subject comedy player. . .

TECHNICOLOR TESTED

To Hollywood and the RKO Radio studios for four weeks has gone the noted scenic designer, Robert Edmund Jones, there to test Technicolor's new three-color film process. The John Hay Whitney-sponsored Pioneer Pictures will introduce the new process, Pioneer product in turn to be released nationally by RKO. . .

ANOTHER COLONEL

To the already swollen ranks of the regiment of Kentucky Colonels, by courtesy of Governor Ruby Laffoon, has been added J. H. Stevens, Paramount's Indianapolis branch manager. . .

URBAN MEMORIALIZED

To the memory of noted art director and stage designer Joseph Urban, who died in Hollywood some months ago, while a Fox guest artist, that company has placed a bronze tablet on a wall of the Art building at the Coast studio. . .

FLINN HONORED

Associated Motion Picture Advertisers' president, John Flinn, this week was an honored luncheon guest in Hollywood. Attending were 32 studio publicity and theatre advertising managers, to whom Mr. Flinn explained the code's new morality clause. . .

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FILM INDUSTRY IS AROUSED BY CODE ERASURE OF SELF-REGULATION

by MARTIN QUIGLEY

The motion picture industry now finds itself confronted with an acutely confused status as result of the Executive Order accompanying the signed code as released last week by the National Recovery Administration. Mature examination of the Executive Order as a part of the industry code reveals that the Administration has undertaken to place the motion picture business in virtually an unparalleled position with respect to other industries which have come under the provisions of the National Industrial Recovery Act.

After months of heroic effort on the part of principal executives of all branches of the industry to draft a code in conformity with the announced purposes of the NRA program and, at the same time, retain within the industry authority and responsibility for the conduct of the business, it now appears that the Administration, through the Executive Order, has appropriated to itself complete authority over the affairs of the industry and has erased the provisions made for the maintenance of the principle of self-regulation under government supervision.

INCLUSION OF THE EXECUTIVE ORDER MAKES CODE RADICALLY DIFFERENT

Although the Code of Fair Competition for the Motion Picture Industry as signed by the President is virtually identical with the code which was signed and accepted by principal factors in the industry, the document as it now stands, with the inclusion of the Executive Order, is a new and alien arrangement, radically different in its essence than the code plan agreed upon.

It is pointed out that, while the leading interests in the industry inclined originally toward the plan of a separate code for each of the principal branches of the business, it eventually yielded to the importunities of the Administration and entered upon the difficult task of formulating a single master code. In thus proceeding, it became necessary to introduce provisions applying to delicate and complex trade practices, the assumption, of course, being that in the actual administration of the code, under the Code Authority provided for, the voice of persons of experience and ability—as well as wide responsibility for investments in the industry—would prevail.

CODE AUTHORITY DECISIONS SUBJECT TO REVIEW BY THE ADMINISTRATOR

However, under the Executive Order the decisions of the established Code Authority are subject to review by the Administrator who, incidentally, is concerned also with several hundred other codes which are now in one stage or another in the process of formulation and execution. Nominations which the industry has made to the Code Authority consist in each instance of leading personalities representing all of the

[Continued on following page]
important interests of the industry. Under the Executive Order any decisions arrived at by these representatives may be reviewed and reversed. And further, the Executive Order provides for their removal at the Administrator's pleasure.

Section I of the Executive Order states that, because the constituency of the Code Authority is named, the Administrator shall have the right to review and disapprove decisions made. This is a particularly perplexing feature of an altogether perplexing matter, the argument apparently being that if the constituency had not been named—and if the persons to comprise the Code Authority were not known and their fitness for the responsibility not subject to examination—then the Administrator would not have reserved arbitrary prerogatives to himself.

ADMINISTRATOR COULD REMOVE ANY MEMBER OF THE CODE AUTHORITY

The second section of the order seems to allocate extraordinary attributes of fairness, justice and impartiality to the Administrator because it is intended to enable him to remove any member of the Code Authority who "shall fail to be fair, impartial and just."

Although Deputy Administrator Sol A. Rosenblatt informed representatives of the industry while the code conferences were in progress in Washington that he had been instructed by the President to inform the industry that provision in the code must be made to control the payment of so-called excessive salaries the arrangements in this connection which were laboriously worked out—virtually at the President's insistence—are suspended for a 90-day period.

Although it has been made quite plain that if the industry is to be able to meet the increased labor costs which it generously agreed to for the purposes of cooperating in the purposes of the National Recovery Act, it would be necessary to control more effectively production costs, the Executive Order suspends also for 90 days the arrangements intended to apply in this connection.

THOSE RESPONSIBLE WOULD LIKE TO KNOW WHERE THE INDUSTRY STANDS

A feature of the memorandum accompanying the signal code as delivered by the Administrator which would have provoked only merriment if it were not for the serious matters involved was the appointment to the Code Authority of Eddie Cantor. The fact that the President brought Mr. Cantor to Warm Springs for a conference on motion picture matters was surprising enough; but his appointment to the Code Authority assumed the proportions of a shock. Mr. Cantor's appointment was apparently a bid to silence propaganda addressed to the Administration from a group of professionals in the industry whose salaries already have reached figures which Mr. Rosenblatt quoted the President as saying are "a baneful influence upon the public."

It is quite obvious that it behooves those responsible for the conduct of this business and the security of its investments to find out where they and the industry stand in view of the conditions imposed under the Executive Order. There are indications that steps intended to lead to such a definition are to be taken.

Considerable interest is being expressed in just how and why the mo-
ACTION UNPRECEDENTED

While theatre owners in the field were digesting the contents of the approved NRA film code and studying its relation to their business of furnishing motion picture entertainment, the principal executives of the large producing-distributing corporations in New York were discussing with trepidation, and no few objections, the Executive Order of the code which delegated such discriminatory and arbitrary powers to the Administrator as virtually to place the motion picture business under NRA rule.

The net result of a study of the Executive Order's possibilities of bringing the motion picture under the immediate direction of the Administrator was the creation of much confusion in the minds of the industry's pilots over the new status.

Accordingly, the board of directors of the Motion Picture Producers and Distributors of America met in extraordinary session on Monday at headquarters in New York, and voiced vigorous opposition to those clauses of the President's order which imperil self-control and suspend code provisions for regulating excessive star salaries.

There were heard in the Hays board room loud rumbles that some of the executives would decline their appointments to the Code Authority, unless the Executive Order were modified and the industry placed on the same level as other industries whose codes do not subject them to such NRA supervision.

Resentment also was expressed over the idea of an NRA investigation of salaries of stars and executives in the face of the suspension of the salary-control clause in the code, and especially because of the abruptness with which the clause had been dropped, without notice, after it had been an important part of the tentative code drafts.

Present at the all-day meeting at the Hays headquarters were: Will H. Hays, president of the MPPDA; Fred L. Herron, secretary; Nicholas M. Schenck, president of Loew's, Inc., and of MGM; Sidney R. Kent, president of Fox Film; Joseph M. Schenck, president, United Artists; Robert H. Cochrane, executive vice-president, Universal Pictures; Harry M. Warner, president, Warner-First National; E. W. Hammons, president, Educational Pictures; Merlin Hall Aylesworth, president, Radio-Keith-Orpheum; George J. Schaefer, general manager, Paramount Publix.

Messrs. Nicholas Schenck, Kent, Cochrane, Warner, Aylesworth and Schaefer are appointees to the Code Authority.

Another definite indication of the extent to which the Administration has exercised direct control over the industry under the NRA was the naming by the President of the Code Authority members, whereas the NRA's procedure in ordinary code routine is the privilege accorded other industries to elect their own boards.

Legally, the motion picture industry's code became effective on the opening of

INDUSTRY MADE EVERY EFFORT TO COMPLY WITH NRA'S OBJECTIVES

It is demonstrable that the industry extended itself in every direction in an effort to comply with the purposes of the NRA program. With respect to labor provisions of the proposed code the president of the American Federation of Labor publicly thanked the industry for its generosity and support. In order to introduce more commonly satisfactory trade practices every branch of the industry made concessions of one character or another to every other branch. Naturally, there was not complete satisfaction with the code as drawn. Various independent exhibiting groups object to and disapprove of many provisions of the code, but even the most aggressive leaders among these are not unwilling to admit and acknowledge the difficulties and complexities surrounding a large number of the trade practices prevalent in the industry. Many impartial and experienced persons in the industry admit freely the virtual impossibility of so arranging various of the trade practices so as to foreclose the possibility of inequalities.

REQUIRES APPROVAL OF COMPANIES' STOCKHOLDERS AND THE DIRECTORS

Despite all of this, the Administration has assumed an attitude which makes it very difficult to see how responsible executives may continue to function in the conduct of their businesses without ignoring the responsibilities with which they are charged. It appears that progress along the indicated line can only be had in event of approval by stockholders and directors of the program proposed by the Administration. Such action would seem to suggest the strong possibility of executive personnel asking to be relieved of their normal responsibilities.

PROPAGANDISTS OF ALL SORTS MIGHT DESCEND UPON THE ADMINISTRATION

Whether or not the Executive Order will be amended, of course, remains to be seen. But speculation on what would be the fortunes of the industry were the order to be carried into effect leads to both interesting and disturbing conclusions. The industry, with respect to such decisions as the Administrator would care to take time out from the administering of several hundred other codes to render, would be run by the Administrator. Following the formula which appears to have gotten results thus far at Washington propagandists of all sorts would descend upon the Administration. Letters, telegrams, and perhaps personal visits from Eddie Cantor, would surround the President, each with its own idea as to just how the picture business should be run. The industry would be a guinea pig for an amazing series of experiments.

After that—the deluge.
TIEUPS WITH 17,000 SCHOOLS
MADE AVAILABLE TO EXHIBITORS

FIVE REASONS FOR
TEACHING BY FILM
1. Making up education with actual life.
2. Children are getting equivalent of literature out of motion picture.
3. Educators prompted by experiments to study how best to utilize the screen.
4. Pictures offer most uniformly interesting educational material.
5. Teachers becoming conscious of responsibility for children's use of leisure hours.

National Council of English Teachers Starts Plan of Instruction Through Talking Pictures; Lesson Texts Issued

Exhibitors throughout the country have an opportunity to reap the benefits of one of the most "natural" tieups the business ever has had. More than 17,000 high school English teachers are joining a movement of the National Council of English Teachers to sponsor English instruction through the talking picture.

The project provides the theatre man with means for establishment of a relationship cordial to the school and theatre alike, a relationship with the stamp of official approval on it. For years the exhibitor has been racking his brain and his background of showmanship in an attempt to find some legitimate contact between himself and the school which would lay the foundation for a regular patronage from school children. Of all his attempts the exhibitor to date has found the children's matinee the most successful, but not always has it made him money. Besides the necessary selection of pictures for such programs, there has been the factor of limited audience.

Under the plan of the National Council, the motion picture literally will supplement the written classics of literature.

Films like "Little Women," proven more than a success for young and old; "Cavalcade," "Silver Dollar" and the many other pictures having a background of historical value or based upon the English classics, can be fitted into the English teachers' program.

Thus the ice finally has broken on an idea which had its inception five years ago—practical application of the thought of using motion pictures in classroom education. Public and educational opinion has so reversed itself that now many of the nation's leading educators are considering motion pictures in the same category that they have the written classics in the past.

"Unfortunately the educators previously have feared to come out in the open with this idea, in spite of the fact that many more than would admit it have been waiting for some one to make the first move, so afraid have they been of transgressing conventional public opinion concerning education," said Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, this week.

"The forward looking people in the nation's school system have wanted to put such a plan into effect for some time, but it has taken five years to get public opinion really behind them. To my mind, there are five excellent reasons why this plan should be put into work.

"First, there has been a definite desire on the part of teachers to link up education more closely with life than it has been—and the film is certainly the logical answer to that.

"Second, there has come about a real-
THE CAMERA REPORTS

HEADS NEW COMPANY. [Above, left] James Boring, who has organized Arcturus Pictures, whose first product is a series of Mediterranean travelogues directed by F. Herrick Herrick. Several are RKO releases.

NAMED AD CHIEF. [Above, right] Bert Ennis, who has been appointed director of advertising and publicity for Majestic.

ELEVATED TO STARDOM. [Above] Following several pictures in which she had supporting roles, Pert Kelton has been assigned by RKO Radio to co-star with Zasu Pitts in "So You Won't Sing, Eh?"

AT AMPA LUNCHEON. [Left] Lenore Ulric, the star, and Gregory Ratoff, the author, of "I Loved an Actress," which will be produced by RKO Radio, shown at advertising society's meeting.


NO. 200,000. [Above, left] Hervey Allen, author of "Anthony Adverse," as he autographed the 200,000th copy of that "best-seller," which will be picturized by Warner Brothers as a special.

IN DEMAND. [Above, right] Ray Walker, who may work for several studios following his success in Monogram product.
ARRIVE FROM EUROPE. (Above) Prominent film executives as they reached New York the other day on the Berengaria. Left to right: Mark Ostrer of British Gaumont; Sidney R. Kent, president of Fox, with Mrs. Kent; and W. J. Hutchinson, general manager for Fox in Europe.

CHOSEN FOR ROLE. (Right) A new study of Jean Muir, Warner Brothers player, who has been selected to play the part of Jen in "As the Earth Turns." One of the younger players, Miss Muir, seems headed upward.

SCENARIST APPOINTED. (Above) As Al Cohn, screen writer, was honored following his appointment to the post of Collector of the Port of Los Angeles. Shown at banquet in Hollywood are Capt. M. S. Hay, Malcolm Stuart Boylan, Pierson M. Hall, Mr. Cohn and William Slavens McNutt.

CELEBRANTS CARTOONED. (Below) As an attending artist transferred to paper his observations during Thanksgiving festivities conducted by the Vitaphone organization at the short subject plant in Brooklyn.
2,000 Players Already Engaged, as Against 3,462 All Last Season; 100 Greater New York Openings, 212 Last Year

by FRED AYER

With more than 50 per cent of all legitimate attractions currently running on Broadway classified by stage authorities as successes or potential "hits," and the rate of theatrical employment far higher than it was a year ago, the New York stage appears to be well on its way to recovery from the slump in which it has been wallowing since early 1930.

1. For the entire 1932-33 season, there were 212 productions in greater New York. For the three months of the current season since September 1 there have been 100 openings.

2. There were 3,462 players employed in 1932-33. An estimate of employment to date for the current season shows approximately 2,000 actors have been engaged.

3. There were only three "hits" by the end of December last year. To date there have been 17.

4. Ninety-seven productions during 1932-33 closed within five weeks. While accurate count cannot be made as yet on this situation for the current season, many managers are of the opinion that the average "failure" may run longer than last season because of the revived public interest.

5. Last season there were no so-called "half hits." The public supported only plays which were of the highest standard. There are now several "half hits" running on Broadway which would have closed within two weeks a year ago.

6. Average number of players for the average dramatic cast for the past four years has been 10, with musical shows averaging 25. This season the average is 18 for dramatic offerings and from 30 to 35 for musicals.

7. One hundred plays have opened to date in New York, of which 50 are still running with nearly 30 on Broadway. Last year only 75 had opened at this time, with only 35 running in the metropolitan area in early December and approximately 15 on Broadway.

During the past three years the legitimate theatre has gone through the most trying period of its existence, with the 1932-33 season the most crucial of all. Three factors contributed to the slump, according to Brock Pemberton, one of Broadway's leading entrepreneurs. Mr. Pemberton lists, in what he considers to be the order of their importance—lack of money on the part of the public; lack of good stage play material, and Hollywood. "Everyone has suffered from a lack of money and the resultant failure of business," said Mr. Pemberton this week. "The theatre certainly is not unique in that respect, nor is the motion picture. It is simply something we have had to 'grin and bear.' But now we're coming out of that phase of our slump and as business generally continues its already obvious change for the better and money comes back into the box office in more normal fashion, the legitimate producer will begin to make profits. We are not saddled with obligations which might make profits negligible. We have no vast theatre circuits to worry about. As soon as one production is a hit the average producer is making money from it."

The second contributor cited is the lack of good stage material. Most of Broadway's established playwrights have been snatched up by Hollywood during the past four years, he said. Those men and women who should have filled their shoes—the apprentices—have been unable because of the economic stringency to continue in their chosen careers. Many of them were forced to lay aside manuscripts started three or four years ago.

The third cause given is Hollywood. "Lured, quite naturally, by unheard of salaries, those men and women who for years have constituted the backbone of the theatre deserted New York in droves," said Mr. Pemberton. "No one blames them. They were virtually forced into this course. Everywhere they saw plays closing after three performances. The agencies and producing offices were jammed with unemployed actors. But now they're coming back to us. Former stage players who for three years and more have made Hollywood the scene of their activities are coming back to the theatre. We will take them back. There's always room for them. I believe there will be a greater interchangeability between stage and screen in the future than there ever has been in the past. This is as

Legitimate Theatre's Slump
In The Last Three Seasons

The following figures, compiled from Billboard's annual theatrical index, tell the story of the theatre's slump the three seasons before 1933-34. The 1930-31 season started auspiciously enough but as it progressed it became abundantly evident that the theatre was about to embark on a "downward slide." That "slide" is recorded below:

<table>
<thead>
<tr>
<th></th>
<th>1930-31</th>
<th>1931-32</th>
<th>1932-33</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatres Used</td>
<td>444</td>
<td>432</td>
<td>394</td>
</tr>
<tr>
<td>Total Seating Capacity</td>
<td>67,647</td>
<td>63,949</td>
<td>59,930</td>
</tr>
<tr>
<td>Number of Productions</td>
<td>226</td>
<td>225</td>
<td>212</td>
</tr>
<tr>
<td>Total Dramatic</td>
<td>181</td>
<td>179</td>
<td>180</td>
</tr>
<tr>
<td>Total Musical</td>
<td>45</td>
<td>46</td>
<td>32</td>
</tr>
<tr>
<td>Total Commercial Premieres</td>
<td>163</td>
<td>176</td>
<td>138</td>
</tr>
<tr>
<td>Commercial Premieres (Dramatic)</td>
<td>135</td>
<td>150</td>
<td>115</td>
</tr>
<tr>
<td>Commercial Premieres (Musical)</td>
<td>28</td>
<td>26</td>
<td>23</td>
</tr>
<tr>
<td>Percentage Failures</td>
<td>77%</td>
<td>83%</td>
<td>82%</td>
</tr>
<tr>
<td>Percentage Failures (Dramatic)</td>
<td>81%</td>
<td>86%</td>
<td>85%</td>
</tr>
<tr>
<td>Percentage Failures (Musical)</td>
<td>54%</td>
<td>67%</td>
<td>68%</td>
</tr>
<tr>
<td>Average Length of Run (Dramatic)</td>
<td>51</td>
<td>57</td>
<td>50</td>
</tr>
<tr>
<td>Average Run (Musical)</td>
<td>107</td>
<td>79</td>
<td>107</td>
</tr>
<tr>
<td>Closed Within Five Weeks</td>
<td>80</td>
<td>119</td>
<td>97</td>
</tr>
<tr>
<td>Total Number of Hits</td>
<td>38</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>Dramatic Hits</td>
<td>25</td>
<td>21</td>
<td>22</td>
</tr>
<tr>
<td>Musical Hits</td>
<td>12</td>
<td>9</td>
<td>8</td>
</tr>
<tr>
<td>Total Number of People Involved</td>
<td>5,243</td>
<td>5,086</td>
<td>4,110</td>
</tr>
<tr>
<td>Players Involved</td>
<td>4,438</td>
<td>4,276</td>
<td>3,462</td>
</tr>
<tr>
<td>Producing Offices Active</td>
<td>120</td>
<td>193</td>
<td>147</td>
</tr>
</tbody>
</table>

*Performances.

**ONLY 22 STOCK COMPANIES ACTIVE**

In 1927 there were 219 dramatic stock companies throughout the country. Today there are but 22 functioning on a regular schedule. The decline of the stock companies will be reported in a forthcoming issue.
it should be. It stimulates both branches of
the amusement industry.
"The season season in New York thus
far is healthier, more wide awake than it has
been for years. There is more interest,
there are far better plays. For the
first time in several years new plays which
are half the length, which a season ago,
would not have lasted more than a
week. This in itself should be sufficient
to prove to a doubting public that there is a
real return to normalcy in the theatre.
The real proof of the theatre's hold on
people, of its power to grip and sway to a far
greater extent than can the motion picture,
is, however, the fact that through all this
depression there have been hits!"

George Abbott, of Abbott and Dunning, Broad-
way producers, attributed the the-
aters' present boom to a desire on the part of
the public to spend money.

"Things couldn't have been worse in
the theatre than they were last season," he
said the other hand, "as everyone knows
they're very substantially on the
make.' To attempt to estimate the causes
behind the present Broadway boom is to
assume the mantle, almost invariably a
poisoned one, of 'trend finder,' but I think
they are, basically, two: a real desire of
people to spend a little money, get over
bad times and even lift themselves up by
the bootstraps, and the determination of
producers to put on shows so economically
that they can re-establish the box office
trade of people with modest means.'

According to Lucian Beebe, writing in the
New York Herald-Tribune, Mr. Abbott be-
lieves anyone can get a living in Holly-
wood, whereas Broadway is a precarious
business often approaching a gamble.

"All this talk of a decline in the theatre,
like so many other facile generalities, is
meaningless," Mr. Abbott is quoted. "The
theatre is in no decline, merely in a
period of transition. From what to what is hard
to say, but probably from a popular form of
amusement to an esthetic pastime for a
more limited class of discriminating and
intelligent people. Easy and meaningless
stories can be turned out by the films with
lots of spurious glamour for those that want
them. The theatre is a permanent tradition
and in the future its business will probably
be consolidation both in the fields of quality
and quantity.'

Following is a list of some of Broadway's

CASTS NOW LARGEST
IN LAST FOUR YEARS

During the past four years there
have not been, on an average in a
season, more than 10 or 15 dramatic
plays with casts of more than 10
persons. There are several plays
20, most of them having from 15
to 25 in their casts.

17 PLAYS IN THIRD MONTH

MOTION PICTURE HERALD
December 9, 1933

Al Cohn Honored
As Port Collector
[Picture in Pictorial Section]

Alfred A. Cohn, well known screen writer
in California, was the guest last week of the
Pacific Writers' Yacht Club, in honor of
his appointment as collector of the port of
Los Angeles. William Slavenes McNutt is
now head of the club and Malcolm Stuart
Boylan is vice-commodore.

Mr. Cohn, born at Freeport, Ill., started
his writing career as a Chicago newspaper-
man, becoming a magazine writer in 1918
and later started scenario writing on the
Coast. One of his most notable scripts was
that for Warners' 'Jazz Singer.'

Ennis Becomes Ad
Head at Majestic

Bert Ennis assumed the duties of adver-
sising and publicity director of Majestic
Pictures this week at the company's new
headquarters in New York.

Mr. Ennis, who was formerly director of
advertising and publicity for Columbia, and
more recently served in a similar capacity
at the old Roxy theatre, in New York, to
which he was motion picture career some 20
years ago. Since then he has participated
in all three branches of the business.

Mr. Ennis has contributed stories to
magazines, and has written fiction and
stories for the screen. He was publicity
representative variously for Charles Chap-
lin, Mack Sennett, Barbara La Marr, S. L.
'Roxy' Rothafel, and others, and carried
into the radio field the technique of theatre
exploitation and advertising.

Miss Evelyn Koch will assist Mr. Ennis
at Majestic.

Suit of Abramson Against
Distributors Is Postponed

Suit of Ivan Abramson, independent dis-
tributor, filed late in 1929 against distribu-
tors of the Roxy's 1928, charging con-
spiracy in violation of the anti-trust laws,
was postponed this week, indefinitely, until
Max D. Steuer, of defense counsel, con-
cludes a non-film case which he is now
defending.

The complaint also mentions the Hayes
organization, and asks for damages of $1,
300,000. It was scheduled to be heard early
this week before U. S. District Judge Rob-
ert Patterson.

Hayes, Podell and Schulman and Benja-
mim S. Kirsh represent the plaintiff.

Kane Organizes Second
Musical Unit for Fox

Robert Kane, Fox producer, last week
began organization of a second unit to
handle musical productions with the signing
of Erik Charell, European impresario who

The first Fox music unit, now working on
the "Scandals," includes Ray Henderson,
Jack Yellen and Irving Caesar, handling
lyrics and music, and Joseph Cunningham in
charge of dialogue.

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80 PER CENT TO THE DISTRIBUTOR IS ARGENTINE EXHIBITOR PROBLEM

Industry in Critical Period, with Many Theatres Closing and Staffs and Salaries Reduced; Product Inferior; Taxes High

by N. BRUSKI
Special Buenos Aires Correspondent

Argentina's motion picture industry today is passing through a very critical period, one of a seriousness never before witnessed. The domestic difficulties have been aggravated by the external situation and, despite all the optimism of exhibitors, the business progressively is encountering greater obstacles.

Many theatres are closing down throughout the republic, and those that are continuing in operation are doing so only at a great sacrifice.

Staffs and salaries have been reduced, and even the most powerful of the exhibitors have seen themselves obliged to make the most fantastic combinations and contracts in order to carry on. Among the main factors are these: The product itself, not always of the quality it should be; high rentals; burdensome income duties and taxes.

Mediocre Pictures

Mediocrity of program, from the standpoint of the Argentinian patron, is a foremost handicap. In this country, it is estimated, 85 per cent of the pictures shown are of American origin and 15 per cent European, the percentage of local product being negligible.

The language itself leads to a formidable handicap. Pictures in which the dialogue is not Spanish must have superimposed titles and captions, and these too often are meaningless because of literal translations. A net result is that the Argentinian, a severe critic, finds himself viewing pictures which he have no artistic value whatsoever. Then, too, the themes themselves sometimes mystify him. For example, he cannot appreciate the gangster films, considering them only an exaggeration of phases of American life.

Then there are the American films in which action is subordinate to dialogue; these are an abomination to the Argentine theatre-goer, despite the fact that they may have been eminently successful in the States. Acceptable to a patron in the homeland who "understands what he hears," they are not liked by the one who has to limit himself to "see" alone. The sound, in such cases, becomes an irritation rather than an adjunct.

80 Per Cent to Distributor

Distribution is by either percentage or fixed price. The exhibitor whose theatre does not permit him to take the risk of a fixed price finds that in order to get product on the screens he must set in pictures of that distributor for at least two of the four Sundays in the month, and there even have been instances of the distributor demanding three of the four. Then he is in a predicament if a nearby competitor can afford to rent film on a flat guaranty and obtains varied product from several producers, pursuing that advantage with a double-feeding policy, or even triple-billing.

He's also between the devil and the deep sea on the percentage rates. Ordinarily the percentage is 50 per cent on weekdays and 40 per cent on Sundays and holidays. If the picture has been classified as an extra-ordinary production—and almost any picture is sold on that basis nowadays—the distributor demands 50 per cent of the intake.

And there was the distributor, whose name I do not care to remember, who demanded three of the four Sundays in the month for his product, and 80 per cent on one of his pictures.

The one redeeming phase is the native Argentinian's cheeriness which is determined to win through, regardless of all obstacles.

Central Receiving Set Installed in RKO Building

Rockefeller Center, Inc., has installed a centralized radio receiving system in the RKO Building in New York. The system is available for use by tenants of the building. The new equipment is known as Antennaplex System and is a recent development of the RCA Victor Camden laboratories. A central antenna at the top of the building supplies radio frequency energy to a potential 1,200 receiving sets of any standard type.

Motion Picture Almanac, annual Quigley Publication, is quoted at length in The Saturday Evening Post, issue of December 2, in an article by Hugh Weir, under the heading "Wild Money, or, A Banker's Adventures in the Movies." The Almanac, wrote Mr. Weir, "described itself, apparently with justice, as the reference book of the industry," whereupon, in connection with his analysis of the industry in 1930, he quoted statistics of the industry as published in the 1931 issue of the Almanac, under the caption, "The Industry at a Glance." Commenting on the volume, Mr. Weir said:

"... I picked up from the table a multi-colored tome which bore the intriguing title, Motion Picture Almanac, which described itself, apparently with justice, as the reference book of the industry.

"The first page was enough to impress me anew with the size of the problem I was tackling; and I am going to reproduce it here, not only because I want you to be impressed, too, but because it gives in tabloid form a true picture of the film industry as it existed in the summer of 1930." There followed tabulated data from the Almanac, covering all phases of the industry. Compilations for the 1934 Almanac are now in preparation.

Industry in New York Asked To Help City's Welfare Fund

Motion picture companies and exhibitors in New York are being asked to participate in the Citizens' Family Welfare Committee campaign for $4,000,000 to the extent of contributing $25,000.

Louis Nizer, counsel of the New York Film Board of Trade, has been named chairman of the motion picture division of the Commerce and Industry Committee formed to raise funds among $5 trade and professional groups. Myron C. Taylor, of the United States Steel Corporation, is head of this committee.

Mr. Nizer will ask exhibitors and producers not only to make corporation and personal gifts, but to organize their employees to make group donations to the fund. The motion picture industry in the city last year raised $50,000 for the Gibson Committee's unemployment relief fund.

The Citizens' Family Welfare Committee is the successor to the Gibson Committee, which was disbanded last summer.

Actress Killed in Crash

Gladys McClure, 18, film actress and sister of Adrienne Ames, Paramount star, was killed last week in an automobile crash on the Bayshore Highway near San Francisco. She was returning with a party of friends from the Stanford-California football game at Palo Alto when the accident occurred.
A few nights before President Roosevelt visited the White House, he gave a dinner at the White House for his old friend, Eddie Dowling. There were twenty guests, and, to hear George Abels tell about it, the President placed slices against the mashed at his left, while Eddie sat below a Russian Princess on the President's right. After dinner the President saved his "buried treasure," which co-stars Miss Gish. President Roosevelt was said to be delighted. Occasionally (sitting between Eddie and Lillian) he interrupted the performance with some apt comment. Once, for instance, he remarked: "Eddie, that music is too heavily scored." After the show an English lady rushed up to congratulate Dowling and Miss Gish. "I love it," she gushed. "All those English scenes... Putney... Sobo... the Thames! It took me back to England. I just wonder whether the American public will appreciate its subtle appeal."

"Tut, tut!" tutered the President. "I'm one of the American mob and I enjoyed it thoroughly."

Warners have begun negotiations to bring to this country "Laurel and Hardy in Napoleo" film. They also seek those associated with his Empresses, Josephine and Marie Louise. These would indicate the furnishings of Josephine's place at Malmaison, to which she retired following the imperial divorce. Warranty of safe return in eight weeks would be given. Warners also want to borrow the jewels, valued at a half million, which Napoleon presented to Marie Louise on the eve of their final wedding at King of Rome. They asked for everything but the Little Corporal's crypt.

Mr. Roosevelt refuses to stabilize the dollar on a gold basis, yet the New York Herald-Tribune's account of a state dinner reads like the description of the furnishings of a new Roosevelt. Following the retirement of President Theodore Roosevelt and a golden harp were placed for the Morgan Trio. The famous golden mirror, with the four candleabra and compotes to match, purchased in France by President Monroe, were used. The china golden compotes held candles. The service plates, which were purchased during the regime of President Woodrow Wilson, were used on the table with the golden fork of an earlier Administration. Carrying out the golden color scheme were the nut and salt dishes.

"Story preparations are now underway on "East of Don Juan," the next Douglas Fairbanks production. United Artists announced that it "is as modern as a Mae West Picture, plus all the panache of a Mae West Picture." But it will not have Mae West, and that's what counts. Anyway, it had better be good. Otherwise the punsters will go to work on that title.

Valeria Johnston found this in the classified section of the ultra-conservative New York Times, under Furniture:

FOR SALE: Drm. rm. suite, William & Mary have. $3,000 obo. A comma does make quite some difference.

Greta Garbo's slanting lip, Katharine Hepburn's U.S. fedora, Mae West's complicated nose, and Joan Crawford's lack of "skull construction," leaves oldish and Scottish "Penrhyln Stanlwas" (Penrhyln Stanlwan Abraham), noted painter, Old Hollywood's sultry nude. Now that he has no job in films, he may speak freely.

"Talking about Miss Hepburn—our favorite—Mr. Stanlwas said: "Anthropologists have a name for such a facial type; they call it prognathism. Artists call it horsey."

After taking a peek at "Little Women" box-office receipts at Music Hall, Mr. Aylesworth probably wished he had a whole shelf of Hepburns.

The boys at RKO's Brooklyn Albee recently staged a "Most Deserving Couple" contest. They patched the house on the final night with a public wedding on the stage. Any couple that had gone through difficulties that prevented them from marrying were invited to tell their story for the judges to determine which couple was most deserving of assistance for a wedding and in getting a start. This is what went to the winners:

Furniture for three rooms; diamond wedding ring; broussseau; clothes for the bride; piano; table and chairs; and the world's greatest wedding mepher and a bridal suite at a hotel: honeymoon trip; wedding cake; laundry and beauty parlor service for six months. And then the actor has to go to work, for the theatre even supplied him a job.

W. C. Fields says that the labor provisions of Mr. Rosenblatt's code, which decrees the use of additional players on all possible occasions, will probably stop producers from throwing a dummy out of an airplane, or off a cliff. "They now have to use an extra!" Fields declared.

A cabinet member is only a cabinet member, but a newsreel shot is a lot of publicity. Following the swearing in of Henry Morgenthau, Jr., as Acting Secretary of the Treasury, Mr. Morgenthau, Jr., and William Hartman Woodin, returned from the White House to the Treasury Department. There they found the newsboys in the secretary's private office, with their equipment all set up, ready for business. Woodin and Morgenthau, after being "pushed about" and told what to say, rehearsed their speech and then the signal was given.

Mr. Woodin said some very nice things about Mr. Morgenthau, Jr.; Mr. Morgenthau said some very nice things about Mr. Woodin, and then came the word, "cut."

Secretary Woodin was beaming. "How was it boys?"

The answer came back in chorus: "Lousy!" They had to do it all over again.

Professional jealousy in Hollywood is on the increase. Paramount signed Sally Rand to do a picture, and now Warners come along with the announcement that they have a new musical is going to have sixty Sally Rand's! Sixty fan dancers in one scene! And if you dispel it already, that must be the real stuff, a home office announcement says: "The costume of each of the dancers consists of four feathers, 'strategically placed.'"
YES, SIR! THERE IS A SANTA CLAUS!

...AND IT'S GOING TO BE A MERRY CHRISTMAS FOR THEATRES THAT GET "LITTLE WOMEN"
Show-Business Has Never

Show business is the difference between the money you get and the money you wouldn’t get if you didn’t go after it!

We’ve been talking about the money “earmarked” for “Little Women”. It’s the VELVET for the kind of showmanship willing to spend money to make money! It’s the VELVET for the showman smart enough to cash in when opportunity pounds on his door!

"Little Women" was made to order for the Christmas Holiday season. No other attraction could possibly have its universal appeal to people of all ages and positions in life. Throughout the Nation the success of “Little Women” has been so phenomenal and its reception so unprecedented that it has leaped beyond the confines of show business and now belongs to the whole wide world as an Ideal!

Newspapers by the hundreds have printed editorials commending it... educators have proclaimed holidays and given credit

Katharine Hepburn in "Little Women"

Make this a "VELVET"

VELVET in show business is the difference between the money you get and the money you wouldn’t get if you didn’t go after it!

We’ve been talking about the money “earmarked” for “Little Women”. It’s the VELVET for the kind of showmanship willing to spend money to make money! It’s the VELVET for the showman smart enough to cash in when opportunity pounds on his door!

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VELVET in show business is the difference between the money you get and the money you wouldn’t get if you didn’t go after it!
"VEL" Christmas!

marks to pupils for seeing it! ... critics without exception have lavished praise heretofore unknown in motion picture history! ... In every city and town attendance and box-office records have been buried beneath a veritable avalanche of business!

There are millions of dollars of "earmarked" money waiting for "Little Women" and those theatres so fortunate as to play it during the Christmas Holiday season will enjoy undreamed of attendance. To every theatre playing "Little Women" we urge the most extensive advertising campaign you have ever done ... increase your newspaper space ... go into the highways and byways with posters ... contact your schools and civic organizations ... utilize the wealth of material provided for you in what exhibitors say is the greatest press book ever produced. If you have advertising budgets throw them overboard and shoot the works, for this "earmarked" money that has been set aside by its owners for this show and this show alone is your VELVET.

By LOUISA MAY ALCOTT with JOAN BENNETT
PAUL LUKAS ... FRANCES DEE ... JEAN PARKER
EDNA MAY OLIVER ... Douglas Montgomery, Henry Stephenson
WIND UP THE OLD YEAR...AND START THE NEW ROMANCE THAT TAKES TO THE SKIES ON THE

Glorious Music By
VINCENT YOUMANS

Gay and Lilt ing Lyrics by
EDWARD ELISCU and GUS KAHN

Staged in Fabulous Beauty by Louis Brock
Stunningly Directed by Thornton Freeland

RKO RADIO PICTURE
MERIAN C. COOPER, Executive Producer
WITH THIS GLAMOROUS WINGS OF SONG!

WITH DOLORES DEL RIO

GENE RAYMOND

RAUL ROULIEN

GINGER ROGERS

FRED ASTAIRE

and Half-a-Hundred Principals and 200 Beauties Picked From Ten Thousand.
The first of 13 2 reel music shows featuring top-money stars of radio and the Broadway stage...

...the cream of RKO's vast resources in the theatre and on the air!

Van Beuren Musical Comedies

Produced in New York by Van Beuren Corp. Associate producer, Meyer Davis, world known master of musical hits whose 100 bands are touring the country. Directed by Ray McCarey, former ace director for Mack Sennett and Hal Roach; and Leigh Jason.

Here are the stars of the first few issues. More to come!

Bert Lahr
Jean Sargent
Baby Rose Marie
Lillian Miles
Arthur Tracy
(The Street Singer)

Ethel Waters
Sisters of the Skillet
Hamtree Harrington
Cliff Edwards
(Ushua the)

The Southerners
Ray Perkins
NAMING OF BOARD PERSONNEL NEXT

(Continued from page 11)

business Thursday morning. All provisions of the document are supposed to be become operative at once, and zoning business is

Another phase of the situation as it now stands in New York was explained Tuesday night by Sidney R. Kent, who said at Kansas

City, while on route to Hollywood, that code modifications about which the companies had no information or hint until the official text was released, are holding up final approval.

Seek Approval Anew

"The Hays directors' meeting," said Mr. Kent, "was called because of the companies' code position with regard to their directors and stockholders. We explained that the various companies were signatories to the code draft which had been completed a few weeks ago, and the approval of directors and stockholders had been obtained before signing. "Now with such far-reaching modifications in the completed code, it was considered necessary to again obtain the approval of stockholders and directors before signing the code as modified."

He declared that the companies want to determine the Administration's reason for the ninety-day suspension of the salary-control clause.

Puzzled by Clause Suspension

"We were told so many things in Washington about what the Administration was going to do to the picture business that we approved the early code draft. Now we want to find out what is in the Administration's mind with regard to those modifications about which we are in the dark," said Mr. Kent.

The Fox president will call meetings of the corporation's directors and stockholders to act on the code, immediately upon his return to New York from production conference at W此ome City.

Up to press time on Wednesday, no official word had been received about the Code Authority's first meeting, nor was there any indication from Capitol Hill that the motion picture executives who had been named to the Code Authority had accepted. So far as known no alternates have been selected.

It was said over the weekend that Sol A. Rosenblatt, NRA deputy, would call the Code Authority together in New York late this week, but word came from Washington later that General Hugh Johnson, Administrator, had taken the matter in hand and would hold the first meeting at the Capital, although no date was indicated.

The principal business scheduled for the first session probably will be the naming of 32 local boards and grievance boards for exhibitors and exchanges in the field, and, also, the setting up of an organization for the gathering of details for the report which the President asked to have submitted to him in 90 days. Among other things, this would cover factual information on so-called excessive stars' and executives' salaries, and details on the practice of "star

INDUSTRY CODE IS NOW LAW

The motion picture industry's NRA code became law at 12:01 Thursday morning, and whether members sign or not, the entire business would be legally subject to it.

Exhibitors and distributors in the field must sign the instrument not later than January 10, otherwise they will have no recourse to the local grievance and local clearance zoning boards. Even though they do not sign they still may be made defendants in complaints filed by code signers.

Government Contacts Not Named

The President had announced the identities of the two direct Government contacts who remain to be appointed to the Code Authority, nor had the chairman been selected. Although a half dozen names were mentioned speculatively in this connection, including Charles L. O'Reilly, Sidney R. Kent, Sol A. Rosenblatt, R. H. Cochrane, Ed Kuykendall, Dr. A. Lawrence Lowell, president-emeritus of Harvard University, and head of the Motion Picture Research Council, is one of the three Government voices on the Code Authority.

Meanwhile General Johnson, as code administrator, will assume the duties on the Code Authority of the two unnamed Gov-

ernment appointees. General Johnson was said to be desirous of watching closely the operation of the code during its early stages.

Labor Wants Representation

Although labor will not protest the appointment to the Code Authority of Eddie Cantor and Marie Dressier as representa-

tives of only a certain Hollywood group, it was learned this week that organized labor will look for a place on the board when labor problems arise. In any event, it is expected that a precedent will be established and that labor for management representation on the coal board, upon which it now is concentrating its efforts. General Johnson probably would then permit labor representatives to sit on important code committees, including that of the motion picture.

The National Recovery Administration answered the request of labor some weeks ago when it ruled that code authority representa-

tion must be given on either side. However, General Johnson later said: "I never would lay down a hard and fast rule. When labor assumes state responsibility for management it is assuming responsibility for profit and loss—

which is not labor's traditional position."

Organized labor indicated satisfaction with the workers' provisions of the motion picture code some weeks ago.

Theatre owners and exchan-

gemen in the field were being told that the pending formation and method of operation of the local clearance and zoning boards and the local grievance, on which they will have equal representation, and which the code provides as separate pieces of machinery for establishing fair clearance and zoning schedules and for arbitrating and adjusting local disputes between exchanges and exhibitors and among exhibitors themselves.

An exhibitor who does not sign the approved code by January 10 will get no satisfaction from the grievance board, al-

though he can be made the defendant of a complaint filed with the board by any exhibitor who has signed the document. Also, non-signers must abide by the rulings of the clearance and zoning board, as they like-

wise are governed by all code clauses.

The immediate business of the Code Authority probably will be the selection of personnel for the clearance and zoning and grievance boards for each of the 32 exchange territories.

Makeup of Zoning Board

The zoning boards will each consist of two representatives of distributors, one of whom shall be a member of the exhibitors' local theatre affiliations, and one a distributor without circuit theatre affiliations; two representa-

tives of first-run theatres located in such territory, one of whom shall be an affiliated exhibitor, if there be one, and one an unaffiliated exhibitor; and two representatives of subsequent run unaffiliated theatres; and one person approved by the Administrator who is a representative of an indirect affiliation with any branch of the industry, who shall be regarded as the partial representative of the Code Authority, and shall vote only when the board is dead-

locked.

Grievance Board Personnel

The personnel of each grievance board will consist of two representatives of distributors, one of whom shall be a national distributor with theatre affiliations and one a distributor without circuit affiliations, and two representa-

tives of exhibitors, one of whom shall be an affiliated exhibitor, if there be one, and one an unaffiliated exhibitor. Also, this board will have a direct representative of the Code Authority, who, too, will vote only when the board is deadlocked.

Of vital concern to all exhibitors will be the zoning boards' first order of business: the setting up, individually for each territory, of a zoning and clearance schedule. The texture of such schedules, often in the past, has caused much difficulty between the buyers and the sellers of motion pictures.

Because the code does not affect existing contractual relations between distributors and theatre owners, the present clearance and zoning schedules governing the playing of 1933-34 product will not be altered. However, on or about January 1, each board is supposed to have ready a new schedule to rule the playing

(Continued on following page)
EXHIBITORS PREPARE TO TAKE ACTION

of 1933-34 and all other future product. A new schedule will be drawn yearly.

It was indicated that the first zoning schedule may be waived for a few weeks by the Administrator because of the delay in signing the code, also because that board will not be in operation until after the Code Authority meets, and it obviously would be impossible to draft 32 contracts in a few weeks.

Motions picture firm of 14 Full Board of Trade activities, which has been quite pronounced in recent months, will terminate when the two local code boards start operations. The Film Boards were once the local arbitration mediums.

10% Cancellations on Old Contracts

Nationwide exhibitor speculation over cancellations was ended over the weekend when it became known that the majority of large distributors in New York will either extend the 10 per cent cancellation privilege for pictures average rental, or less, to be paid to the code, to those exhibitors who already have contracted for current season's product, or will give them the equivalent of the cancellation privilege in revised contracts.

In hundreds of cases, this will be mandatory because of a clause, written in 1933-34 contracts at the request of exhibitors upon signing, that the contract would be altered when the code was signed to include any code provisions not appearing in the contract at the time it was negotiated.

It was indicated in New York that, in other cases, exhibitors will extend the benefits of the 10 per cent cancellation clause of the code. However, it was made clear that this will not apply to contracts in which the rental had been determined on the basis of purchase of the distributor's entire product en bloc. These owners may be given the choice of canceling the current contract, or negotiating a new contract to include the cancellation privilege. Revised rentals will be based on the exhibitor's choice of less than the entire block.

Unsold accounts already are being given contracts prepaid to the 10 per cent cancellation privilege. Practically every exchange in the country is expected to have these new forms on hand within a few days.

Exhibitors Meeting on Code

While the Hays members were discussing the President's Executive Order and the code content in New York, independent producers and distributors and exhibitors in the field were preparing to meet immediately en masse to talk code.

The directorate of the Federation of the Motion Picture Industry, at a meeting in New York on Tuesday, voted to call a special session of its independent producer and distributor members to consider and act upon code signing, probably late this week.

Practically every local or state association of theatre owners that has been asked to take a quick action on the code at special conventions.

The attitude of Allied States Association toward the approved code will be made known at a meeting on December 12 of the managing committee appointed by the Chicago "mass meeting." This special conference will be held at the Hotel Pantlind, Grand Rapids, Michigan, coincident with the annual convention of Allied Theatre Owners of America.

In a special code bulletin issued from national Allied headquarters at Washington late last week, Abram F. Myers, general counsel said: "Allied will not take any definite position in reference to the motion picture code until a thorough analysis of the code, the Motion Picture Code approving it, and the statements of General Johnson can be made."

"From the information at hand we interpret the action taken at Warm Springs to mean that the President is determined to make the influence of the Government felt in the industry so that the unfair and monopolistic practices that have given rise to so much turmoil and have resulted in so many appeals to the Government for intervention may be ended."

"We are especially anxious to learn just what is contemplated by the requirement of a full report on all unfair practices within 90 days. If this means a report to the President by his representatives on the Code Authority, it conforms to the suggestion made by this association under date of November 13th and will be welcomed."

"We are also concerned as to the meaning and practical effect of the provision vesting the final decision on all questions in the Administrator. The right of appeal to an unbiased federal agency has been an important part of Allied's policy and we think that nothing short of an analysis of the code will be supplied to all affiliated units before the end of the week."

Regrets Code Representation

Later in the week, Mr. Myers said privately: "I can not refrain from expressing regret that the independent theatre owners were given such inadequate representation on the Code Authority. The exhibitors of the country will resent the failure to include aggressive leaders such as James C. Bitter, Sidney E. Samuels, John A. Steffes, H. A. Cole, Aaron Saperstein and M. B. Horwitz.

"The author of the code would have served the President better, and built on a firmer foundation, had he been provided for equal and true representation of all economic divisions. High-handed action on code issues is more than it settles and the placing of dangerous power in the hands of one group increases the intrigues and distrust of the remainder."

"However, the President has reserved the right to correct the mistakes and excesses of his subordinates, and there is no doubt that he will exercise his power before any great harm can be done."

The Motion Picture Theatre Owners of America continued to support the code in its final form, and through its president, Ed Kay-
**Film Daily Relief Fund Drive Begins**

The Film Daily Relief Fund this week began its seventh annual drive for contributions devoted to relief of destitute members of the film fraternity. The fund was established in 1927.

Contributions are to be sent to the Film Daily Relief Fund, 1650 Broadway, New York.

**Second Youngclaus Suit Due in Nebraska Shortly**

The second suit of William N. Youngclaus, Madison, Neb., theatre owner, is scheduled to go under way in federal court at Lincoln late this week or early next week. In the earlier, famous case, Mr. Youngclaus won an injunction against the major distributors, Publix and the Omaha Film Board of Trade to prevent enforcement of a zoning and protection agreement. It marked the first test case on protection.

The current action pertains to a request on the part of Mr. Youngclaus for $235,000 damages for alleged injury to his business as a result of the agreement. A third suit, not yet tried, asks further damages for alleged violations of the injunction obtained in the first suit.

**Tax Appeal Board Decides Against Skouras Enterprises**

The board of tax appeals at Washington has entered a deficiency judgment of $8,232 covering income taxes from March 23 to December 31, 1920, against Skouras Brothers Enterprises of St. Louis. The amount entered against the company has been originally assessed by the commissioner of internal revenue but the company took appeal. On another item for $4,136, covering the period of January 1, 1921, to February 27, 1921, the board reversed the commissioner's action. The company had claimed additional allowances for deductions from taxable income to cover depreciation and organization expenses.

The company is now in bankruptcy, having filed a voluntary petition in the United States district court on November 10. Its schedules of assets and liabilities entered in the court recently showed liabilities of $5,686,419 and assets of $1,694,195. The principal liability of the company is a balance of $4,050,000 on an issue of $4,500,000 in bonds floated by S. W. Strauss & Company of Chicago for the Central Properties Corporation in 1925.

**Shapiro and Mayers To Release**

Irving Shapiro and Archie Mayers have formed the DuWorld Pictures Corp., in New York, and plan the release of 12 features, 12 featurettes and 24 two and one-reel subjects.

**Loew's Declares Dividend**

Loew's, Inc., Wednesday, declared a dividend of 25 cents, payable quarterly, on 36,576,580 shares of common stock outstanding. The dividend is payable December 30 to stockholders as of December 16.

**MOTION PICTURE HERALD**

**20th Century Takes Over U. A. Studio**

Twentieth Century last week acquired the studio property of United Artists Corporation, Ltd., which operates the United Artists studio in Hollywood. Mary Pickford and Douglas Fairbanks were the principal owners.

While the financial consideration of the deal was not made known, it was announced the plant will be enlarged. Robert Fairbanks, Douglas' brother, and James Dent will be retained as general manager and assistant general manager respectively.

**Ohio MPTO Picks Martin J. Smith; Hears Rosenblatt**

Martin G. Smith, Toledo, was elected to the presidency of the Motion Picture Theatre Owners of Ohio at the twelfth annual convention in Columbus Wednesday. A. J. Holt, Cincinnati; Ed Healy, Newark; Jacob Lind, Zanesville, and Henry Bieberson, Delaware, were elected vice-presidents.

Other officers elected were Max Stern, Columbus, treasurer; John S. Sayden, Cincinnati, secretary; following trustees: J. Real Neth, C. F. Pfister, Ike Libbon, Nate Holt, L. F. Eick, W. A. Finney. The highlight of the convention was an address Tuesday by Sol A. Rosenblatt, administrator of the motion picture code. Mr. Rosenblatt assured the assembled theatre men that they would get fair play under the NRA code.

**Monogram Abandons Unit Production**

Trem Carr, vice-president in charge of Monogram Pictures production, announced that its unit of unit production is to be abandoned and that hereafter all studio activity will be brought under his direct supervision and that of his staff, headed by Lon Ostrow, executive producer. All problems will be gone over by the executive committee before and during the shooting of pictures.

Under the new plan, Mr. Carr will employ a staff of writers to work on story treatments in advance of production.

**Selter Named Director of Warners' Coast Publicity**

Ed Selter, of the Warner advertising and publicity department at the home office, has been appointed by Jack L. Warner as director of the West Coast publicity department. George Thomas remains a member of the staff.

**Mack Sennett, Inc., Bankrupt**

Mack Sennett, Inc., of Hollywood, was adjudicated a bankrupt automatically by the Los Angeles federal district court Monday. The motion was taken after the corporation failed to respond to subpoena service in a creditors' plea for bankruptcy proceedings.

**Admission Tax Hearings Planned**

Drastic revision of the income tax laws to add $270,000,000 in new federal revenue annually was proposed Tuesday to the House ways and means committee at Washington.

Amusement interests will be given an opportunity to air their views on the admissions tax planned as a part of the Government's new fund-raising program at hearings being started late this week by the committee, which already has begun its task of preparing tax legislation to present to Congress.

The House ways and means sub-committee, which proposed the income tax revisions, recommended alterations in the capital gains and losses provisions, dividend taxation and revenue possibilities from partially tax-exempt Government securities.

**Old Roxy Shows $68,252 Profit**

The original Seventh avenue Roxy in New York last week reported a net profit of $68,252.80 before fixed charges for the 21-week period ended November 9. The balance sheet shows a net operating profit for the period of $2,821.25 after all fixed charges, except interest on outstanding bonds and depreciation.

The report for a similar period last year is not comparable because that report covered the period from July 1 to December 15, and showed a loss in excess of $91,000 before fixed charges and a total loss, after fixed charges, in excess of $203,000.

This year's report, filed in United States district court, New York, by Howard S. Cullman, receiver, calls to the attention of the court the fact that during the 1933 period the Roxy theatre had to meet competition of an additional seating capacity of 10,000 in the neighborhood that was not evident in the same period in 1932. New and advantageous film contracts with major companies have been concluded, Mr. Cullman said, whereby the Roxy is now assured a constant supply of quality product.

**Hankin Gets Warner Philadelphia Post**

Sol Hankin, who recently returned to the Pittsburgh district for Warner after serving as zone manager in Milwaukee, has been appointed Warner district manager in Philadelphia. William Goldman resigned as zone manager in Philadelphia about three weeks ago.

**Poli Deal Again Postponed**

Unable to agree with his attorney, Wednesday on negotiations for the Poli theatres in New England, Louis M. Sagal will attempt to settle his legal representaives late this week in New York. Mr. Sagal is now operating the 18 theatres and had expected to transfer the circuit to Poli-New England Corporation Wednesday.
UNIVERSAL
marches on—here’s
another big one!

Fans like mystery!
Fans like action!
Fans like novelty!
Fans like drama!
Fans like romance!
HERE THEY ARE!


EDMUND LOWE in
Optimism Highest In Three Years, Says Harry Ross

Declaring there prevails throughout the country a greater spirit of optimism than has existed for three years, Harry A. Ross, president of Ross Federal Service, checkers of theatre percentage receipts for the motion picture industry's major distributors, returned to New York last week from a 12,000-mile motor trip, on which he covered virtually every corner of the nation.

"The small towns especially seem to have a new slant on things," Mr. Ross said, "and motion picture exhibitors everywhere gave me the same answer when I asked them what the prospects for 1934 looked like: 'This next year ought to be a great one. Our business is going to be better than it has been in three years.'

"If our business—that of checking these percentage receipts—is any criterion of what is going on in the way of increased business, conditions certainly must be better than they were even four months ago," Mr. Ross added. "Our records show a 50 per cent gain in business during the past six weeks alone.

There are, of course, certain localities where business is not much better, but there is usually a definite reason for this. In New Orleans, for example, the banking situation has played havoc with business generally. Over $80,000,000 is still tied up in the banks of that territory."

Senators Close Film Hearings

The Senate banking committee at Washington, which for weeks has been conducting an exhaustive investigation of Wall Street financing in American industry, is understood to be studying a proposal to legislate the separation of commercial and investment banking. The idea was given to the senators by Winthrop W. Aldrich, president of Chase bank, upon the conclusion last week of hearings into the motion picture phases of financing by the Chase interests and other large Wall Street powers.

At the concluding sessions of the hearings on motion picture financing, during which were discussed the dealings leading up to the formation of General Theatres Equipment and its subsequent dealings in Fox and Loew's, Senate inquiry records were produced last Friday to show how Harley L. Clarke turned an estimated investment of $1,000,000 in motion pictures into a $65,000,000 "paper fortune" within five years.

Cohen Booking for Comerford

Dave Cohen, for 21 years in charge of M. E. Comerford houses in the Binghamton, N. Y., district, has established headquarters at the A. & B. Dow vaudeville agency, New York, to handle vaudeville for the circuit's houses.

Kent Finds Business Good in Great Britain

Motion picture business conditions in England are excellent, according to Sidney R. Kent, Fox Film president, who was en route to Hollywood from New York. Mr. Kent returned to this country from a European business trip last week.

"Film business conditions in England are fine," he said Tuesday in Kansas City. "However, the situation elsewhere in Europe is not good at all."

New Jersey Allied Meets December 19

Allied of New Jersey will continue its adjourned convention of September 25-27 on December 19 in Trenton, marking its 14th annual meeting. Abram F. Myers, counsel to the Allied States Association, is expected to attend the Trenton convention.

Kaufman, Warner European Manager, Dies in Stockholm

Phil Kaufman, Warner general manager in Scandinavia, Germany and central Europe, with headquarters in London, died suddenly in Stockholm last week.

Hays Announces New Ad Council Under McCarthy

Following an announcement two weeks ago that J. J. McCarthy had taken on a special assignment at the MPDA, in connection with motion picture publicity and advertising, the association on Monday issued this statement:

"Will H. Hays, president of Motion Picture Producers and Distributors of America, Inc., announces that there has been created within his organization an advertising advisory council headed by J. J. McCarthy. During the past sixteen years Mr. McCarthy has handled advertising and publicity for many of the more important picture productions, including "Birth of a Nation," 'Intolerance,' "Way Down East," 'The Covered Wagon,' "Ten Commandments," 'The Big Parade,' "Ben Hur," and many others.

"The purpose of this department is to render service and advice in connection with motion picture advertising and exploitation to the point of eliminating the objectionable features in all types of motion picture advertising.

"A number of meetings have already been held between the heads of the advertising departments of the major motion picture companies and the advertising advisory council, at which an effective and practical procedure has been worked out. Mr. McCarthy will have as assistant in his work Lester Thompson, who has had a vast experience in motion picture exploitation and publicity."

"The directors of the Hays Office, at a meeting last month, adopted various new regulations referring to publicity and advertising, and Mr. McCarthy's work will consist principally of the application of these regulations."

Mr. McCarthy indicated Tuesday that the Hays organization is already receiving the cooperation of all publicity and advertising directors in connection with the new morality program.

The advisory council, headed by Mr. McCarthy, consists of Howard Dietz, MGM; S. Charles Einfeld, Warner, and John C. Flinn, of Paramount and president of the AMPA. During the absence on the Coast of both Mr. Einfeld and Mr. Flinn, substitutes are Stanley Shuford for Mr. Einfeld and Robert F. Sisk, KKO, for Mr. Flinn.

Film Executives To Aid Jewish Federation Drive

The motion picture and theatrical division of the Federation for the Support of Jewish Philanthropic Societies is attempting to raise $100,000 toward the $3,000,000 total being sought for the support of the Federation and its 91 affiliated charitable agencies. The division drive is headed by an executive committee comprising Albert Warner, of Warner Bros.; David M. Levy, of MGM; Ralph Kohn, Paramount; Jack Cohen, Columbia, and Max Gordon, the producer.

Plans for the campaign in the motion picture and theatrical division were perfected at a luncheon at the Hotel Astor.
COURT RESERVES ACTION ON PLEA TO REMOVE PARAMOUNT TRUSTEES

Code Labor Provisions May Delay Completion of Reorganization Plans for Company Until After First of the Year

The United States circuit court of appeals, New York district, reserved decision on Monday by Judge Frank J. Coleman, in a second attempt of Samuel Zirn, representing minority creditors, to remove the trustees in bankruptcy of Paramount Publix Corporation. Mr. Zirn, in seeking again to oust Charles H. Hillies, Eugene W. Leake and Charles E. Richardson, also petitioned Judges Martin T. Manton, Augustus Hand and Harry Chase to reopen the meeting of creditors at which the trustees were elected. This week's appeal of Mr. Zirn and his minority group of Paramount creditors to remove the trustees follows denial of a previous motion by Judge Frank J. Coleman in the United States Circuit Court, New York, last July.

May Delay Reorganization

Completion of Paramount's reorganization plan may be delayed until the first of the year pending determination of the extent of increased costs under the labor provisions of the NRA code. The plan is being prepared by Sir William Wiseman of Kahn, Loeb & Co. General business stabilization and the new federal bankruptcy regulations also are said to be contributing factors.

Paramount Enterprises' reorganization plan is expected to be in the hands of Referee Henry K. Davis within 10 days.

Referring to that part of the petition to reopen the first session at which the trustees were elected on April 17 and May 19, 1933, Mr. Zirn charged that "the proceedings were mere sham and a pretence, violated the fundamental rights of creditors at such a meeting and rendered it a nullity."

The contention was based, he said, largely upon the referee's refusal to permit counsel for creditors to examine the candidates for trustee and to develop facts which allegedly would disqualify the persons nominated.

In defense, Granville Clark, counsel for the trustees, said that the trustees, after being unanimously nominated, had resigned from the positions held prior to their election, which would disqualify them as trustees at Paramount.

Also, Nathan Burbank, attorney representing 112 other creditors with claims totaling $2,200,000, emphasized that "an election was imperative" at the time, and that an examination of the trustees would have delayed the election for several months. Mr. Burbank added that all of the trustees elected were experienced in this particular work.

Zirn Said Trustees "Disqualified"

Prior to arguing for the reopening of the creditors' election meeting, Mr. Zirn told the court that Messrs. Hillies, Leake and Richardson were disqualified because "of entangling relations" with the Paramount bank group. He said that Mr. Leake and Mr. Richardson's disqualification came about through a reputed association with Chase National Bank, underwriter of a Paramount bond issue, and that banking affiliations of Mr. Hillies are allegedly prejudicial to the interests of creditors. They were disqualified, also, Mr. Zirn charged, "by other circumstances preventing unhindered, impartial and disinterested action in the sole interest of creditors generally."

"The bank group," he added, "and the Chase National Bank as trustees under both of Paramount's bond issues and a secret participant in the underwriting of these issues with the underwriting bankers, were in control of, or largely representing, the board of directors and its finance committee."

Improved Situation Cited

Further definite indications that a Paramount Publix reorganization plan is imminent, were seen over the week-end in the move of a Paramount stockholders' protective committee, headed by Duncan A. Holmes of New York and by Barney Balaban, of Balaban and Katz, Chicago, to secure deposits of "in substantial majority" of the 3,800,121 shares outstanding in order to obtain "proper recognition."

A few hours following Mr. Zirn's appeal on Monday for removal of the trustees, Henry K. Davis, federal referee, sounded the gavel at his quarters on Nassau Street, calling to order another in the long series of Paramount creditors' meetings. The principal business of the day was another episode in the story of Paramount operations prior to bankruptcy, as told by John Hertz, Chicago financier, and former chairman of the Paramount finance committee. Mr. Hertz was examined this time by Saul Rogers, counsel for a group of creditors.

Hertz Answers Rogers

Mr. Rogers severely criticized the reputed authorizing by Mr. Hertz of a loan of $13,200,000 to a Paramount subsidiary in March, 1932, on collateral which, Mr. Rogers said, in the case of default, would give the banks a "nice nest egg."

Mr. Hertz explained that new subsidiary companies were formed "to save taxes," and that he had further reduced costs by eliminating personnel and curtailing the expenditures of the Paramount legal department.

Mr. Hertz, under questioning by Mr. Rogers, said that 12 creditor banks identified with the March, 1932, refinancing of Paramount Publix, had an exclusive claim on $6,000,000 worth of unhindered negatives, and that the formation of the six new subsidiaries in November, 1932, was

Hertz Tells Creditors' Meeting That New Subsidiaries Were Formed "To Save Taxes"; Reviews Moves To Reduce Costs

done partially as a precautionary measure against possible receivership.

The so-called preferential claims of the banking group have been the subject of discussion since the receivership.
"Comedy Runs Riot"

Looking 'Em Over

"Myrt and Marge"

( Universal )

Comedy runs riot in this musical with Myrt and Marge of radio fame as headliners. Actually, Ted Healy and his gang furnish all the laughs with Eddie Foy, Jr., assisting with his neat routine of dance and song. Some of the gags are a bit spicy. With the names of the air personalities, the vaudeville topliners, Trixie Friganza, Grace Hayes, Thomas Jackson and J. Farrell MacDonald, plus some swell dance routines, songs and patter, this musicomedy is first class entertainment. There are plenty of exploitation possibilities.

The story pivots about a show about to be produced by MacDonald when he and his backers walk out on it. Myrt Spear takes it over, interests Jackson in financing it and stays on as manager. The new promoter falls in love with Marge Minter, whose time is being taken up by Foy, Jr. When he sees his efforts failing, Jackson attempts a walkout, and goes through with it after Foy beats him up for trying to crash Marge's room. Miss Friganza, the heroine's mother, comes to the rescue, and buys the show and it later proves a howling success when it finally reaches New York.

Healy and his gang are "prop" men with the show, bobbing in and out to make the affair interesting and lively. It smacks of showmanship throughout. Al Boasberg, who knows the theatre and his background, directed.
in This Musical!" says MOTION PICTURE Daily

Tells of Salary Cuts

(Continued from page 31)

Despite Mr. Rogers' intimations that the receivership papers, filed later in the same month, must have been in preparation prior to Mr. Hertz's departure from the company and involved preliminary conferences with the applicant for a friendly receivership.

"The real purpose of creating the subsidiaries," Mr. Hertz said, "was to effect economies by decentralizing such as had been achieved through centralization of the theatre department."

"How was the creation of six corporations with various staffs, who had in one but one, expected to effect an economy?" Mr. Rogers wanted to know.

"In decentralizing the theatres," Mr. Hertz replied, "we found that elimination of many home office departments worked an economy. We expected the same thing to result from decentralization of the entire organization. Moreover, we anticipated income tax economies to follow."

Reduced Payrolls, Salaries

Mr. Hertz revealed that, in attempting to effect economies throughout the entire Paramount organization, he had "gone over the relative situation," with the result that a number of persons on the payroll, known to be related to executives of the company, were either asked to resign or subjected to drastic salary reductions within the company. As Mr. Hertz's investigation found them to be warranted.

Elek J. Lutvigh, former head of the Paramount department, I was cut about $5,000. Mr. Hertz said, and the entire department was scrutinized with the result that its overhead was reduced from $800,000 to $400,000 per year.

"Lutvigh," who had been a partner of Adolph Zukor's, had been getting $75,000 before I asked him to resign, Mr. Hertz said. "An assistant of his, receiving $45,000, I reduced almost 50 per cent, and others in the department receiving from $25,000 to $40,000 a year, I also cut.

"Felix Kahn, who I believe is a brother of Otto Kahn, the Paramount banker with Kuhn, Loeb and Company, had his salary cut in half immediately and was asked to resign on Jan. 1, 1933."

"What was Mr. Kahn's job?" Mr. Rogers asked.

"I couldn't find out," was the answer. "He had been there about 14 years. I found there were several Felix Kanhs in the organization."

Subsequently Mr. Hertz testified that he had "protested" the salary paid Al Kauffman, production assistant, and had investigated the salary paid the late Emil Shauer, vice-president in charge of foreign distribution, and that of Melville Shauer, a son, employed at the studio.

Questioned on Resignations

"I felt Shauer's salary was fair and believed him to be essential to the company. I found that Melville Shauer received a nominal salary and the studio manager told me he was valuable. Reductions were made in their salaries, however."

Questioned on the resignations of various Paramount executives during 1932, Mr. Hertz said that while he had been the one commissioned to ask Sidney R. Kent to resign, he felt Mr. Kent was "a very able man" who was in a peculiar, personal position in which he "couldn't or wouldn't function properly."

"I discovered," Mr. Hertz said, "that Mr. Kent, who was in charge of sales, hadn't been in the office of Sam Katz, theatre head, in two years, and that only memorandums had passed between the two in that time. I felt that it was a very unhealthy condition for both the corporation and Mr. Kent, and the entire board agreed to his resignation."

In reply to a question put by Mr. Rogers, Mr. Hertz said he "had no opinion on George Schaefer's qualifications as a successor to Mr. Kent. I just acquiesced to his appointment," he said.

Mr. Hertz maintained that his own resignation was solely due to differences with Mr. Zukor, and not prospects of a receivership for the company.

"I came back from a vacation on January 2 with no thought of resigning," he said, "and learned during my first half hour in the office of Mr. Zukor's opposition to some things I had done. I had this conversation."

"I felt that Mr. Zukor didn't appreciate my efforts and I was ready to go home," he said later.

Mr. Zukor testified on the stand several weeks ago that the "things" Mr. Hertz had done, which he opposed, were the latter's efforts to take over production and advertising charge.

Defends Albert Lasker

Mr. Hertz testified Emanuel Cohen had drawn $800,000 a year, salary and bonuses, as head of the Paramount newsreel, and had assumed charge of production in Hollywood at a salary of $100,000 per year, and had received $250,000 annually, "after doing a good job. I understand," he added.

Mr. Hertz also assisted the defense of his business friend, Albert D. Lasker, when Saul Rogers charged that Mr. Lasker "had done nothing for Paramount, but had taken a nice, fat advertising contract from the company for his agency, Lord, Thomas and Logan."

Mr. Hertz, who said he brought Mr. Lasker and the late Williams Wright Jr., into Paramount as directors "for the prestige their names meant to the company," retorted, Mr. Lasker "hadn't grabbed" the Paramount advertising account.

Account Given Lasker

"It was given to him," Mr. Hertz said, "and be didn't do anything for it. He had always been paid. Mr. Lasker wouldn't have taken the account if I hadn't urged him. Money isn't the only consideration with him. He turns down four-fifths of the accounts offered him.

"Mr. Rogers also proved the interest of Kuhn, Loeb and Co. in Mr. Hertz's appointment to chairmanship of the Paramount finance committee at a time when the bank, admittedly had no Paramount financing under way or contemplated. While admitting he had discussed all phases of Paramount's financial affairs with Sir William Wiseman, in his dual capacity as a member of the Paramount finance committee and a representative of Kuhn, Loeb, and also of Otto Kahn, Mr. Hertz maintained these discussions were merely in the interests of aiding Paramount to complete the big loan of 1932. Kuhn, Loeb did not participate in this agreement.

"Objections to claims filed against Paramount Public by Chase National as trustee for two Paramount Public indentures aggregating $25,000,000, were submitted on Wednesday to the referee Davis by Paramount trustee's attorneys. Chase representatives consented to a reduction. The motion was taken under advisement."

BUSINESS GAINS APPEAR IN SOUTH

Optimism is apparently lifting its smiling head in the theatre territory of the South and Southwest. The cotton country is showing an upturn in business, with better prices and considerable employment in fields and gins. Increased attendance at film theatres there has resulted in smiling faces to the faces of theatre men, it is generally agreed, however, that the time is not yet ripe to raise theatre admissions.

Both Sides Win In Duovac Action

Plaintiffs and defendants this week divided benefits in the legal battle at Wilmington, Del., over talking motion picture producing and reproducing and the manufacturing and leasing of apparatus and opinions of that business, as a result of an opinion handed down in the United States district court at Wilmington by Judge John P. Nields on one phase of the preliminary legal skirmishing connected with the anti-trust suit of Stanley Company of America, Duovac Radio and General Talking Picture companies, plaintiffs, against A. T. & T., Western Electric and Erpi.

Judge Nields opinion today was upon the plaintiffs' objections to defendants' interrogatories. The defendant companies recently had filed interrogatories, or formal legal questions asking that the plaintiffs submit particulars and discovery the allegations of monopoly and unfair practice by defendants, and to test the plaintiffs' charges by learning whether the characteristic results of monopoly and unfair practice followed. Interpreting equity rules No. 25 and 58 of the Supreme Court promulgated to "prevent surprise at trial, and to confine contest to the real issues," Judge Nields' opinion on this phase of the case, follows:

"Under the above interpretations of rules, it may well be that the motion for certain particulars have been properly denied. The general denial of the motion is not, therefore, to be taken as a precedent. In view of the statement of counsel for the defendants that it is immaterial whether the information sought is obtained by way of particular or interrogatories, the order denying the motion for particulars will stand.

"It is unnecessary to deal with the interrogatories seriatim. All interrogatories filed in each of the three cases, as modified by defendants at the hearing, with the exception of interrogatories respecting damages, should be answered. Objections to the latter interrogatories should be sustained."

Weil Named Assistant To Laemmle at Universal

Joe Weil, for the past eight years exploitation manager for Universal, has been named assistant to Carl Laemmle, president, effective January 1. Andrew H. Sharrick, former field exploitation man for the company in Minnesota, will succeed Mr. Weil as exploitation manager. Currently Mr. Sharrick has acted as sales contact liaison man between the sales department and the studio.
Snowmen’s Choice

December 9, 1933

MOTION PICTURE HERALD

35

Convention City
(First National)

Comedy

This is a comedy with a novel lowdown comedy from start to finish. Not a special; rather a straight-away commercial so brimming of fast-moving laugh-drenched topical amusement that it's actually big entertainment, for big city and small town. If your audiences go for this slamming, somewhat intimate yet never-stop-a-minute brand of fun creation, they surely should enjoy this one. Treading a familiar subject, but a sure picture, this latest of the show suggests a host of natural, spectacular, curiosity-stimulating ballyhoo activities.

The show concentrates on portraying the funny, social, and historical aspects of such gatherings, bringing into relief the incidents that people like to remember and talk about after the brawl is over.

The principal story is a hilarious amalgamation of about a dozen incidental stories. All have been dolled up to the limit with inside color, gags, excitement. All take surprising twists. Besides being the stuff being let out of the box, "Convention City" is liberally studded with scores of nifty special selling angles. The cast is more than ordinary box office power. Every kind of showman will have his choice of specialties to exploit.

The show is predominantly geared for laughter, yet it offers novel romance and a little light drama. Every one of the players is a character study and every separate bit of entertainment is a source of new interest. There is the high-pressure salesman who wants the salesmanager's job, but who dandles a bit in the fingerposts here and there. There's the sand-hepconned guy, who wants to have a good time at the expense of the boss. The gold digging blonde blackmails the mailman, and cuts out of fur coats and clothes of great value. The neophyte goes on the make only to find the object of his ardor is the boss' daughter. There's the perennial welcoming-farewell mayor. The dumb drunk doesn't know he's at the wrong convention. The whooop-it-up salesman accidentally catches the dignified president on a shaky lady rendezvous and feels that if he only had nailed the boss inside the door he'd have landed on the board of directors instead of in the salesmanship's berth. They all have a good time.

Selling "Convention City" should be a cinch. First get your patrons to understanding that it's not a gag show, however, in the strongest ways you can that it's worth more than the price of admission. Names in the cast should more than take care of all marquee labels at ad requirements. For ballyhoo purposes concentrate on one big idea. Make your theatre the grand headquarters for all fun lovers. Announce the show as a mammoth connotation of all those who appreciate non-sensical mirth. Invite the women to get the lowdown on what their husbands do when they show off on one of these important business gatherings where wives are not wanted. Renew for the men all the good times they had while vacationing. Brush up the old key to the city gag again. Hang up all the banners and pennants you can in your neighborhood. Circus the show to the limit. Pound home the idea that "Convention City" is not common usual entertainment. Convince the crowd that it's a new, different, unusual 70 minutes of laughter.—MCCARTY, Hollywood.


Roman Scandals
(United Artists-Goldwyn)

Musical Comedy

Music and comedy, gags, gags and Eddie Cantor—constitute the showmanship backbone of "Roman Scandals." Roman interest, spectacle, the quick transformation from modern Rome to the ancient Rome of the Caesars, novel in itself, and subordinate to those elements. Action thrill, a feature not ordinarily associated with musicals, presented in the form of a chariot chase, vies strongly as a source of audience interest and showmanship availability.

Centering on Eddie, the story is given the dream treatment. Opening in West Rome, modern America, the hero is a simple people's choice as objector, idolizer of ancient history hero. His antics in the sculpture museum provoke early comedy, which is given interest treatment as Cooper, civic philanthropist and philosopher, the mayor, to erect a Roman jail. Stunned in an accident, Eddie dreams himself in ancient Rome, and time drops back a couple of centuries. First sold as a slave, he is taken into the household of Valerius as food taster. Much topical gag comedy ensues, and the audience sequence is high comedy. Then it develops that because of Valerius' infatuation for the hostess, Princess Sylvia, the Empress would poison him. But Sylvia is beloved by Josephus, a patrician Pal of Eddie's, and when the Emperor finds out this, he's set to throw the girl to the crocodiles. Eddie invades the Roman bath, for the expected girl glamour color which musical comedies must have. Following the Ziegfeld-like, by-laws more reminiscent than geometric, comes the giant cross country chariot chase which is an epic of excitement. With Sylvia and Josephus saved from Valerius' cohorts, Eddie crashes in an accident, again to wake up in West Rome of today, with the realization that Cooper's modern graft has been paralleled by that of Valerius. While "Roman Scandals" lacks much of the spontaneity of "Kid from Spain," "Whoopie" and "A Trip to Moon" and its own right to recommend it as amusing entertainment. As a musical it has the elements that made this type of picture popular. This value is emphasized by the fact that it departs from the "stage background" atmosphere and pre

izes its major entertainment in ancient Rome. This fact should be stressed in publicity, inasmuch as competitive pictures bearing "scandal" will still be built around the theatre and its people.

The outstanding showmanship values are evident. Cantor is the big number. A one picture a year star, there should be big patronage in interesting patrons in his latest personal effort. The title carries an intriguing sound and should be backed up by displays of the scantily clad girls as well as descriptive hints as to their charm and beauty. With one exception the principals are standard names. Ruth Etting, of stage and radio reputation, is a newcomer and smart publicizing of her may bring additional patrons.

Ballyhoo should carry a definite Roman tinge. Where possible the construction of a four-horse drawn chariot, which could be set to galloping about the town, should prove a hefty interest stimulator. Accentuate the comedy values to the utmost. The slogan a concoction of modern and ancient times you can effect in back, to be used when audience ballyhoo are apt to feel that this show is one they'll want to see.—McCArTty, Hollywood.


Casting

Eddie .................... Eddie Cantor
Oliga .................... Eve Etting
The Princess Sylvia ...... Gloria Stuart
The Emperor Agrippa ......... Caesar's great rival
The Emperor Valerius .................... Edward Arnold
Majordomo ................. Alan Mowbray
Saxophonist .............. George Fogg
Chief of Police .......... Charles C. Wilson
Valerius ..................... Joseph SIGNORE
Cooper .................... Willard Robertson
Kiel ......................... Lee Kohlmar

Girl Without a Room
(Paramount—C. R. Rogers)

Comedy Romance

Plenty of fun in this one. Gag situations are the chief points of interest. A light romantic comedy, located in the Paris Bohemian art quarter, the show is fast moving. Dialogue and action are zippy. Charles Farrell is vividly different and the erstwhile astute Marguerite Churchill is a surprise. A new screen personality, Walter Woolf, makes his debut and he seems to have the colorful stuff of Starlight girls are made. Ruggles and Ratoff are the hick lunks every one expects them to be. And its people, rather than story content, make the show superior entertainment.

Built for laughter that runs from the light smile to the bellylaugh variety, the story concerns itself with a hillbilly artist who won a Parisian scholarship. A semblance of how he gets his education and the fact that his futuristic nightmare won first prize, even though it was hung upside down, and netted him a lot of dough as jigsaw puzzle manufacturers tactfully bid for it.

The real entertainment is found in the
Nation-Wide TRADE SHOWINGS of SAMUEL GOLDWYN'S Magnificent Production EDDIE CANTOR in "Roman Scandals" IN EVERY MOTION PICTURE TRADE CENTER in AMERICA!

Get your tickets NOW for the showing in YOUR territory from your nearest UNITED ARTISTS EXCHANGE
Son of a Sailor

(First National)

Comedy

Joe E. Brown, the wide-mouthed comic, comes again to the screen, this time as a sailor. A roll of entertainment, yet one in which every standard element is brought to the front and the exciting quality of adventure finely developed, there is ample room for exhibition, making the plea for patron interest on a campaign that focusses attention on the difference and merit of the picture.—McCarthy, Hollywood.


CAST

Chanticleer — Victor Jory
Betsy Jarvis — Irene Bentley
Will James — Himself
Herman Brack — Jeff Nickels
Fortunata — Frank Capra
Miss Muswell — Lila Lee
Tom Jinkman — Leon Sneed

Gallant Lady

(UA-20th Century)

Romance and Drama

Here's quality entertainment with class and mass appeal. Besides the asset of prestige building, there is fine and sincere entertainment value. The story is clean and beneficial. Full of those human elements that stir the deepest emotions, often toward tears yet many times to smiles and glowing happiness, yet always tender, sympathetic understanding.

The first and probably the most important feature in this production is a kind of Ann Harding picture that everyone has been awaiting since "Holiday." Working easily, naturally, convincingly, all the good qualities of this acting type are brought out, and to add to its betterment this star are powerfully revealed. Similarly, and undoubtedly inspired by Miss Harding, others in the cast, particularly Victor Jory, Claude Gillingwater, Jory敏感, Betty Lawford, Constance Moore, and Lila Lee, contribute artistically, in performances that cannot help but add to their prestige and to the picture's merit.

Supplementing the personal element, the picture is fine in production, the cost of which is quite considerable and not negligible. Throughout there is ample evidence of careful and thorough preparation. Likewise, it is plain that the picture was built up on the finest of all efforts, to present patrons and exhibitors alike with something really different and pleasing in emotional entertainment.

The story of "Gallant Lady" is an exquisitely woven exemplification of dramatic, romantic realism. It's a story of mother love, of family honor and thoughtlessness, of discovery, of attempting a trans-oceanic flight. She is befriended by a broken man to whom she concedes the terror that grips her when she thinks of her only-born child. She surrenders her baby, becomes a prosperous interior decorator, with time softening her, but never eradicating memory of the boy, with whom she was left in that life bitter Hell. The child loves her, but she permits herself to be cruelly lashed without discrimination and not to be denied the real love which comes to her as the boy's foster-father understands.

She deliberately sets out, without love in her heart for the man, to woo her child's foster-father away from the woman he would marry. The kind who would make this life bitter Hell. The child loves her, but she permits herself to be cruelly lashed without discrimination and not to be denied the real love which comes to her as the boy's foster-father understands.

From a story of equal value and magnitude, the Gallant Lady should propagate itself on the fast moving screen and Ruggles and Ratoff should be an attraction for both. There's just enough music to inject a color tonal, yet Ruggles' "Dream" White number suggests some intriguing existing novel.

Novel ballyhoo possibilities of the old-fashioned interest-creating variety are easily adaptable—of which many others may be hung. This is a modernistic painting or drawing contest, with exhibits of contestants' efforts constituting an art exhibition. A new, and new interest, that can be adapted to a walking ballyhoo or teaser ads in the classified section.

For Gallant Lady every advertising campaign should capitalize fully on the cast strength, and get across the comedy color.—McCarthy, Hollywood.
**Hoopa (Pistol Rockett) (UA)**

*Drama*

"The Barker," a play by John Kenyon Nicholson, which was made first as a silent, with sound effects, starring Milton Sierras, Dorothy Mackey, and a surprising amount of gags, comes again in a talking version, with the long absent Clara Bow in the second appearance since her recent return to the screen, as directed by Preston Foster and Richard Cromwell.

In the rather torrid role of the hooch dancer with the traveling carnival, Miss Bow gives a more than usual exhibition of the many-faceted human form which may possibly be the source of a problem for the exhibitor in planning the physical sequence. The carnival sequence is considerably a minus quantity. Her performance on the whole is a definite production.

Preston Foster plays the Barker and manager of the show. Cromwell is Foster's son and Minna Gombell is the other dancer and mistress of Foster. James Gleason and Herbert Mundin lend a note of comedy in minor roles. As for Miss Bow, her name is to be blazoned across the campus as the new addition of "The Barker," which should be remembered by many.

There is good drama in the story, and much is made of it. The carnival atmosphere which dominates the film should offer plenty of opportunity for ballyhoo in the lobby and on the streets. It should present angles for newspaper copy.

When young Cromwell arrives unexpectedly at the Barker's hangout to stay against his better judgment. When the jealous Miss Gombell gets the boy drunk, he throws her over. To take revenge, she conspires with Miss Bow to catch the affections of the youngest, Miss Bow sets her trap, the boys falls, but Miss Bow falls as well. The two run across the campus as the young couple low when they break the news to Foster. They leave the show, go to Chicago, and the story is made. Cromwell is originally on the World's Fair Midway, Gleason his manager, while she supports herself and Cromwell as he studies law. Foster comes on the scene, is engaged by the Barker, and he in turn is engaged by Miss Bow, his foster son. When the rival's gang breaks up the party, Wynn chooses not to run. And so it goes.

**The Chief (MG M) (Comedy)**

Wynn is a clerk in a department store. His employer, "in" with one political group, decides to run Wynn for mayor, as a sort of political move, as an exploitation effort, for they can broach the news to him, the rival political leader gets wind of the plan and offers Wynn a job in his campaign. Wynn is rather a new boy in the campaign, for he has never worked for a candidate before. So he enters the campaign as the explotation effort, and he becomes the victim by mistake after stumbling over a smoke-unconscious woman. A beer keg burling down the stairs from the floor above contains a lot of beer and when it falls and bietet all the beer, it gets into the ballyhoo war situation, familiar though it may be, it follows the kidnapping of her mother. Her biscuits transform the pigs-snakes into chelships, and then they are all free. While much of the picture depends upon dialogue, there are several lines of action that make it an all-family production. Besides those mentioned above, there is the youngster in Wynn's niche with a wresting bear. From the juvenile attendance standpoint it can be set in for the weekend. The names "Chic" Sale and Dorothy Mackey are for the youngsters.

**Advice to the Lovelorn (UA-20th Century) (Comedy-Melodrama)**

There's plenty of novel and fast moving entertainment in this picture, and lots of inherent drama that could make it a worthwhile show. It is timely, too, in the subject of which it treats, as well as being a topical follow-up of Lee Tracy's recent headline publicity. Fundamentally, it's broad topical comedy is given a satirical twist. While kidding California's glorious climate, newspaper love-and-sentiment columns, and the exciting atmosphere of the California coast, the story, takes a dip into two kinds of rocketeering and finally turns melodramatic.

The film is fast and very speedy; dialogue is punchy and to the point; action is hectic, combining to put the star on any number of hot spots. Build-up is such that there is a feeling of atmosphere of anything-might-happen, and lots that won't be anticipated does.

An earthquake busting up a Chamber of Commerce broadcast from California's coast, does far more harm than any of the other events. Compared to cyclones, heat waves, blizzards and hurricanes, brings the blanket-clad reporter. But the chase (it is called) and the marvelous photograph of the catastrophe and Los Angeles gives the templemender only a meager "stick." Rewarded for his bad boy antics, Toby is given a column of his own, this time an editor column which of course gives him a chance to tar Lovelorn stilt. Aided by his stooge, Benny, there is high comedy as Toby figures that drumping the heart'sick medics will cause him to lose his job. His satirical comments
IT'S A GIFT! only you a XMAS SPECIAL

A NEW SILLY SYMPHONY

"THE NIGHT BEFORE XMAS"
IN TECHNICOLOR

Get your Bookings NOW at your
Walt Disney could give SO MAGNIFICENT!

And re-lease these two DISNEY XMAS CLASSICS!
Millions want to see them again!

“SANTA’S WORKSHOP”
A SILLY SYMPHONY IN TECHNICOLOR

and

MICKEY MOUSE

in

“MICKEY’S GOOD DEED”

Don’t have a one-contract mind!
Book all three of them

nearest UNITED ARTISTS EXCHANGE
The House on 56th Street

(Warner)

Drama

A combination of rather melodramatic drama with a considerable amount of actual movie film, and late nineteenth century charm of setting, dress and manner in the earlier sequences, should be conducive in this film, to attractive entertainment. There is more coming to this month in any community. The fact that the second half of the story revolves about the activities of two big-time gamblers should not bring objections, since the gamblers come out at the short end, and there is something of a lesson involved for those who care to look for it.

The cast is good, and strong for the marque. Kay Francis has the top spot, aided by Gene Raymond, Ricardo Cortez, John Halliday, and Miss Francis wears clothes to excite the interest of the feminine patronage, a fact which should not be overlooked. There is a particularly strong type in the second half of the picture, and Mary Astor, as the daughter, is especially pleasing. The film covers a period of some 25 years.

Miss Francis is a chorus girl of 1903, pursued avidly by elderly, wealthy bachelor Halliday, and young, handsome and equally wealthy Raymond. She chooses Raymond, they are married, and go to live in a private home on 56th Street, New York. When they enter she says she never will leave the house. When a child is born, Raymond's straight-laced mother accepts him. Unhappily, when Halliday, with a short time to live, asks her to visit him. She goes, and when she refuses to marry, he gets gun-struggle ends in his death, and her sentence to 20 years in prison. During her incarceration, her husband is killed, but she is warned never to reveal her relationship with his child.

Across the Sea (Educational) Good

One of the Romantic Journeys series in color produced by Howard Brown for Educational release, this subject combines the general appeal and interest inherent in the pictured activities of a little known people with unusual scenic beauty, enhanced by the use of color. Claude Fleming introduces the trip to Hawaii as the subject's narrator. The inevitable hula girls have been mercilessly cut, and the natives are seen capturing in huge nets beautifully colored tropical fish, designed for the Hawaiian palace, but running from anything up in the tropical fish store of the United States. An interesting subject.—Running time, 11 minutes.

The Not Marrying Kind (Universal) Weak

Sterling Holloway, whining-voiced comedian of the long hair, angular appearance and hand-written type, who has been occasionally amusing in bit parts, is, as the lead in two reels of comedy, apt to become definitely tiresome. Here he is the roommate of Eddie Nugent, hardly an actor, Holloway is prevailed upon to take Marion Shilling to a hotel, call a justice of the peace, and await the arrival of Nugent, who is to marry her. What happens when he learns that his parents are registered on the same floor, things begin to happen, with the wilting Holloway in difficulties. When he meets Shilling, to make the property, he runs into trouble with the chambermaid. It has its moments as a comedy, but not many.—Running time, 20 minutes.

A Day in Tokyo (Fox) Interesting

In the camera's revelation of the strangely entertaining combination of Occidental and Oriental which is Japan's greatest city, this number of the Magic Carpet of Movietone series should be generally appealing. The camera work is of unusual quality, the inclusion of a small amount of crucial dialogue to indicate that the subject matter gives every evidence of careful selection, looking to greatest representation. This subject is attractive as well as informative, and is likely the closing sequence within a Tokyo theatre, the play an ancient historical piece. An interesting subject.—Running time, 9 minutes.
INFERRED PROGRESS INTRIGUES BRITISH

See Special Value in Night Photography: Deal Gives Gaumont-British Product Wide Outlet in South Africa

by BERNARD CHARMAN
London Correspondent

New possibilities in the art of the motion picture camera are foreshadowed in the latest development of the infra-red photographic process, as indicated in a demonstration recently given in London. The demonstration comprised the shooting in almost complete darkness of a short picture, which was projected again about two hours later to show that the film had the same clarity of definition and detail that one expects to find in productions shot under normal studio conditions.

The demonstration was given at a meeting of the British Kinematograph Society (which corresponds here to your Society of Motion Picture Engineers) and, although the veriest child where technical matters are concerned, I was intensely interested in the possibilities envisaged by the lecturer, Dr. Olaf Bloch, head chemist at one of our principal photographic works, a leading figure of the Royal Photographic Society, and foremost exponent in Britain of the infra-red principle. So far as the actual motion picture was concerned, the demonstration left no doubt that the photographic results of shots taken with the invisible infra-red ray as the only, means of illumination are comparable with those obtained in the studio with the assistance of batteries of powerful inkies, pickles, scoops and whatnot.

For Night Photography

Value of the process for night photography is one of its most apparent features. As an instance, Dr. Bloch mentioned the filming of habits of night animals in their natural sur-
roundings, without the beasts being wise to the manner in which their privacy is being invaded. Looks like none of us will be safe even in the dark from now on!

Another advantage indicated by the lecturer through another strip of film was the possibility of filming supposed night shots in broad daylight. Combination of infra-red sensitive stock with certain lenses will provide, from a shot taken in normal light, the situation of a night scene more nearly approaching the real thing than existing studio methods, he pointed out.

A further aspect of the process cited is that it should lead to effective economies in the studio, where lighting now is one of the major costs. It is not intended to suggest that the infra-red process will eliminate existing studio methods—the process has its own peculiarities which render it invaluable in many circumstances—but it is definitely to be a valuable aid to the producer in opening up to him a hitherto untried-and-of range of effects.

It is in the widening of the scope of the camera that the greatest value of the infra-red principle is expected. By piercing fog and weather haze, for instance, it overcomes a handicap of exterior photography (one which our producers here are more concerned with than their Hollywood contemporaries, no doubt) and by penetrating the human skin or other supposedly opaque materials it adds to the cameraman’s magic of trick effects.

Outside motion pictures, infra-red photography has unlimited commercial possibilities. Many of you may have seen examples of still camera shots taken through the process, some of them bringing clearly into view objects several hundred miles distant from the lens! As far as motion pictures are concerned, we have still far to go before the full extent of the working value of the process is achieved. But it already opens an exceptionally interesting outlook.

G-B SIGNS WITH AFRICA FILMS

Gaumont-British announces signing of a contract with African Films, Ltd., entailing showing of a minimum of five British pictures in the company’s product in South Africa. The contract was said to have a cash value of not less than £25,000 annually.

British International Pictures shareholders have accepted a plan to retile the company Associated British Picture Corporation. John Maxwell told them the original name—British International—will be retained in a new subsidiary formed specifically to operate the studios at Elstree.
Lafayette Theatre, Buffalo

“MAN’S CASTLE” BREAKS

Palace Theatre, Milwaukee

“MAN’S CASTLE” OPENS

Rialto Theatre, Atlanta

“MAN’S CASTLE” HELD

Hill Street Theatre, Los Angeles

“MAN’S CASTLE” OPENS TO

Orpheum Theatre, New Orleans

“MAN’S CASTLE” POSITIVE

Loew’s Theatre, Hartford

“MAN’S CASTLE” NOW IN

A FRANK BORZAGE PRODUCTION

with

SPENCER TRACY—LORETTA YOUNG

Walter Connolly, Arthur Hohl, Glenda Farrell,

Marjorie Rambeau, Dickie Moore

From the play by Lawrence Hazard

Screen play by Jo Swerling
THREE YEAR RECORD

CAPACITY AGAINST YEAR'S STRONGEST OPPOSITION

OVER FOR SECOND WEEK

LINE ONE BLOCK LONG

SENSATION — TOPS BEST OF THE YEAR

SECOND GREAT WEEK

Columbia

A Screen Guild Picture
## THEATRE RECEIPTS

Theatre receipts for the calendar week ended December 2, 1933, from 119 houses in 19 major cities of the country, reached a total gross figure of $1,286,453, a decrease of $9,656 from the total for the preceding calendar week, ended November 25, when 119 theatres in 19 cities reported an aggregate gross of $1,296,109.

### Theatres

<table>
<thead>
<tr>
<th>City</th>
<th>Current Week</th>
<th>Previous Week</th>
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<tr>
<td>Boston</td>
<td>&quot;Master of Men&quot; (Col.)</td>
<td>20,000</td>
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<tr>
<td>Fenway</td>
<td>&quot;College Coach&quot; (W., B.)</td>
<td>11,000</td>
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<tr>
<td>Keith's</td>
<td>&quot;Little Women&quot; (Radio)</td>
<td>28,000</td>
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<tr>
<td>Loew's State</td>
<td>&quot;The Prizfighter and the Lady&quot; (MGM)</td>
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<td>Metropolitan</td>
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<tr>
<td>Paramount</td>
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<td>11,000</td>
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<td>Buffalo</td>
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<tr>
<td>Century</td>
<td>&quot;Kennel Murder Case&quot; (W., B.)</td>
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<td>Great Lakes</td>
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<td>Hippodrome</td>
<td>&quot;College Coach&quot; (W., B.)</td>
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<td>Lafayette</td>
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<td>Chicago</td>
<td>&quot;Dancing Lady&quot; (MGM)</td>
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<tr>
<td>McVicker's</td>
<td>&quot;The Invisible Man&quot; (U.)</td>
<td>9,000</td>
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<tr>
<td>Oriental</td>
<td>&quot;Footlight Parade&quot; (W., B.)</td>
<td>15,000</td>
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<tr>
<td>Palace</td>
<td>&quot;Aggie, Appleby, Maker of Men&quot; (Radio)</td>
<td>28,000</td>
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<tr>
<td>Roosevelt</td>
<td>&quot;Havanas Widows&quot; (F., N.)</td>
<td>8,500</td>
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<tr>
<td>United Artists</td>
<td>&quot;Private Life of Henry VIII&quot; (U.)</td>
<td>18,000</td>
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<tr>
<td>Cleveland</td>
<td>&quot;Only Yesterday&quot; (U.)</td>
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<td>Hippodrome</td>
<td>&quot;The World Changes&quot; (F., N.)</td>
<td>5,800</td>
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<td>RKO Palace</td>
<td>&quot;Little Women&quot; (Radio)</td>
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<tr>
<td>State</td>
<td>&quot;Dock Soup&quot; (Para.)</td>
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<td>&quot;Meet the Baron&quot; (MGM) and &quot;Dangerous Crossroads&quot; (Col.) (35-60)</td>
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<td>&quot;Berkeley Square&quot; (Fox)</td>
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<td>Fisher</td>
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### High and Low Gross

(Tabulation covers period from January, 1933.)

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(Reproduction of material from this department without credit to Motion Picture Herald expressly forbidden.)
THE STORY OF AN EXHIBITOR WHO WROTE HIS OWN ADVERTISEMENT!

“I had ‘Prizefighter and the Lady’ booked to follow its engagement in a neighboring city . . .

“I drove over there and previewed the picture . . .

“And found it one of the swellest entertainments of the season . . .

“So I gave it plenty of thought . . .

“And I hit on this way of advertising it . . .

“I got excellent results and I suggest that other exhibitors try it!”
**THEATRE RECEIPTS -- CONT'D**

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<tr>
<th>Theatres</th>
<th>Current Week Picture</th>
<th>Current Week Gross (5c-$1.65)</th>
<th>Previous Week Gross (5c-$1.65)</th>
<th>High and Low Gross Gross (Tabulation covers period from January, 1933.)</th>
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<td>Hollywood</td>
<td>&quot;Roman Scandals&quot; (U. A.)</td>
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<td>&quot;I'm No Angel&quot; (Param.)</td>
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<td>&quot;Stage Mother&quot; (MGM)</td>
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<td>Pantages</td>
<td>&quot;Female&quot; (F. N.) (25c-40c)</td>
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<td>&quot;Footlight Parade&quot; (W. B.)</td>
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<td>2,100 (25c-50c)</td>
<td>2,500</td>
<td>&quot;My Lips Betray&quot; (Fox)</td>
<td>Low 1-24 &quot;Devil's Playground&quot;</td>
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<td>Indianapolis</td>
<td>&quot;A Man's Castle&quot; (Col.)</td>
<td>3,000</td>
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<td>&quot;College Coach&quot; (W. B.)</td>
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<td>&quot;Christopher Bean&quot; (MGM)</td>
<td>High 2-18 &quot;State Fair&quot;</td>
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<td>&quot;Angie Applehey, Maker of Men&quot; (Radio)</td>
<td>6,000</td>
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<td>Low 11-25 &quot;My Lips Betray&quot;</td>
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<td>Lyric</td>
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<td>Low 3-4 &quot;The Sign of the Cross&quot;</td>
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<td>&quot;After Tonight&quot; (Radio)</td>
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<td>&quot;Forgotten Men&quot; (Jewel)</td>
<td>Low 8-12 &quot;Tugboat Annie&quot;</td>
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<td>Criterion</td>
<td>&quot;Emperor Jones&quot; (U. A.)</td>
<td>3,000</td>
<td>&quot;The Invisible Man&quot; (U.)</td>
<td>Low 7-22 &quot;Storm at Breakday&quot;</td>
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<td>Filmarie</td>
<td></td>
<td></td>
<td>&quot;Blood Money&quot; (U.)</td>
<td>High 10-38 &quot;Ace of Aces&quot;</td>
</tr>
</tbody>
</table>
| Loew's State | "Man of Sentiment" (Chesterfield) and "Picture Brides" (Allied) | 4,725                        | "Turn Back the Clock" (MGM)    | Low 5-20 "Sweeping"
| Los Angeles  | "Romantic Eve" (MGM)       | 4,650                         |                                  | High 10-26 "The Devil's Journey"                                           |
| Orpheum      | "Walls of Gold" (Fox)      | 1,500                         |                                  | Low 10-24 "The Devil's Journey"                                            |
| Paramount    | "One Night Only" (U.)      | 8,500                         |                                  | Low 6-17 "Animal Kingdom"                                                 |
| RKO          | "Aces of Aces" (Para.)     | 6,100                         |                                  | Low 10-21 "The Bowery"                                                    |
| United Artists | 2,500 (25c-40c)          | 12,500                        |                                  | Low 7-23 "State Fair"                                                    |
| W. B. Downtown | 3,000 (25c-50c)           | 12,000                        | "Fiddes" (Radio)               | High 12-18 "Evelyn's Brother"                                             |
| Minneapolos  | "Romantic Eve" (MGM)       | 4,650                         |                                  | Low 7-29 "The Devil's Brother"                                            |
| Lyric        | "Right to Romance" (Radio) | 4,000                         |                                  | Low 9-9 "The Rebel"                                                       |
| Minnesota    | "Dancing Lady" (MGM)       | 21,500                        |                                  | Low 3-11 "Dangerously Yours"                                              |
| RKO Orpheum  | "Only Yesterday" (U.)      | 8,500                         |                                  | Low 10-21 "The Bowery"                                                    |
| State        | "Right to Romance" (Radio) | 5,500                         |                                  | Low 10-24 "The Devil's Journey"                                            |
| United Artists | 2,500 (25c-40c)          | 12,500                        |                                  | Low 11-21 "Twelve Little Girls"                                            |
| World        | "I'm No Angel" (Para.)     | 2,500                         |                                  | Low 8-19 "She Had Knowing Eyes"                                           |
| Montreal     | "Private Life of Henry VIII" (British) | 13,500            |                                  | Low 10-21 "Evening in the Country"                                        |
| Capitol      | "Private Life of Henry VIII" (British) | 13,500            |                                  | Low 8-12 "The Devil's Journey"                                            |
| Imperial     | "One Fare to Violet" (French) | 2,000                         |                                  | Low 10-21 "The Devil's Journey"                                            |
| Loew's       | "Stage Mother" (MGM)       | 1,500                         |                                  | Low 11-21 "Twelve Little Girls"                                            |
| Palace       | "Cradle Song" (Para.) and "Tillie and Gus" (Para.) | 9,500                        |                                  | Low 10-21 "Evening in the Country"                                        |
| Princess     | "A Man's Castle" (Col.) and "The Clouds of a Man" (Col.) | 5,500                        |                                  | Low 10-21 "Evening in the Country"                                        |
| New York     | "Eskimo" (MG)              | 9,500                         | "The Pricefighter and the Lady" | Low 1-10 "White Wings"                                                    |
| Astor        | "Farewell to Love" (Madison) | 15,000                        |                                  | Low 1-10 "White Wings"                                                    |
| Camco        | "Farewell to Love" (Madison) | 15,000                        |                                  | Low 1-10 "White Wings"                                                    |
| Capitol      | "Christopher Bean" (MGM)   | 32,685                        | "The White Shadow" (2nd week)   | Low 1-10 "White Wings"                                                    |
| Criterion    | "Designing for Living" (Para.) | 10,500                        |                                  | Low 1-10 "White Wings"                                                    |
| Hollywood    | "The World Changes" (F. N.) | 16,972                        | "The World Changes" (F. N.)    | Low 1-10 "White Wings"                                                    |
| Mayfair      | "Worst Woman in Paris" (Fox) (6 days) | 7,470                        |                                  | Low 1-10 "White Wings"                                                    |
| Palace       | "The Take a Chance" (Para.) | 32,300                        | "The Headlight" (Radio)         | Low 1-10 "White Wings"                                                    |
| Paramount    | "Master of Men" (Col.) (8 days) | 17,100                        |                                  | Low 1-10 "White Wings"                                                    |
| RKO Music Hall | 2,500 (25c-40c)          | 21,850                        | "Little Women" (Radio)          | Low 1-10 "White Wings"                                                    |

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**Comments:**

- The table includes various films with a range of performances across cities.
- The gross earnings are listed in the currency of the day, likely in dollars.
- Specific details about the films' attributes and ratings are provided in parentheses.
- The table concludes with a list of credits, mentioning various names and roles associated with the film industry.

---

**Note:**

The document appears to be a financial report or a box office report related to the film industry, detailing the earnings from various films across different theaters. The earnings are listed in a specific currency, and the data is categorized by different cities and their respective theaters.
A REAL HOLIDAY PICTURE!

- A treat for children... and their parents.
- The horse that stands with Black Beauty in the hearts of America's millions.
- The book that ranks high in the best-seller ratings of all time.
- A motion picture hitting with an emotional punch that topples the hardest-boiled!

SMOKEY

with

Victor JORY
Irene BENTLEY
and
Will JAMES

Directed by Eugene Forde

Screen it before a mixed audience... then you'll know what a swell holiday booking this is. Prints now available at all Fox Exchanges.

JOIN THE UPSWING WITH FOX

Your patrons always like FOX MOVIETONE NEWS
<table>
<thead>
<tr>
<th>Theatres</th>
<th>Picture</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
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For additional information, see the full article in The Motion Picture Herald.
Travelers...


Shapiro Is Heading Majestic Production

William D. Shapiro took over full charge of Majestic production in Hollywood this week. Phil Goldstone, formerly in charge, left for six weeks of rest and observation at a Santa Barbara clinic, after which he will go to Europe. Upon his return, Mr. Goldstone plans to produce three specials for Majestic release.

Seigel Leaves Paramount

Henry Seigel has resigned as New York branch manager for Paramount to return to exhibition. He now has three theatres, and intends the development of a metropolitan circuit. Myron Sattler has been named to succeed Mr. Seigel.

Must They Bring Cushions Along?

- Theatre goers are comfort lovers. If they drive to your theatre in automobile comfort, will they sit contentedly on hard, lumpy, worn-out chairs?

Ask Us,
"How can I reseat my theatre economically?"

American Seating Company
Makers of Dependable Seating for Theatres and Auditoriums
General Offices: Grand Rapids, Michigan
Branches in all Principal Cities
CONVENTION FORUMS ON ADVERTISING URGED

Jack Cohn, Declaring Increased Earnings of Industry Depend on Small Town, Proposes Schools for Showmanship

Education of exhibitors to a better understanding and appreciation of the practical benefits of proper advertising, publicity and exploitation of motion pictures was suggested this week by Jack Cohn, vice-president of Columbia Pictures, one means to be a national and thoroughly organized school of showmanship to be conducted as a part of all state and national exhibitor conventions.

Future development of the industry through increased earnings lies entirely with the small town, the Columbia executive said, in analyzing latest returns of the company’s survey of the effects of Sunday closing laws. Results of the first half of the returns, reviewed in Motion Picture Herald issue of November 25, indicated that at least 14 per cent additional business awaits the lifting of that handicap, and increased employment as well.

Many exhibitors in thinly populated territories operate theatres incidental to some other business activity, and it is Mr. Cohn’s belief that proper attention would in most instances develop the theatre into the principal source of revenue. Proper advertising and publicity could be responsible in a large measure for a change in the complexion of things in any number of these situations where almost nothing is done to attract business, he said.

“The remedy is at hand through making use of the various conventions held within the industry,” said Mr. Cohn. “I attended a national advertising convention last year and was amazed by the educational advantage it embraced through the free interchange of ideas. A Newark man recited an experience culminating in the solution of a problem equally applicable to St. Louis, Omaha, Minneapolis or St. Paul.

On the other hand, Mr. Cohn pointed out, exhibitor conventions are too largely monopolized by recitals of “hard luck” stories, real or imaginary.

“Administrator Sol A. Rosenblatt was quoted in the trade press of November 23 as telling of an exhibitor who argued that something should be done about producers who had the nerve to charge as much as $3.50 rental for a feature. If instead of wasting time on that sort of piffle, the principles observed by other industries were followed at conventions in this industry, they could be made forums or schools of inestimable value.

“Merchants, confronted by greater overhead and keener competition, are meeting the situation by substituting real salesmen for mere order-takers, and are manifesting a greater aggressiveness in advertising and pushing their wares.

“The same methods are necessary in the motion picture industry,” Mr. Cohn said. “The key to exploiting the exhibitor to become familiar with them, or leaving him dependent upon press books, a school of showmanship should be developed to help exhibitors solve their problems and direct their efforts toward interchange of experience and ideas.”

One of Mr. Cohn’s recommendations is the sending of home office men to conventions for this express purpose. Heads of advertising, publicity and exploitation departments should address the conventions on advertising methods, talk with the exhibitors and counsel and advise them on the most effective use of material prepared for their assistance, he added.

“A natural development would be the education of the small town exhibitor to prepare his own advertising and publicity copy in order that he may take care of purely local exhibition problems as they arise,” declared the Columbia executive. “Being on the ground, so to speak, the exhibitor may capitalize any number of local conditions and situations of which the prepara—

Emanuel Presents Plan of National Exhibitor Group

The formation of a new national exhibitor organization, to supersede all present bodies, and to be known as the American Exhibitors’ Congress, has been advocated by Jay Emanuel, Philadelphia exhibitor and publisher of three regional trade publications.

Advocated in Mr. Emanuel’s plan is a local organization to be located in each exchange center, with a paid secretary devoting full time to his duties. The president and secretary of the national organization also would be paid and devote all their time to the organization. Mr. Emanuel recently resigned as treasurer of the Motion Picture Theatre Owners of America, a position he had held for many years. He operates several theatres in the Philadelphia zone.

All present groups, Allied, MPTOA and unaffiliated, would be included in the American Exhibitors’ Congress, according to Mr. Emanuel’s plan. Theaters would pay dues to the organization on the basis of seats or film rentals. Legislative problems would be met by the local organizations, with adequate representation for each state, where a division comprises more than one state. The national body would be composed of representatives from each local unit. National meetings would be held semiannually or more often if it were necessary, according to the Emanuel plan. Mr. Emanuel suggests that the NRA would in all probability encourage such a body as he proposes.

Detroit Showmen Form Organization

Charles Komer, of the Redford and Whit- tier theatres, was elected president of the Independent Theatre Owners of Detroit, a new local exhibitor body, formed at a meeting in Detroit last week. For the present at least the organization will not affiliate with the MPTOA.

In addition to Mr. Komer, the board of directors includes: William Schulte, John O’Dell, Joseph Portell and Al Rutenberg, exhibitors, and Adrian D. Rosen, attorney representing Mr. Rutenberg, Mr. O’Dell and Lew Kane of the Mayfair theatre in suits against Mid-States Theatres, local booking combine, charged with conspiracy in restraint of trade.

The purposes of the new organization are to improve playing policy, to raise prices wherever possible, to cooperate with the government in administration of the code, to protect members against discriminatory taxes and legislation and to cooperate with various women’s organizations for cleaner films. Meetings will be held bi-monthly, with additional officers to be elected at the next session. The organization plans to open an office in the Film Exchange building.
Who is Box Office?

12,000 exhibitors were asked to name THE TEN BEST MONEY MAKING STARS of the past year. THE ANSWER WILL BE PUBLISHED SOON IN MOTION PICTURE HERALD. IT IS WORTH THE PRICE OF A YEAR'S SUBSCRIPTION --- THREE DOLLARS.
**The BLUEBOOK School**

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 201.—(A) Upon what various factors depends the amount of bending that light rays receive when passing from air to glass, or vice versa? (B) Explain just why ray C in accompanying diagram is not bent at all and what loss, if any, it incurs in passing through the lens; why ray A is bent more than ray B; why there will be greater loss in ray C than in rays B and A, and what may serve to alter the loss incident to the passage of all three rays. (C) For all practical purposes what may the projectionist assume the amount of bending, or refraction, on which light rays passing through a lens will depend.

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**Answer to Question No. 195**

Bluebook School Question No. 195 was:

(A) Explain what insulation is for. (B) Name three things you are able to. (C) What type of substances do we class as insulating materials? (D) Is there any material known that is a complete non-conductor of electricity? (E) Why are R. C. wires rated at low carrying capacity than those having fireproof insulation?


Section A was well answered by so many that rather than single anyone out as best, I will print an answer constructed from several, as follows:

"Intimately applies to electricity serves to confine electric energy to its proper station or path of action. It is used in condensers to build up reserve force which may be utilized in any one of several ways. It is used in electric circuits to prevent current from escaping to opposite polarity of the same generator (mechanical or chemical) except through its appointed path."

(B) Some I have passed as correct nevertheless did not so well on this one. I think they perhaps did not really try very hard. Possibly they should not really have been passed, but since they did well on the others I let them crawl under the gate. J. Wentworth did as well as any one; perhaps a bit better. He says:

"(1) Rubber. (2) Mica. (3) Slate. (4) Marble and stone of various sorts. (5) Asbestos. (6) Paper. (7) Oil. (8) Impregnated fabric. (9) Air. (10) Enameled. (11) Glass. (12) Silk. (13) Shellac. (14) Porcelain. (15) Dry asbestos mill board. (16) China. (17) Paraffin. (18) Dry wood. (19) Gutta Percha. (20) Ebonite. (21) Bakelite. (22) And many secret compositions the exact nature of which is a trade secret. As a matter of fact there are almost numberless things that may be used for insulation, but after all first we must have a definition of exactly what is meant by 'insulation.' That which would thoroughly insulate a one-volt e.m.i. would have little or no value in the insulation of a 110-volt circuit. I have only named those—and not all of them—that may be used on ordinary commercial line voltages, not exceeding 110."

Excellent, Brother Wentworth, except that under that classification I believe silk might well have been omitted. It could of course be used if heavy enough, but actually is only employed alone to cover some such substance as rubber. It can be and is used alone for low battery currents. I must compliment Danielson, G. E. Doe, Goldberg and Hutch, K. Wells, T. Van Vaulkenburg and Tomlinson and Latham on the completeness of their tabulation.

(C) G. E. Doe says: "There is, I believe, no such substance. Given sufficiently high voltage current will be forced through anything, witness lightning passing through a mile of insulating air. In commercial electrics, substances having high insulation properties have been paled one upon another until sufficient voltage has been confined to produce artificial lightning—a million or more volts, I understand. Who then shall presume to say what might be done?" Coming down to real commercial electrics, however, there certainly are many substances which are to all intents and purposes non-conductors in the sense that current of commercial e.m.i. will not pass through them.

Excellent, Friend Doe. It is about as I would have answered the question. Whether we could truly declare any known substance is a complete non-conductor, no man can say. Presumably not if the voltage be built up sufficiently high. However, for anything used commercially, say, up to 40,000 volts, there are substances that will not conduct.

(E) W. Ostrum says: "R. C. wires are rated at low carrying capacity than those having fireproof insulation because rubber is much more easily and quickly injured by heat than is the fireproof insulation, and since heat is generated by the current overcoming the resistance of the wire, a wider safety margin is necessary."
ON BROADWAY

Week of December 2

CAPITOL
Bedtime Worry ..........MGM
Children of the Nile .....Perfection

CRITERION
Around the Calendar . . . Paramount

HOLLYWOOD
Movie Memories ......... Vitaphone
Kissing Time .......... Vitaphone
Easy Aces ............... Vitaphone
Around Paris .......... Vitaphone

N.Y. FAIR
She Done Him Right ... Universal
Goofy Dames .......... Beverly Hills
Open Sesame ......... Universal
Please .................. Paramount

PARAMOUNT
Screen Souvenirs—No. 4 . . . Paramount
Vitaphone on Parade—No. 4 Paramount
Parade of the Wooden Sol- 
ders—No. 3 . . . . . . . . . Paramount

RIALTO
Radio Round Up ......... Paramount
Screen Souvenirs—No. 5 . . Paramount
Killers of Chaparral .... Paramount

RIVOLI
Giant Land ............ United Artists
My Bridge Experience ... RKO Radio
A Day in Tokio ......... Fox

ROXY
Merrie Old Soul ......... Universal

STRAND
Manhattan Clock-tale . . Vitaphone
Borah Minneplitch and Band. Vitaphone

Roach Celebrates 20 Years
As a Producer of Comedies

Hal Roach celebrated his 20th anniversary as a producer of comedies Thursday at the Roach studios in Hollywood at a dinner dance. All of the old-time comedians who served under the Roach banner were guests. Among those present were Will Rogers, Bebe Daniels, Harold Lloyd, Lionel Barrymore, Lupe Velez, Fay Wray, Theda Bara and Janet Gaynor. Mr. Lloyd was chairman of the arrangements committee.

Hal Roach's picture career started with Universal as a stock cowboy at $25 a week. There he met Harold Lloyd and they raised enough money to make a picture which sold for $850. Mr. Roach's studio activities began at Glendale, after which he went to Santa Monica Boulevard, where the "Lonesome Luke" comedies were made. His present quarters are at Culver City, where a big plant was built in 1919. Hal Roach productions now are released by Metro-Goldwyn-Mayer.

BERRY RESIGNS; PLANS CIRCUIT

Berry, one of the Midwest's best known theatre men, resigned Tuesday as general manager of the Circle and Indiana theatres in Indianapolis. These two houses are Monarch circuit's two local first runs. Mr. Berry will form a local group which plans to acquire its own theatres. He will be succeeded at the two Monarch theatres by J. M. Halperin, formerly with Publix in Detroit.

THE WEEK ON WABASH AVENUE

CHICAGO

Now that the industry is under the motion picture code signed by the President last week, local interest is centered on announcement of the personnel of the local grievance and zoning and clearance boards. These boards are scheduled to be functioning by January 1. In the meantime the local film board, of which Henry Herbel is president, is proceeding with weekly meetings.

Herman Gluckman, Majestic chief, accompanied by Mrs. Gluckman, visited the new exchange last week en route to the West Coast. The party also included Joe Leo.

Walter Branson's optimism over "Little Women" seems to have been justified. The film portrayal of Louisa Alcott's story broke all attendance records at the Palace opening day, playing to 11,000 admissions.

Several members have dragged James Petrillo and the Chicago Musicians' union into court, asking for an accounting of funds and seeking to throw the union into the hands of receivers.

Neil Agnew of Paramount was in town last week to hold a meeting with the staff of the local exchange. Agnew is making an extended sales trip through the Middlewest.

Leonard Grossman is now manager of the Royale and Paulina theatres for Abe Gumbiner.

Walter Greene, president of National Theatre Supply Company, visited the local branch last week and reported that the company has enjoyed good business during the past several months. He looks for a decided improvement after the first of the year.

Many friends along the Row were sorry to hear that Clarence Hartford of the Coliseum theatre, Marseilles, Ill., is confined to the Rainborn Hospital at Ottawa as a result of an automobile accident. Hartford's car, according to reports, was crashed into by a young chap in an old rattle trap that he had just purchased for $5.

A trade showing of "You Made Me Love You," with Thelma Todd, was staged at the Dearborn theatre last Monday by Percy Barr, manager of the new Majestic Picture branch.

HOLOQUIST

Judge Denies Injunction
In Chicago Union Suit

The temporary injunction sought by Frank Ririzzo and Nicholas Belcaster against James Petrillo, head of the Chicago Federation of Musicians, was denied Tuesday in Chicago by Master in Chancery Julius Miner as voting for the presidency of the musicians' organization got under way.

In applying for the injunction Ririzzo and Belcaster asked for an accounting of funds and receivership on the charge that Mr. Petrillo used $100,000 of union funds as ransom for his release from kidnappers in June. Mr. Petrillo declared the action was a move to embarrass him and prevent his re-election.

TORONTO OWNER ASSAULTED

Following an assault on Abe Lester, owner of the King theatre in Toronto, police there have arrested Louis Joseph and Harry Sloan, Detroit, and John Vosivinsky, alleged attackers, and Irving Field, proprietor of the Duchess theatre, charged with hiring the three men. Mr. Lester, who has operated theatres in the Canadian territory for 21 years, was knocked unconscious and required medical attention.

It Is Our Privilege to Present to the Trade

THE FIGHTING PRIEST

A Pictorial Review of the Man of the Hour

THE REV. CHAS. E. COUGHLIN
Famous Detroit Radio Commentator

"A SPECIAL SHORT" Produced by
BOX OFFICE FEATURE GOLDSOMO ARROW PRODUCTIONS
RELEASED BY

Shamrock Pictures Corporation

701 CADILLAC SQUARE BUILDING

Detroit, Mich.

B. C. FASSIO, President

JOE O'DONNELL, Sales Manager
DEAR HERALD:

From away up in Duluth, Minn., comes a letter from our old friend, G. S. Rich-
ards, manager of the National Equipment Company, in which he says, among other things, "We can tell you where you got that eye
problem. You were doing a great act in trying to show the value of the dirt-urees and got hit with it. Keep up the good
work by remote control."

Yeah, but suppose we'd get hit in the other eye, G. S., then what? We thank you for your kind arms.

Duluth, as you folks no doubt know, is situated at the west end of Lake Superior
away up north where they have six months winter and three months late in the fall, but the balance of the year is delightful.

Mr. Richards enclosed with his letter a little booklet descriptive of the country and
setting forth the beauties of the Arrowhead Country as a summer resort, but the booklet
don't tell the half of it. It would take several
volumes.

Nature in the Raw

If you want to spend an enjoyable sum-
ner vacation and see "Nature in the Raw,"
go to Duluth and drive up the north shore
of Lake Superior to Pt. William and Pt. Ar-
thur, Canada. Then when you come back
cut across from Grand Marais through the
national forest and game preserve to Ely.
Then go from Ely west to Virginia and Hibbing
and drive along the Mesaba range and
you will see the biggest hole in the ground
that is some 20 or 30 miles long and from a half to a mile
wide and so deep that an ore train at the bottom of it looks like a tiny beetle crawling
along. This is where the iron ore comes from. Odie and Jake at Coeur d'Alene and
other eastern points, and you have ridden
over many a rail and over many a steel
bridge that originally came from this hole
in the ground. When you get to Hibbing
stop and see the finest high school building
in the world, said to have cost close to
$4,000,000.

If you want to fish, just stop at any one
of the hundreds of lakes anywhere in north-
ern Minnesota and drop in your hook and
pull out a black bass, a northern pike, a
walleye, or a "muskie," for they will be lying
there waiting for you, and they are always hungry. Mr. Richards' booklet doesn't start
tell of the beauties of northern Minnesota
and the pleasure you can have there on a
summer vacation, and besides that, you can
pick huckleberries anywhere, if it is in
huckleberry season.

An Open Letter to the Radio Announcer
for the P.X.Q. Breakfast Food

Dear Sir: Contrary to our wishes, we
have been forced to listen to your announce-
ments extolling the excellent qualities of
your food as a builder of bone and muscle,
and if you want a testimonial we would ad-
vise you to write Grandma Sykes at 621
West Nelson drive, this city.

Grandma has been sick and has been fail-
ing for six weeks and the doctors had given her
up. She hasn't been able to keep any-
thing on her stomach but a hot water bottle
and a grudge at the hired girl, but Grandpa,
having your kind of hair and having
bought a package of your food and fed her
a dish of it, and inside of 15 minutes she
jumped out of bed, grabbed a rolling pin
and smashed out every window light in the
house before they could get her stopped.

And yesterday she declared her intention of
running for Congress on the Women's
Emancipation ticket.

You might also write Mrs. Ferguson at
342 Riverside Park boulevard for her testi-
monial. As soon as she heard of the bone
and muscle building qualities of your food
she gave her one-week-old baby a spoonful
of it and as soon as those vitamines got to
working the kid reared up in bed and
doubled up his little fist and smacked his
mother in the mouth and knocked out two
of her front teeth.

We haven't dared to try your food our-
self because our blood pressure is too high
now. The crooner on your program has
caused quite a commotion in this town,
for every time he starts crooning his love
songs several girls have swooned and have
had to be carried out into the fresh air, but
don't let a little thing like that keep you
off the air. We must have your program.
Very truly yours.

From Mrs. Velva Otts at Royce City,
Texas, comes a letter to our daughter, Mar-
jorie, advising her to feed us castor oil to
relieve our condition. Now, isn't that a
nice way to treat a perfectly good friend?
Shame on you, Velva! We wouldn't have
believed it of you, but then you never can
tell what those Longhorns will do, but—

Everything's fine down in Texas.

From Brownsville clear up to Culexus.
The Longhorns are putting on fat in the
pens. The herders are in soft with the Plymouth
Rock hers.

And the girls have shed theirs and are now
wearing men's.

So everything's jolly down in Texas.

Latchstring Out, Says Martin

From Nevada, Iowa, comes a letter from
Lester F. Martin, secretary-treasurer of the
exhibitors' organization, in which he says:
"Quint counting those daisies on the wall
and hurry up and get well. I have never had the
pleasure of meeting you, Old Timer, but I
ought to be quite well recovered and want you to know that the doors will
swing wide open to you at any meeting."
Thanks, Mr. Martin, for your very welcome
letter; it is highly appreciated.

There is one thing we have to be thankful
for, anyhow: we are rid of our hay fever.
And now, if some one will send us a cure
for a spavin on our left leg and a ringbone
on our right we might come out all right.

That Grasshopper Sprague

We ought to be in Hollywood right now
to chaperone E. E. Sprague. Sprague used
to own the Sherman theatre at Goodland,
Kan., but he sold it about three years ago
and has been galavanting around the coun-
try ever since. He is now in Hollywood for
the winter and he writes us that he attended
a night club recently where there were
a number of celebrities "in various states of
intoxication" and after they began draping
themselves around the bar and started sing-
ing "Sweet Adeline" and "Let Me Call You
Sweetheart" the party began to get good.
He also says he sat close to Mae West at
a boxing match and—well, we can't tell you
the rest of it, but what he says it is
further proof that these old bachelors always
fail at some time in their lives; they can't
always dodge 'em. We chaperoned him
when we were there two years ago and we
shudder to think of what may happen to
him now.

We hope that in his interview with the
President at Warm Springs, Eddie Cantor
got the motion picture code fixed up all
right, but as we don't know much about the
in the sage brush, it would have been better had
the President called in those who put their
money into the business rather than one who
pulls it out.

We note by a press dispatch that out close
that out close to Hollywood a nudist colony staged a wed-
ding and all that the company and the bride
and groom wore was a California sun tan.
That might go in California, but it wouldn't
go in Mexico. If you think so, ask Lee
Tracy.

COLONEL J. C. JENKINS,
The Herald's Vagabond Columnist
in this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. What is the purpose of the exhibitor for the address. All communications to—

What the Picture Did for Me

PRESIDENT: Edmond M. Burks, Fort Plain Theatre, Fort Plain, N. Y. Small town patronage.
PENTHOUSE: Warren Williams, Myrna Loy—Warren Baxter and Myrna Loy make this very satisfactory entry for the patronage. Played Nov. 13.–15.–M. E. Williams, Trena Theatre, Texon, Tex. A good record and loyal patronage.
STAGE MOTHER: Alice Brady—Here is one you should play. Drew fairly well. Musical numbers good. Well acted and is sure to please all. Outstanding. Running time, nine reels. Played Nov. 12.–15.—M. E. Williams, Fort Plain, N. Y. Small town patronage.

STORM AT DAYBREAK: Nils Asther, Kay Francis Very good pic. Big star pictures. War pictures will not draw any business in thisburg but this one will. Played Nov. 12.–15.—Bert Silver, Silver Family Theatre, Greeneville, Mich. Town and country patronage.

Monogram

RAINBOW RANCH: Rex Bell—Played this with 'Dancing Times' and 'Love Me Tonight' for six weeks. A good horse opera and there are lots of people that will see them. Bert Silver, Silver Family Theatre, Greeneville, Mich. Town and country patronage.

PARAMOUNT

COLLEGE HUMOR: Bing Crosby, Richard Arlen—Here is a real picture from Paramount. I was a little surprised at the result as it is not a very good business. Pleased 100%. Running time, 80 minutes. Played Nov. 20.–22.—M. E. Edwards, Park Theatre, Allentown, Pa. Small town patronage.

DISGRACE: Helen Twelvetrees—This is an old piece. Very third rate and uninteresting. Played all but one day. Good business. Bette Neill betrayed by the rich man abode town but it might have been different if the writing was better and makes it really entertaining. The star's work helps make this better. Playing time 62 minutes. Played Nov. 15.–16.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

I'M NO ANGEL: Mat West—I am not sure that this picture will please all my patron but you will find that it has a terrific draft at the box office. After all, that is what counts. For one day the best Sunday and Monday crowd of the season. Running time, 75 minutes. Played Nov. 17.–18.—W. A. Hickman, Lyric Theatre, Greeneville, I. I. General patronage.

ISLAND OF LOST SOULS: Charles Laughton—Sidney Olcott's picture. I have been in the box office for latter part of week in months, and I confess to regretting this new play. It was said pay or play and I did. It is the most unusual film made and will create for itself more word-of-mouth than anything you can look.—W. H. Brenner, Cozy Theatre, Winchester, Va. General patronage.

SONG OF SONGS: Marlene Dietrich—Many did not like it and on the whole not a small town picture though some people will see it. I liked it myself. The producers always with an inferiority complex and with a hope of imitating Leslie Howard are going strong. English is not getting too much English on our cues or whatever.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, I. General patronage.

SONG OF SONGS: Marlene Dietrich—A great picture. More suitable to a sophisticated audience of adults than a small neighborhood theatre, as it did not appeal here but this does not take away anything from its merit. Less than average business. Played Nov. 17.–21.—W. A. Collins, Regal Theatre, Blackshear, Ga. Small town patronage.

SUNSET LASS: Randolph Scott, Tom Keene—All star cast of western actors. Good. In fact, too good to please my western fans who want all shootin' and shinin'. Played Nov. 17.–21.—M. E. Williams, Fort Plain, N. Y. Small town patronage.

TAKES A CHANCE: James Dunn, Lillian Roth—Very nice musical number in this picture. Average business. Played Nov. 11.–15.—M. R. Jones, City Theatre, Texon, Tex. Ranch and oil field patronage.

TAKES A CHANCE: James Dunn—A very good number in this picture. The one they are going to with business above average. Full of laughs. Running time, 80 minutes. Played Nov. 15.–20.—W. A. Collins, Regal Theatre, Blackshear, Ga. Small town patronage.

TAKES A CHANCE: James Dunn, June Knight—Another picture with a musical background that

ORGANS FOR SALE—UNUSUAL BARGAINS

Fifteen instruments originally costing $10.00—$15.00 each, with ten of these for any reasonable offer. Apply in person or by letter to—

New York City 5th Flier

1501 BROADWAY

THREE CORNERED MOON: Claudette Colbert—Failed to connect with the dough.—H. J. Brown, Lyric Theatre, Greenvill, Ga. General patronage.

WAY TO LOVE, THE: Maurice Chevalier—This picture was good and was well liked. Would consider it a much better picture than the last one from this star, Edward Everett Horton almost as much a success in the time, nine minutes. Played Nov. 12-13.—R. W. Hickman, Lyric Theatre, Greenvill, Ga. General patronage.


HEADLINE SHOOTER: Francis Dee, William Gargan—A good story with a newsreel cameraman as the hero. Has some good exciting shots in it and works up to a great climax in the last reel. Picture was liked by the patrons and the boxers. Running time, 90—111.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborbood patronage.

MELODY CRUISE: Charles Ruggles—A good light musical comedy. Type of picture wherein even the photographer starts with his novel ideas, and the actors rhyme their words. The skating ballet is a feature in itself and well worth the money. Charles Ruggles does this for Mr. Harris' show up to the point of Spendid entertainment. Fair business resulted. Running time and profit Nov. 10—11—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborbood patronage.

STRAWBERRY ROAN: Ken Maynard—This thing is a big feature and should be played as such as its name is assured to millions. Get on it and collect plenty. It's a natural anywhere western with good H. J. Brown, Majestic and Adelidae Theatres, Nampa, Id. General patronage.

TRAIL DRIVE, THE: Ken Maynard—One of the very best western pictures I have had in a long time. Running time and profit Nov. 11—12—J. A. Verhorst, Opera House, Abierville, S. C. General patronage.

FORTY-SECOND STREET: Warner Baxter, Bebe Daniels—Did all right considering the late date played. H. J. Brown, Majestic and Adelaide Theatres, Nampa, Id. General patronage.

Universal


BOWERY, THE: Jack Buchanan—This is just another picture of the English type and one that will not go over in a great way, if made into a feature. Better than Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.


LADIES MUST LOVE: June Knight—This one did not play well in this town. Created no business and when I tell you that here is a picture a little picturesque you will wonder what is wrong. June Knight is positively a star in every sense of the word and plays this role better than first shot as far as a supporting cast can be found. Good picture, good cast, average business. H. R. Haggard, Cosy Theatre, Winchester, Ind. General patronage.

SECRET OF THE BLUE ROOM, THE: Lionel Atwill. Played fairly well and not lost at all. Very good mystery murder picture. We have played them all. Average business, but this will justify extra bookings and we are ready to show them as much in the future. Gloria Stuart's vocal solo, beautifully and artistically rendered. Did much to balance the production. Played Nov. 19-21.—M. Williams, Texon Theatre, Texon, Texas. Ranch and oil field patronage.

ANOTHER USE FOR REPORTS

One practical way in which the "What the Picture Did for Me" contributors are servicing another one is exemplified in a paragraph from Mary Hayes Davis of the LaBelle theatre at LaBelle, Florida. The report should be particularly interesting to G. Carey of the Strand at Paris, Arkansas. The Davis comment follows: "The Strand theatre says, 'Sorry we did not screen, and eliminate the one objectionable scene in this. Otherwise splendid picture.' Well, that's just what we did. Had a good house, and folks went out saying, 'For clean fun and lots of common sense, we'll take a Will Rogers picture every time.' We said, 'Oh, yes, always,' and looked like the cat had just swallowed the canary, without batting an eyelash. Some other films that havequisa inconducio might be improved thusly.

the production. Played Nov. 19-21.—M. Williams, Texon Theatre, Texon, Texas. Ranch and oil field patronage.

Short Features

Astor

ALONG THE FAIRWAY: A great reel made at very low cost. Big in production, great acting. Did not draw at box-office but gave good entertainment to all patrons who do not go too big in production. Has sold and is too big for small towns.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

VOLTAIRE: George Arliss, Doris Kenyon—One of the best pictures we ever had. Big in production, great acting. Did not draw at box-office but gave good entertainment to all patrons who do not go too big in production. Has sold and is too big for small towns.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

VOLTAIRE: George Arliss—Had a few people to see this picture. Some said it was a good show. Not a small town picture. Running time, eight reels. Played Nov. 24-25.—J. A. Verhorst, Opera House, Abierville, S. C. Small town patronage.


Educational


HOOKS AND JABS: Harry Langdon—Problematic and that is all that we have to say for it.—J. A. Verhorst, Lyric Theatre, Harrison, Ark. Small town patronage.


TWO BLACK CROWS IN AFRICA: Moran and maçı with a funny co-star—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MGM


BEDTIME WORRIES: Our gang—Truly a kid comedy. I've seen better suitable for Saturdays which it is always kiddies' day for the movies in small towns. Running time, 10 minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. Small town patronage.

BUSY BODIES: Laurel and Hardy—They team will team well together and always satisfy those patrons who like good comedy. Have played them a good many times and will mill, working—? Playing! Book it! Running time, 10 minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. Small town patronage.


HANDLEBARS: Showing the history of the bicycle. Surprisingly good picture to act as a filler and suffer the ten minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. Small town patronage.

HELLO POP!: Colosonde Musical Revue—This is a very pretty colored, two-reel subject. A good cast, lots of comedy that was funny, beautiful colors, well produced.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.


KID FROM BORN: Our Gang—for a real ex-
citing comedy, especially for a kid's show, don't pass up this offer, it is good. The adults will like it too.—Remains of the Day: William A. Crute, Victoria, Vancouver, B. C. Neighborhood patronage.

ME AND MY PAL: Laurel and Hardy—Another good comedy by these nascent comedians. Always good for a few laughs. Running time, 20 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.

MUSH AND MILK: Our Gang—Pleased the Gang followers and they still have some.—Mayme F. Muselman, Princess Theatre, Lincoln, Kan. Small town patronage.

NATURE IN THE WRONG: Charley Chase—Charley always makes a good comedy. Running time, 21 minutes.—Albert S. Paul, Queen Theatre, Dallas, Tex. General patronage.

ONE TRACK MINDS: Flit, Todd—It'll do. You have to look somewhere for fillers, might as well as this. Somebody might laugh.—Mayme F. Muselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PARADE OF WOODEN SOLDIERS: Talkartoons—Another good short. Lots of music and good laughs. Running time, 19 minutes.—William A. Crute, Victoria Theatre, Vancouver, B. C. Neighborhood patronage.


RKO
FITTS IN A FIDDLE: Clark and McCollough—These two comedians are always good. Give us more of them. Running time, 18 minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. Small town patronage.

PATHE NEWS NO. 31: May I say these news reels always have good music on their sub-titles and to my way of thinking Pathe News is doing its part, for national recovery. It's your news reel! Running time, 10 minutes.—Edmund M. Burke, Fort Plain Theatre, Fort Plain, N. Y. Small town patronage.

THROWN OUT OF JOINT: Harry Gribbon, Ed Fox: Kennedy—So you love it, pay for it and put it on the shelf. One of the wits we have ever seen. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


PLEASURE ISLAND: Broadway Brevities—This color short has beautiful color and a story that was good and novel, but lacked comedians that coincide. Too much dancing, too little comedy that is comedy, makes flat going.—H. J. Brown, Majestic and Adelaide Theatres, Nampa, Ga. General patronage.

SPORT THRILLS NO. FIVE: This may be good entertainment but our patrons do not like it and that is enough for me. Several walkouts on that and all of the Others of the type. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


Universal

Universal
CLANCY OF THE MOUNTED: Tom Tyler, Jacqueline Wells—This is only fair entertainment, just about the same as the other serials from Universal. Action in the land of Northwest Mounted Police is the subject. The story of the murder of a wealthy rancher and the arrest of an innocent man. There is much action in the entire 12 chapters, but too much repetition. Running time, 12 chapters, 20 minutes each.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

Henigson Assistant General Manager at Universal Plant
Henry Henigson has been promoted to producer and assistant general manager at the Universal studio on the coast by Carl Laemmle, Jr., after seven years as executive studio manager. Mr. Henigson will concentrate on a series of feature pictures. Frank Mastrol, who succeeds Mr. Henigson as studio executive manager, was in the sales department before becoming an assistant plant to Carl Laemmle. He went to the studio in 1932.

Wax Reorganizing Supreme
Moe Wax, former head of Supreme Screen Service, is reorganizing the company, inactive for several months, and with new financing, is planning production of low-priced trailers.

THEATRE OWNERS
KNOW YOUR EXACT PROFIT EACH WEEK
Without Employing a Bookkeeper
Secure a copy of
MOTION PICTURE THEATRE ACCOUNTING
By Wm. F. Morris, C.P.A.
Details easy methods for recording receipts and expenses allowing for every imaginable item, including taxes, insurance, depreciation, etc. Sufficient to care for twelve months records.

$3.00 A COPY—Postage Prepaid

QUIGLEY BOOKSHOP
1790 BROADWAY NEW YORK
### PRODUCTIONS IN WORK

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<td>&quot;Once to Every Woman&quot;</td>
<td>Story by A. J. Cronin. Director: Lambert Hillyer.</td>
<td>Fay Wray, Walter Connolly, Walter Byron, Georgia Caine, Mary Foy.</td>
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<td>&quot;Mystery of the Dead Police&quot;</td>
<td>Story by Philip MacDonald. Director: Edgar Selwyn.</td>
<td>Robert Montgomery, Elizabeth Allan.</td>
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<td>&quot;Rip Tide&quot;</td>
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<td>Wallace Beery, Spencer Tracy, Katherine DeMille, Irving Pichel, George E. Stone, Mona Maris, Noah Berry, Jr., Donald Reed.</td>
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<td>&quot;Laughing Boy&quot;</td>
<td>Novel by Oliver LaFarge. Director: W. S. Van Dyke.</td>
<td>John Wayne, Barbara Sheldon, Lloyd Whitlock, George Hayes, Yakima Canutt.</td>
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<td>&quot;The Lucky Texan&quot;</td>
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<td>Marlene Dietrich, John Lodge, Olive Tell, Louise Dresser, Gavin Gordon, C. Aubrey Smith, Dorothy Wachtel, Baby LeRoy, Alice Brady, Alan Hale, Jack LaRue, Dorothy Burgess.</td>
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<td>Story by Manuel Komroff. Director: Josef von Sternberg.</td>
<td>Buster Crabbe, Ida Lupino, Toby Wing, James Gleason.</td>
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<td>&quot;Miss Fane's Baby Is Stolen&quot;</td>
<td>Story by Rupert Hughes. Director: Alexander Hall.</td>
<td>Robert Armstrong, Lona Andre, Gertrude Michael, Roger Karna.</td>
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<td>&quot;Death Takes a Holiday&quot;</td>
<td>Original by Alberto Casella. Director: Mitchell Leisen.</td>
<td>George Raft, Carole Lombard, William Frawley, Frances Drake, Sally Rand, Gloria Shear.</td>
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<td>&quot;No More Women&quot;</td>
<td>Screen play by Delmer Daves and Grant Leon. Director: Albert Rogell.</td>
<td>Charlie Ruggles, Mary Boland, W. C. Fields, Alison Skipworth, George Burns, Gracie Allen, Bradley Page.</td>
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<td>&quot;Six of a Kind&quot;</td>
<td>Original story by Keene Thompson. Director: Leo McCarey.</td>
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MANAGERS' ROUND TABLE CLUB
An international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress

WE BEG TO DIFFER

We quote from a letter forwarded by a Round Tabler in which among other things, he has the following to say:
"It appears to me that only the larger theatres are sending in material, and they are not interested in the small town ideas. As a rule, many of the ideas in the Club pages can be handled by the larger houses and would not fit in the lesser houses due to the expense and also that they do not have sign artists to help put them over."

It has always been our endeavor to chronicle in the Club columns, the activities of all members in the smallest cities, as well as the deluxe operations. We figured we were doing so, but this member's letter sent us to the 'books' for checking purposes, and the following will no doubt be of interest.
The four issues, from Nov. 11 to Dec. 2 inclusive, contained 53 campaigns from big cities as against 45 from the small towns. That doesn't seem as though we are leaning backwards one way or another, does it?

Yes, we incline to the big cities in one respect. As a further service, we are running as soon as is possible, the campaigns on the big openings of the new releases, so that showmen playing immediately behind, may adapt the exploitation to their own uses. And comments we receive, especially from the smaller towns, indicate the value of this idea.

While we are quoting from letters, the following just received from Boyd P. Scott, managing the 200-seat Palace, in Crane, Texas, 1500 population, may also prove illuminating:
"I want to thank you and the members of the Club for what I get out of reading the department, and hope that once in a while I can send in something that will help the other members."

Allow us to reiterate that the Club columns are wide open for every theatreman everywhere, in the smallest hamlets to the largest cities. We welcome, and, in fact, solicit contributions from every managerial source for we believe the pages attest to our oft repeated truism that showmanship is rarely a matter of location.

ANIMATED DISPLAYS

Is it that showmen are not going strong for animation in lobbies and windows, or is it that we do not hear more from managers who go for this valuable advertising device? We just wonder why there isn't more of it, for in Dec. 2 issue are descriptions and illustrations of two ace ideas on "Footlight Parade," created by Jack Hodges, Tampa Theatre, Tampa, and the Switow Brothers, Mary Anderson Theatre, Louisville.
The planning and construction of both these animations indicate a lot of time, effort, and a few bucks spent, the results of which in box office response are reported by these able theatremen to be much more than satisfactory. Which is to be expected, for there is no questioning the almost automatic riveting of attention gained by the exhibit in motion. As further substantiation we offer the simple test of agitating a piece of string before a kitten.

Psychological tests have proven that animated displays attract at least twelve times the attention of those which do not move. These figures should not be ignored by managers on the hunt for angles that will bring 'em in.

"ONLY WHEN IT IS NEEDED"

A member just detached from his manager's job with one of the more important circuits dropped into Club headquarters to see what was what. In the course of conversation we brought up the subject of days off, asking what his former employers were doing in that respect. The reply was revealing.
He said—get this—"the boys were supposed to ask for a day off when they needed it."
That's one for the book, isn't it?
However, it seems that this member's supervisor was a good guy, spending quite a few evenings on his own account relieving the managers under him so that they could grab a few hours to themselves.

A sad state of affairs, indeed. Imagine this big important theatre chain, commandeering every loyalty and cooperation from employees, and in return indifferent to their welfare to the extent of making it necessary for them to plead for what rightfully should be given without asking.
Can you just figure what would have happened if the code bad provided for all workers in the industry on a "day off when needed" basis?

Quoting from the Motion Picture Herald reviews of the new releases in his newspaper publicity, and display ads is a regular practice with Round Tabler John Trewheela, fast stepping manager of the Judith Theatre, Lewiston, Mont., who writes in to recommend this extra advertising angle to the membership.
Very good, John, and we don't see why not.

A. Mike Vogel
SHOWMEN'S LOBBY LAFFS!

Keen Exploitation

On "Dinner" Dates

Promoting a number of private flag poles to fly yellow sateen flags with title and theatre was one of the very unusual angles in the Hollywood showing of "Dinner at Eight" at Sid Grauman's Chinese Theatre. It seems that Hal Elias, MGM Coast exploiter who worked with Sid on the opening, noted the many flag poles and managed to sell their owners on loaning them to advertise the opening. Incidentally, this was the first time the stunt had been used on the coast.

Another out of the ordinary idea was a collection of old bells from the famed near-bye Mission Inn, which were hung in the forecourt of the theatre, the idea being "These bells have called peoples from all parts of the world to their Dinner at Eight." Art cards listed each bell numerically and described its origin.

The Eight O'Clock Coffee featured by the A & P Stores was tied in with the chain supplying one sheet to all stores between San Diego and Los Angeles, copy on which plugged the opening as well as the coffee. In addition, the stores distributed 100,000 heralds on the tieup, and served free coffee at the theatre during intermission.

Lucky Strike posters featuring Lee Tracy were also displayed at all places selling that brand using the slogan "They're both good from start to finish" mentioning the cigarette and the picture. Many restaurateurs used menu stickers reading, "We serve dinner at seven, so you may attend Dinner at Eight." and of course the customary premiere ceremonies were put on which were described over a national radio hook-up.

An elaborate campaign on this attraction was also put over in San Francisco for the date at the Erlanger, the highlight being a style show named after the title of the picture, held at the leading department store, attended by over 800 women, and publicized strongly by the store in advance in newspapers and on the radio.

Incidentally, many of the advance road show campaigns on this picture are carried in a very well done press book. The first eight pages are given over to photos and descriptions of the highlights of actual stunts and tieups, and no doubt, managers playing the picture will find in this promotion, ideas for any kind of practical exploitation.

Unusual Giveaways at "Widows" Opening

Those Warnerites anticipated December fifth at the New York Strand opening of "Havana Widows" by the distribution by their Vitaphone gloves of individual boxes of candy in the lobby containing chocolates filled with something very pleasant to the taste. The confectons were easy to promote as the maker of these liquored chocolates jumped at the chance to advertise his wares in this fashion.

Each box carried a tag and folder with copy reading "Right off the boat from Havana Widows," and further advertising on the picture. That probably explains in part the traffic stopping crowds gathered at the theatre on the opening night.

2,000 Attend "B. B.'s"
Canned Goods Matinee

One of the first Thanksgiving canned goods matinees to be reported is that by Manager B. B. Hamilton, Palace Theatre, Norwich, Conn., who put on a special entertainment for over 2,000 children participating in this relief drive for the city poor. Members of the committee which, beside Hamilton, included numerous civic leaders greeted the children as they brought in their contributions, and also addressed the children after the performance, which consisted of a silent Western, comedy shorts and, of course, cartoons.

Children from the various orphanages and county homes were transported to and from the theatre by members of the local Elk's Lodge, and representatives of other local organizations participated in the gathering and distribution of the food stuffs. (see photo in first column.)

Hamilton took advantage of the opportunity to say a few words regarding his coming showing of "Little Women," advising the youngsters to get the book from the library, stressing its educational as well as amusement value. As a further aid in selling the picture, "B. B. " had a girl costumed in the period of the picture selling the book in his lobby.

Does Well With
"Meal Ticket" Idea

From John H. Forrester of The Pines Theatre, Waldron, Ark., comes another ticket idea that he reports is doing well for him. He dubs it "Amusement Meal Ticket," the form being similar to those handled by restaurants, giving $5.20 worth of admissions for $4 in cash, the various amounts printed on the ticket and punched accordingly when brought to the theatre.

Forrester states that he notices that these ticket buyers come more often than those who pay at the box office, for evidently having already paid for the tickets, theatregoing becomes more of a habit. This agile minded showman further adds that he has sold as high as five of these tickets to one family in one month, the average number being three.

Recently we published a story from this member regarding children's prices and his latest contribution indicates deep study of box office problems. For those seeking new slants on how to bring 'em in, perhaps Forrester's "meal ticket" idea may be helpful.
Some Other Tested Holiday Campaigns

Although members no doubt have about set their various tieups and campaigns on Christmas business, the following, from the very practical manual gotten out by Oscar Doob, Loew Theatres ad head, for use in all Loew theatres may also prove of value to managers still seeking ideas which have not as yet been used locally. Xmas ideas from Round Tabler Harry Botwick, Paramount, Rutland, Vt., are also set forth below, which can be put on effectively in the two weeks preceding Christmas.

Bargain Counter Contest

This is tied in with newspaper, which each day of contest runs display ads including 10 questions regarding sales, the correct answers to which are of course to be found in the various store ads. For instance, "Who sells all kinds of cut flowers and pot plants from 50 cents and up?" "Where is the Strand Candy Store?" etc.

Free tickets are given for the best lists of answers, the theatre and attraction given prominent mention in every advertisement. This is just one variation of the idea which has been put over with many newspapers in the key cities as well as smaller communities. In Detroit and Louisville, last year, theatres cooperated with the newspapers in which passes were given to those sending in the best answers in 100 words or less to the question, "Why I Shop Early." Returns on these above described ideas were more than satisfactory and they are recommended for further use.

"10,000 Candles" Stunt

This is being put over by H. M. Addis- son, Loew Cleveland district chief, in cooperation with 150 merchants. In addition to special sales and other events to take place between Thanksgiving and Christmas, Addy has already put across a "Candle Week" during which the stores plugged special sales and candle window displays, all copy including theatre and attraction mention.

The other staging stunt is being used as follows: Huge candles will be burnt in the lobby with merchants and theatres giving prizes to those guessing nearest the exact time they expire.

Lobby Information Booth

Botwick suggests girl and phone in lobby with train and bus schedules, department store ads, to answer inquiries. Announce that appointments can be made at lobby, and messages left. Phone might be promoted in return for publicity, thus only cost would be services of girl, if usherette or relief cashier are not available.

Serve Tea or Coffee

In conjunction with package checking, tea or coffee could be served, supervised by special matron or hostess. Managers using this idea throughout the year, are going strong for it these weeks, stressing the comfort and relaxation of the theatre, after shopping. Some members are also arranging special play rooms for children under matron's care, while mothers are shopping.

Most Popular Sales Girl

A voting contest for most popular local sales girl is also suggested, with merchants contributing to a cash price, and merchandise for other prizes. Ballots given by stores with every purchase, votes placed in special lobby box. Winner announced from stage on Christmas Day. The idea is to keep girls in their toes, and make them more courteous and alert.

Institutional Stuff

Greeting cards from house stuff to mailing list is another Botwick idea, and night letters delivered on Christmas Day extending season's greetings to city officials, ministers, and other leading citizens.

Pence Steals Hallowe'en Spotlight With P. A.

Attica, Inc., holds an annual Hallowe'en carnival which attracts thousands of visitors from that part of the state, cash prizes for the most beautiful and unique costume are a feature of the event, and as over 800 contestants were entered this year, Manager R. C. Pence of the Messner Theatre in that city, conceived a tieup which enabled him to steal the spotlight in his campaign on "Too Much Harmony.

Pence arranged to install a public address system at no expense to the city and also agreed to act as the announcer in return for the exclusive advertising privileges. Thousands surrounded the platform over which the contestants passed before the judges, and "R. C.'s" foresight in providing the loudspeaker was credited with making this event the most successful the city had yet staged.

At ten-minute intervals, announcements of the picture were made and a Bing Crosby record played. The entire idea suggests some fast thinking on the part of this Round Tabler which not only helped his box office, but enhanced the prestige of his theatre. Tying in with the stunt was a very effective front, the art work of which was cut out of the regular 24 and reproduced above.

Xmas Party Set To Be One Large Night

It looks like one eventful evening. We mean that big Managers' Round Table Club Christmas Get-Together, on Thursday night, Dec. 21, at the Brass Rail. For from what we can gather from the very busy committee, much is planned, and what a good time will be had by all.

Although the first announcement was made only last week, reservations are coming in rapidly. Seems as though the boys aim to make this regional Club party the biggest yet, and there's no reason why it should not be. We are told to expect a heap of surprises, and with the rest of the gang in these parts, our ears and eyes are wide open.

As usual, U. A. ad chief, Hal Horne, is coming across with a lot of clever souvenirs, and others of the home office ad heads also expect to send something nice. The Xmas tree is already selected, and our Gert has been out buying a lot of presents for everyone who attends. Some fun, eh kid?

Committeeman Lew Preston, skipper of the Academy of Music, has been measuring the floor space in the Brass Rail banquet hall, to make sure of enough room for the flock of headline acts he promises to bring along. Lew Preston and Joe Salmon, Skouras Brothers representatives on the General Committee, have assured us of a top turnout from this outfit, and other circuits will be there in numbers.

Bill Brown, Marlboro Theatre, Brooklyn, one of the committee men from the Randforce Circuit, has called a meeting of his brother managers to discuss ways and means of attendance and entertainment, and the boys from Warners, RKO, Consolidated, Loew, as well as other circuits and independents in this section, we understand, are also making plans. It looks like a party.

As before, the doin's start at midnight, and continue from then on. That means the out-of-town members from nearby points in Long Island, Jersey and Connecticut will be able to get down in time to have plenty of party.

And very important, the entire cost for everything, eats, drinks, souvenirs, and fun is just One Dollar. So fill out the reservation blank below, pay $1.00 to it, and slip it in the mail right now.

It's the manager's big night. Good fellowship, good eats, good times. No speeches, nothing formal, pleasant company.

Here's The Dollar!

Please mail me my ticket for the Round Table Xmas Party to be held on Thursday, December 21st, at the Brass Rail, Seventh Avenue and 49th Street, New York.

NAME ........................................................................
THEATRE .................................................................
CITY & STATE ...........................................................
Well, folks, it sure looks as though our old time newspaper, the Herald, has a new inkling. Charley Bassin, head man of the Oriental, Mattapan, Mass., did light the bonfire when he indited his well written article on what he refers to as "antiquated exploitation." Members have read it with some alarm since Nov. 25, and have put their pens to paper to agree. Here is what some of them have to say.

**FRED HINDS**
**STRAND, WHITEWATER, WIS.**

Dear Mike:

I agree with Bassin 100 per cent. I hate the word, "ballyhoo." To me it means circus exploitation or carnival advertising. It seems girls ceased using those methods nine years ago. I should have stopped 15 years ago. Whenever I see a street parade, a false theatre front, a truck loaded with flashy paper, a person carrying a sandwich sign, some monster of a billboard, a loudspeaker baying away, it fills me with shame for my profession. The same applies to lines like the following, of which we see so many. "The greatest show of the season or any other year": "What does your daughter do nights?": "No one under 16 years of age admitted": and some snobby adjectives that appear to be the common working tools of some publicists.

Do not get the mistaken idea that I am a moralist. Far from it—we have reference only to advertising. Bring on your "Forty-Second Street," your "Gold Diggers," your "Too Much Harmony," your "I'm No Angel," etc. I'll break attendance records with them and do it with at least some pretense of dignity. From every exchange I select to show the most popular films, but I will show the ones with the fewest clothes. But they are artistic, not flashy. There is hardly a week goes by that my good old friend, Jenkins, does not ride sex pictures in his column. Jayse their nor we have the slightest idea that they are the ones that get the money.

I never did go in very strong for descriptions—but time was, back in Minneapolis, when I used to write my share of adjectives. I now say, after 22 years, the majority of which were spent as press agent, publicity and advertising man, that they came in spite of those ads. Illustrative descriptions are ideal—many verbal ones are asinine. If nearly a quarter century of study, many years of which advertising reacted favorably or unfavorably with my own money, means anything, the situation, so far as publicity is concerned, is generally summed up in "Who's in what?" Give me a lobby artist who is an artist and not a sign painter—and I have one of those—and mats like Paramount puts out with their pictures, and I'll sell any worthy picture without a single blare, noise or adjective.

Mr. Bassin's statement that patrons know more about pictures than we do is utterly correct. I say to the number of times we've been surprised! Vivid word pictures might sell a subject at rare intervals, but those who turn out this type of copy make a habit of it. I've never thought what I advisedly call "circus exploitation" ever sold anything. I do however, agree with Mr. Bassin that unqualified ballyhoo unseals many pictures.

We're not engaged in a racket—we're in a profession. A circus or carnival comes once a year. It is possible that cheap, flashy publicity pays them for this reason. A theatre is in the same place year after year. Long established enterprises in other lines do not resort to this type of advertising. Why should theatres? Twenty years ago, movies consisted of cops chasing somebody around a corner. In many ways, those who retain the same old publicity methods have not progressed beyond that stage.

The motion picture of today is a play (more so than ever, since talking). A famous writer authors them. The greatest artistic talent in the universe is employed in them. It is the most splendid entertainment ever to be placed in volume before the masses. Why not advertise it that way?

**JACK HODGES**
**PARK, TAMPA, FLA.**

Dear Mike:

Thanks for the kind words! And your invitation to set forth my reaction to the article on present day exploitation by a fellow member of the Club, Charlie Bassin. To be perfectly frank with you, I think Bassin has hit the nail squarely on the head. There is no doubt in my mind but that the opinions expressed in his article are entirely true, and it was with this thought in mind that I wrote the attached article, even before I had read Bassin's article. This article will appear in an early issue.

Only a few days ago I was sitting in Jesse Clark's office (he's my District Manager), and we were discussing this same subject. He compared the present day managers with the old farmer, who tied the reins to the shipstock and allowed the horse to follow "The Rut" back home. It impressed me favorably and when I got my chance I tried to make it into an interesting article.

If I thought I could add to Bassin's thoughts, I would surely do so, but I don't see that he has left anything unsaid. It's a meaty subject that all of us should give a lot of thought to, and when one does reach the time he will come to realize the truth in his statements we will by that time have gone a long way in overcoming the present condition of things.

Here's hoping we have more articles as interesting as the one written by Charlie Bassin.

**EARLE HOLDEN**
**GEORGIA, ATLANTA, GA.**

Dear Mike:

I received a letter from you a few days ago in which you called my attention to an article that was to appear in The Herald written by Charles Bassin in regards to exploitation. You asked me to express an opinion on this for publication.

If I didn't really know that I was reading and seeing facts, I would say that that fellow Bassin had interviewed me in regard to exploitation a la 1934 and then had written an article around my thoughts. So if you expect to get an uprising from me for these pages of your mag other than what Charles Bassin has written, you are going to be disappointed.

That fellow has struck the nail square on the head and I agree with him in every word that he has put forth in his article. My wife even thought being married to a theatre manager is no different from other women. But I tell you she reads every movie magazine that comes out, and I know that other women do the same. I can take a list of my coming attractions list with me and she will check the list and tell me what pictures are going to hit and those that are going to flop. And she has never missed, because she has read all advance dope in the mags.

In the recent article I wrote for The Herald relative to reviews of pictures I touched on the subject of movie magazines, and told you that the mags were even advising people which show to see and which to pass up. This is all wrong of course, but as long as they do it, patrons read the reviews and are in most instances guided accordingly.

But Charlie Bassin deserves a great big hand for his fine article and once again let me say that I agree with him on everything that he has to say.
Strong Exploitation
On "Dancing Lady"

A nationwide contest sponsored by MGM
and Modern Screen in which the main
prize was a trip to Hollywood as the
guest of Joan Crawford, is one of the angles
widely publicized in advance of the New
York engagement of "Dancing Lady," opened
December 1 at the Capitol Theatre.

Those which are long enough to be used
on subsequent dates, takes the form of a
cut-up contest in which production stills
and shots of the star are to be put together
and placed in proper sequence. In addition,
contestants must also send in ten-word
descriptions of the star.

Elaborate advertising is being undertaken
by the magazine and MGM to put this
over. News stand posters are being used in
many cities and two new display blowups are being exhibited in the
chain stores selling the magazine. Car
cards are also arranged for in different spots
and full page colored ads are being placed in
Modern Screen and other publications of
this group. Besides the first prize, 28 others are also offered, including refrigerators, 
radios, makeup kits, the manufacturers of
which are distributing promotion material
of various kinds with endorsements and
pictures of the star.

To publicize this further, the producers
have put out a special trade paper exploi-
tation section, incidentally, one of the first
times that this has been done. In addition
to the contest, a number of other pithy ideas
are included, one of which is a reproduction of
an eight column publicity spread in a prominent New York paper of Clark Gable and
Francot Tone, besides Crawford. The stunts are detailed for the information of
and use of managers playing the picture.

Another unique angle which no doubt
contrivants to build up national attention on the picture was a 53 station broadcast of the entire musical score the
night before the opening on the Paul Whiteman hour, said to be an innovation in
radio circles.

The exploitation possibilities on this at-
traction are certainly tempting enough, and
no doubt they will be taken advantage of
by all showmen, many of whom are already utilizing the above slats in advance of their showing.

Helson and Green Put On
Big City Shopping Day

Another instance whereby a Round Ta-
bler led a movement to put over a city-wide
shopping day, was that arranged by Man-
ger R. S. Helson, Alger’s Capitol Theatre,
Morrison, Ill., in cooperation with General
Supervisor Joseph J. Green, in which 50
local merchants participated to put over a
highly successful “Morrison Day.”

In advance, two full co-op pages were run,
including the ads of each store, these ads
being mailed out to Hollywood and
then placed in window display of
airplane flying over the city dropped para-
chutes, each having a wooden paddle at-
tached to it. Those finding the parachutes were requested to take them to the stores
whose numbers corresponded with that of
the paddle, in return for a suitable gift, and
Helson also contributed a number of passes
to excite more interest in the stunt.

A banded sound truck covered the city
and all surrounding towns announcing the
day, and thousands of copies of the full-
page ads were also distributed, which
brought many people to town and also to the
theatre. Not only is this idea reported to
have materially increased the gross, but
aided in building up further good will and
prestige.

This member also speaks of an amateur
show he recently staged, using 100 local
people in a style show and presentation
called “A Hollywood Premiere,” various
characters impersonating the stars. A regu-
lar opening was put on with lights, micro-
phones, and all the other fixings, with a
street parade led by the high school band
and including a number of new model cars
turned over by a local dealer. Helson further
states that he is putting on a big high school
rally when the local band will give its first
public concert, details of which we will be
glad to publish upon receipt.

A bow for your smart, very good show-
manship, “R. S.,” and thanks for the kind
words regarding the help you obtain from the Club section. Let’s hear from you again.

Bill Levey Says
It Really Happened

Manager Bill Levey, Capitol Theatre, Riverhead, L. I., voices for the following
he states occurred at a matinee performance of “The Power and the Glory.” Despite the
fact that Bill had stressed in his newspaper advertising the hours of the starting of the
theatre and the importance of being seated before that time, a patron who had arrived
in the midst of the second reel watched the picture for a while and then came hunting
the manager. She asked whether or not the
operator knew his business, since it was
certain that the wrong reel was on and that
the picture was being shown backwards.

By tying up with a local laundry, he now
cuts down the cost of his mailing list by in-
serting a program in every bundle of laundry
delivered to the homes. In exchange, the line
“Compliments of Riverhead Laundry” is
carried on the front page, and this seems to
be working out satisfactorily at both ends.

Not only unusual but very effective is the above co-op page, put over by
Manager Jack Keuch on “My Weakness,” at the Hildreth, Charles City, Iowa.
Jack says the stunt cost him about $9, which included cost of special page mat
on this attraction obtained from a Los Angeles theatre ad service company.
MOTION PICTURE HERALD

December 9, 1933

HOW ABOUT YOUR NEW YEAR'S EVE?

There's going to be a lot of celebrating this New Year's, and if you intend putting on a special show, better start lining up your attractions, if you haven't already done so. There are spots to use a lot of acts, and it doesn't pay to wait too long. Tie-ins with local dancing schools and music studios for an amateur revue should also be considered. Simple presentations can be staged. Here's one that always goes over.

Here's a large clack face makeup with moving hour hand. House lights dimmed one minute before midnight, and spot on clock as hand moves to 12, while orchestra or organist plays "Auld Lang Syne." Promptly at 12 house lights up, and while music plays, costumed old man "1933" limps across stage followed by baby "1934." New Year's trailer on travelers.

If you are reserving your seats, figure on clearing house in time. Where general admissions are to be sold, houses either will be cleared before special show, or regular ticket sale continued right through. Whether or not higher prices are to be charged, depends, of course, on what kind of a show you decide to put on. But, however you handle it, be specific in all advertising, so patrons will know just what to expect, and you'll keep out of trouble.

Paper hats and all the other necessary props should be taken care of. The distribution of noise makers depends on your audience. They'll be needed in some spots, and unnecessary in others. Let the folks have a good time, but don't let them get out of hand. However, we repeat, whatever you are planning, start now—and a big night to you.—MIKE.

Three Newspaper Contests
Plug "Prizefighter"

What certainly appears to be a campaign that carried very strongly on "Taft Fighter and the Lady" comes from Columbus, Ohio, where Manager Russell A. Boykin, Ohio Theatre, with W. G. Bishop, MGM exploiter, accomplished a number of things that are not easily done.

Foremost among them was a number of newspaper contests. Two of these were tied into the want pages and a third, based on the "Yardley-Grams" idea published in Liberty, drew many replies. This was run in chart form with three different charts on alternate days, each containing 128 lettered squares, which, when correctly arranged, bore theatre messages. In the center of each chart was placed an illustration of the story action in the picture. Daily prizes were offered, so that six days' publicity was obtained in all.

Permission was secured to place two eight-foot blowups of Max Baer at the intersections of the most prominent streets, take telegrams were dropped on the streets, restaurants, etc., advising of the imminence of holding the picture for a second week, and thousands of miniature fight cards were distributed at cigar counters and sport arenas two days in advance.

A further tiein was made with a leading jeweler where a large comic ad was pro- moted showing Max Baer wearing a wrist watch of a style sold by the store, all of which aroused sufficient comment and box office interest to return a satisfying gross.

Kane's Clown Bally
Cops Spot on NRA Day

Realizing while community celebrations may bring people to town, increased the- atre attendance does not necessarily follow, Manager Tom Kane, Fox-Seqouia, Redwood City, Cal. arranged a stunt that just about grabbed the spotlight on a recent NRA Day, put on by his local officials.

Tom was invited to enter a float in the parade which was part of the day's activities, and was fortunate enough to dig up a friend, an old time circus clown who expressed a willingness to cooperate. The "Joey" dressed himself in a comedy dame makeup and brought along a dummy with which he cloaked throughout the parade, in which Kane advertised his showing of "Gold Diggers of 1933." The gag naturally attracted much of the attention of the onlookers and Tom carried the idea further for while the speaking was going on after the parade, Tom planted the clown in front of the theatre where he continued going through his act, bringing a lot of extra folks to the box office.

Thus while other theatres in that section did not fare so well, during their local NRA celebrations, by the expenditure of the few dollars for the clown stunt, Kane was able to roll up a very satisfying night's business, and it is by using the old noodle in spots such as these that quick thinking showmen are able to compete with outside attractions.

Binstock Spends Little
On Elaborate Lobbies

Using the three sheet figure of Buster Crabbe, Manager Paul Binstock, Republic Theatre, Brooklyn, N. Y., made up an interesting display on his showing of "Tarzan." The figures of the idle but with thatched roof, animal skins and jungle weeds. All the equipment was secured as a result of a tieup with nearby stores, and Paul also decorated his flash with a number of coconuts that he discovered in the theatre property room. Rows of strip lights heightened the effect, being arranged to bring out the title, the letters of which were cut out in cellophane.

Binstock also inaugurated a kiddie club to help the following showings of this serial, and as an incentive allowed free ad- missions to the youngsters who attended the various chapters of the picture. This was done by punched club cards and to make it more interesting Paul promoted a lot of candy and other gifts which he reports the youngsters went for in a satisfying manner.

The member's show which is going on, is the longest tieups with his local merchants is worth commenting on, as in addition to highly ef- fective lobby displays, such as above de- scribed, these outside hookins in the form of window displays and merchandising con- tests have been responsible for satisfying box office increases.

Press Book Stuff Pulls
On "Invisible Man"

For a week in advance of his showing of "Invisible Man" at the Spreckels, San Diego, Calif., Lew Metzger aroused city-wide interest in the picture with his talking "invisible man" stunt in the lobby which followed the Joe Weil press book sugges- tion of a two-way microphone, a throne chair with a giant cutout question mark on the seat and a poster stating that the "In- visible Man" would answer any questions put to him. Green baby spots were used to heighten the weird effect and the gag drew plenty of customers.

Metzger also used the transparent mirror stunt put on by Morris Kinzler at the Roxy, New York, in which a dummy figure became invisible when the flasher lights were turned off. A professional man is also being tied into this as a further ballyhoo.

For a street stunt, Metzger mounted a 14- foot beaverboard book, with the title and author prominently displayed, this placed on a truck that was used in all parts of the city. In addition to these crowd stoppers, Metzger also gagged up his newspaper cam- paign with an unique opening announcement that ran 16 inches deep by two columns at the top and four at the bottom.

Waugh Plugs "Two Women"

Shortly before taking over his new duties as Warner Kentucky zone chief, Howard Waugh put over an interesting campaign at the Warner, in Memphis, Tenn., on "I Loved a Woman." Feeling that the attraction would draw better if Robinson's two love affairs were emphasized, Howard changed the title to read, "I Loved Two Women," and the change aroused enough discussion to earn considerable trade and local column asking why. Waugh wittily replied to the effect that in keeping with the NRA code it was decided to use two women in the picture instead of one.
8,000 Patrons Attend Swick's Prize Awards

Gathering a crowd equal to the population of his city was the accomplishment of Manager Clifford H. Swick, Smalley Theatre, Norwich, N. Y., as the climax of his campaign in which a number of automobiles were given away. Eight thousand people in one group would attract attention in any sized city and that many came together in front of his theatre to witness the selection of the prize winners is something that Clifford may well shout about.

350,000 coupons were given out by the theatre and by participating merchants in the contest that ran for a number of weeks, and throughout surrounding towns (see photo).

Playing "Three Little Pigs" on the same program, this live showman also used the "porker" angle in his campaign, by placing three bell-bottomed piglets in the lobby and via the above truck showing them off to the folks in the surrounding territory.

Manager Sam Roth, Paramount Theatre, Helena, Ark., went for the loby free beer idea in his "Moonlight" campaign, by promoting the bar and brew with three girls in white coats and caps as barmaid. Needless to say, there was no hesitation among patrons who availed themselves of Sam's invitation to help themselves. And what, of course, is most pleasing is that the beer distributor built the bar and furnished everything without any cost to the theatre.

Vance Minton Still Clicking in Erie

Aided by B. L. Darrow, MGM exploiter, Manager Vance Mitton, Shea's Theatre, Erie, Pa., worked a number of interesting angles on his showing of "Penthouse," an out-of-the-ordinary tiup being arranged with the local traction company whereby a "lucky" contest was put on, the prize given for numbers of certain weekly street car passes. Cards with these numbers were posted on the front of each car, these being promoted free of charge, the copy, of course, including theatre and attraction.

Cooperating with a newspaper football guessing score contest, free tickets were given as prizes in addition to those supplied by the newspaper. The picture was also hooked into a "news tip" contest in another daily, passes also being offered here for the best news tip of the day turned in by readers.

Other things that helped were a special theatre rubber stamp used on bags in various five and tens and other stores, a radio hookup in which passes were given to the first five identifying a certain piece of music played on a program, and a lobby shadow box showing a penhouse also attracted attention.

We are happy to hear of what Vance Mitton is doing in Erie, as we had the privilege of working with him in the good old days. His work continues to be top hole and no doubt we will hear more from him in the near future.

Dick and Ken Cover Many Slants on "Vickers"

From the RKO Hillstreet Theatre, Los Angeles, Cal., engineered by Manager Dick Moss and Ad Chief Ken McGaffey comes a well rounded campaign on "Ann Vickers." A newspaper display made up of three enlarged pages taken from the book was planted in the lobby and a local station went for a contest on the quality of the picture, in which copies of the book were presented for the best letters and prizes were awarded.

Being made from a best seller, a number of attractive book windows were promoted on the picture and the book marks were also placed in the circulating library of the town's largest stores. To tie in with a story running in one of the screen magazines, special heralds were made up and planted in all publications distributed by the leading news companies.

Passes were given in a newspaper football score guessing contest, and a tieup with a prominent dance spot for an "Ann Vickers" night was used to good returns.

NOW READY! 1934 BOOKING CALENDAR

There Should Be One in Every Manager's Office

LIMITED SUPPLY ORDER YOURS NOW

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
17th Rd., New York
Kindly send me one Booking Calendar for 1934. I enclose herewith twenty-five cents to cover cost of calendar and postage.

Name ____________________________

Theatre __________________________

Address __________________________

City ____________________________ State __________________________
NO FEE; NO DUES; JUST SIGN BLANK

HENRY PHILLIPS
manages the Strand Theatre, in Reading, Penna., a Womar house, where he has four changes a week, enough to keep any man busy. Listen, Henry, remember us to Bob Suits, Paul Glase and the rest of our friends down there in your fair city, and don't you forget to be at that get-together when it takes place. From all accounts it ought to be a good party.

MICHAEL BARYLICK
holds down the managerial reins at the Paramount Theatre in Plainfield, N. J., and he joined up in great fashion by signing on the dotted line and taking out his subscription at the same time. Listen, Mike, you're close enough to the big city to come over for that party we're having on the 21st, so write the date down on your calendar.

RUDY E. ZALOWITZ
assists Hank Lowry in the publicity department of the Liberty Theatre in Elizabeth, N. J. Rudy is twenty-one and has been in this game for over six years, has been doorman and assistant manager, but likes publicity best. His reason for entering showbusiness was, as he puts it, "to learn how to take it as well as how to dish it out" and we're sure he'll learn.

JACK KLEINMAN
manages the Noveltv Theatre in Los Angeles, Cal. Jack seems to have been in about every phase of this business of ours. He started as a candy butcher, later was promoted to head usher. Left and entered as an extra and then assistant cameraman for a while and from that directly to the Noveltv as exploitation manager. He's bound to go places and do things and we're rooting for him.

DR. HEINRICH WEITZEL
is the director of the Centraltheater Ulm in Umlander-Donau, Germany. If you've been reading our pages as carefully as we think you have, you know we have many members from your country, and since all our readers are particularly interested in foreign exploitation and general methods of putting over pictures, we'd appreciate hearing from you.

STANLEY G. BARR
joins from Hopewell, Va., where he manages the Beacon Theatre, a 1,000-seater with prices of 10 and 25 cents top. Well, Stan, here we are freezing up here at this writing and you doubtless are basking in that fine brand of Virginia sunshine. Why not bottle a bit of it and send it on up to us? We could use it.

CHARLES GANELLS
works for Skouras Brothers and is at the helm of the Rialto Theatre in Jersey City, N. J. We've got nearly every one of the Skouras boys in the Club, Charlie, and be sure to remember us to Bill Hill, Jules Rosenblum, Al Unger and the rest of our good friends out your way and get them all together and come on over for the big party at the Brass Rail. Big doings, boy.

RUSSELL N. HURT
is the manager of the Apollo Theatre, in Princeton, Ill. He started taking tickets at 25 cents a night and after the box office closed spent his time in the operator's booth. Later was the highest paid operator in that county. At the time of his joining Russ tells us that the theatres on Algie's circuit are having a contest with prizes for the managers and supervisors and we hope his next letter will be to tell us that he got in on one of the grand awards.

LARRY E. NEW
manages the Dominion Theatre, in Vancouver, B. C., and started as usher at the Grandview, in Vancouver, later was promoted to doorman and then assistant of the Fraser, there. Larry has come right along, he's unmarriageable and young in years, only twenty-three, to be exact, but we're expecting things of him.

JACK KEITH
was proposed in the Club by his friend, Billy Huffman. Jack manages the Brook Theatre, at Bound Brook, N. J. Well, Jack, the last man who had that house was Charlie Brennan, a mighty good friend of ours, so you certainly ought to be one of us 100 per cent. How about letting us hear from you?

MEYER SCHUTZER
manages the Marcy Theatre, in Brooklyn, N. Y. Certainly that's close enough for you to stop in and say hello every so often. Meyer tells us with great emphasis that if he had to choose his profession all over again he would "positively" choose showbusiness. He's married and has three children. You've just about sewed the Randforce gang up solidly by joining, but you'll have to do your part.

DONALD J. VIGER
manages the Liberty Theatre in Kennewick, Wash., for the Yakima Valley Theatres which just about fills this circuit up 100%. However, guess we don't have to tell you that, Don, since you say in your letter that the fellows on your circuit regard the Club as their "right hand man." But please remember that they help make the section possible by their contributions, so get out the old pen and send something in to us. Regard to you and the gang.

AUGUST ALFRED WOLF
manages the H. W. Lichtspiele, in Neutikirch, Germany. August is only twenty-five, but we're willing to bet that he will give our boys a run for their money, too, when it comes to putting on some outstanding campaigns. How about sending a few of them in to us, so the rest of the boys may see what you're doing?

S. C. MCCARREN
who manages the Smalley's Theatre, in St. Johnville, N. Y., joins and enters his subscription at the same time. Well, "S. C.," we have pretty nearly all the Smalley boys in the Club and they're active contributors, too, but you'd better get going and start a little lively competition.

C. N. FRENCH
hails from Nelsonville, Ohio, where he manages the Pastime Theatre. He says he finds the Herald indispensable and do part of our Y.M.C.A., but you know it isn't fair to take advantage of the stunts detailed in our pages without coming across with a couple yourself.

ROBERT C. CARR
down in New Albany, Ind., manages the Ells Theatre and was just at the Lyric in the theater. He tells us that at the tender age of five he sold popcorn in a cinema and worked his way through school by ushering. His entire family is in show business. This is his first managerial assignment.

JAMES R. BARTHLOW
is the manager of the Ohio Theatre, in Tippacanoe City, Ohio, and is another new member who belongs to the youngster line-up. Jimmy is only twenty, but full of enterprise and ambition, and promises to become an active contributor to the pages. All right, old boy, we'll welcome anything you send in to us, but make it soon.

DON R. STEVENSON
is the lessee and manager of the Star Theatre, in Rochester, N. Y. Don is fairly young, too, but his experience has been varied; he started at the tender age of sixteen with portable, and worked one-night stands until he had made enough to lease his present theatre. He says business is good right now and we're hoping it will continue.

J. J. JONES
joins us in grand fashion; he sends in samples of his work which we shall be using shortly; just as soon as we publish a few we have on hand, Jones. That's the real Club spirit and you started off on the right track. "J. J." does the art work for the Grand, Rialto and Royal Theatres down in Columbus, Ga., which certainly ought to keep him out of mischief.

C. O. BRAUN
is the manager of the Ufa Palast Theatre in Chemnitz, Germany, and apparently is one of our younger members to join from his country; for Braun is only twenty-four years old, you've got the right idea signing up with us and taking advantage of your brother members' ideas, but remember your duty doesn't end there, you've got to send in some things yourself to earn your keep.

MAX RODEHAN
owns the Bellevue Lichtspiele in Rathow, Germany, and it sort of looks to us as though we could run a couple of Germanies if all our good new members would get together and send in some of their activities out there. Remember, Max, just as you are interested in reading what our boys on this side of the water are doing, so do our members and readers express an interest in our foreign membership, so let's hear from you.

APPLICATION FOR MEMBERSHIP
MANAGERS' ROUND TABLE CLUB

Please enroll me in the Club and send me my framed certificate.

NAME
POSITION
THEATRE
ADDRESS
CIRCUIT
CITY STATE
DATE OF BIRTH

(Mail to Managers' Round Table Club, 1790 Broadway, New York)
**THE RELEASE CHART**

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<td>See &quot;The Cutting Room&quot;</td>
<td>Mary Brian - Donald Cook</td>
<td>Nov. 22</td>
<td>69</td>
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<tr>
<td>See &quot;The Cutting Room&quot;</td>
<td>Virginia Huston</td>
<td>Nov. 22</td>
<td>69</td>
<td></td>
</tr>
<tr>
<td>Your younger Brother</td>
<td>Donald Cook-Peggy Shannon</td>
<td>June 29</td>
<td>68</td>
<td>48</td>
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<tr>
<td>King of the Wild Horses</td>
<td>John Wayne</td>
<td>June 29</td>
<td>70</td>
<td>56</td>
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<tr>
<td>Man's Castle, A</td>
<td>Lyle Talbot-Spencer Tracy</td>
<td>Oct. 13</td>
<td>72</td>
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<tr>
<td>Master of the Mountain</td>
<td>Jack Holt-Fay Wray</td>
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<td>68</td>
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<tr>
<td>My Woman</td>
<td>Helen Twelvetrees-Wallace Beery</td>
<td>Oct. 5</td>
<td>70</td>
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<tr>
<td>Police Car 12</td>
<td>Tim McCoy-Evelyn Kuhn</td>
<td>Sept. 30</td>
<td>59</td>
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<tr>
<td>Shadows of Sing Sing</td>
<td>Robert Mitchum-Betty Field</td>
<td>July 5</td>
<td>60</td>
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<tr>
<td>Unknown Valley</td>
<td>Frank Coghlan-John Gollard</td>
<td>May 18</td>
<td>68</td>
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<tr>
<td>With a Woman</td>
<td>Hattie McDaniel-Donald Meek</td>
<td>May 18</td>
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<tr>
<td>Welder's Daughter</td>
<td>Tim McCoy-Jean Parker</td>
<td>July 5</td>
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<td>Wrench the Device</td>
<td>Jack Holt-Gene Autry</td>
<td>July 10</td>
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**COMING FEATURE ATTRACTIONS**

**FIRST DIVISION**

<table>
<thead>
<tr>
<th>Features</th>
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<th>Running Time</th>
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<tbody>
<tr>
<td>Big Business</td>
<td>Bob Hope</td>
<td>Feb. 16</td>
<td>80</td>
<td>62</td>
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<tr>
<td>Three of Gant (Test)</td>
<td>Burt Lancaster</td>
<td>Aug. 20</td>
<td>83</td>
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**Coming Feature Attractions**

**FUSION**

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<td>Voodoo</td>
<td>&quot;Law in Monterey&quot;</td>
<td>Virginia Meredith</td>
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<tr>
<td>Channel Crossing</td>
<td>Collier Cummins</td>
<td>March 20</td>
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**FOX FILMS**

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<tr>
<td>Ashley</td>
<td>Janet Gaynor-Henry Gart</td>
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<tr>
<td>Arizona &amp; Broadway</td>
<td>James Cagney-Jeanette MacDonald</td>
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<td>Bawnie</td>
<td>Leslie Howard</td>
<td>May 19</td>
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<tr>
<td>Charlie's Greatest...</td>
<td>Warner Odom-Arthur Lake</td>
<td>May 19</td>
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<tr>
<td>Doctor Bull</td>
<td>William Lough - Louis Gruber</td>
<td>May 19</td>
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<tr>
<td>Dr. P. I.</td>
<td>Conrad Veidt-Jill Esmond-Lena Feeney</td>
<td>May 19</td>
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<tr>
<td>Good Company</td>
<td>Steve McQueen</td>
<td>Sept. 16</td>
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<tr>
<td>I'm Taking My Man</td>
<td>Jane Nicol</td>
<td>Sept. 16</td>
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<tr>
<td>It's a Good Life</td>
<td>George O'Brien-Clare Trevor</td>
<td>Nov. 9</td>
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<tr>
<td>Life in the Town</td>
<td>George O'Brien-Clare Trevor</td>
<td>Nov. 9</td>
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**Coming Feature Attractions**

**FUELRELL FILM ASSOCIATES**

<table>
<thead>
<tr>
<th>Features</th>
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<tr>
<td>Dearwood Peak</td>
<td>Torneden King</td>
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<tr>
<td>Easiest</td>
<td>Elsa Gallosw-Dorothy Dur</td>
<td>June 20</td>
<td>80</td>
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<tr>
<td>Marriage on Approval</td>
<td>Dona Judd-Jane Bowen</td>
<td>Sept. 16</td>
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<tr>
<td>Coming Feature Attraction</td>
<td>Black Cat</td>
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**FORD FILM CORPORATION**

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<tbody>
<tr>
<td>As Husband Goes</td>
<td>Warren Baxter- Helen Visual</td>
<td>Nov. 18</td>
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<tr>
<td>Robert Young-Henrietta Cros</td>
<td>Feb. 28</td>
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**SAUMONT-BRITISH**

<table>
<thead>
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<th>Features</th>
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<th>Rel. Date</th>
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<tbody>
<tr>
<td>Comes Home</td>
<td>&quot;Law in Monterey&quot;</td>
<td>Mervyn LeRoy</td>
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<tr>
<td>Channel Crossing</td>
<td>Collier Cummins - Mutham</td>
<td>March 20</td>
<td>80</td>
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<tr>
<td>Dance Hall</td>
<td>John Wray</td>
<td>Feb. 28</td>
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<tr>
<td>To Be Married</td>
<td>Leslie Banks</td>
<td>Jan. 19</td>
<td></td>
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<tr>
<td>Chanticleer</td>
<td>Barbara Stanwyck</td>
<td>Jan. 19</td>
<td></td>
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<tr>
<td>Let's Have a Baby</td>
<td>Edward Arnold</td>
<td>Jan. 19</td>
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<tr>
<td>Night Bools</td>
<td>Clark Gable-Claudette Colbert</td>
<td>Jan. 19</td>
<td></td>
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<tr>
<td>Silent Service</td>
<td>Frank Blythe-Judith Barston</td>
<td>Jan. 19</td>
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<tr>
<td>Sing The Blues</td>
<td>Tim McCoy-Sixty</td>
<td>Dec. 22</td>
<td></td>
<td></td>
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<tr>
<td>Stark Holland</td>
<td>Tim McCoy-Carol Colman</td>
<td>Dec. 22</td>
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<tr>
<td>Whirlpool</td>
<td>Tim McCoy</td>
<td>Dec. 22</td>
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<td>Love in the Afternoon</td>
<td>&quot;Law in Monterey&quot;</td>
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<td>Channel Crossing</td>
<td>Collier Cummins - Mutham</td>
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<tr>
<td>Whirlpool</td>
<td>Tim McCoy</td>
<td>Dec. 22</td>
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<tr>
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<tr>
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<td>Whirlpool</td>
<td>Tim McCoy</td>
<td>Dec. 22</td>
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## Short Films

[All dates are 1933 unless otherwise stated]

### Columbia

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<thead>
<tr>
<th>Title</th>
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<tr>
<td>Blue Blackbirds</td>
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<tr>
<td>Freez-Out, The</td>
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### Andy Clyde Comedies

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<tr>
<th>Title</th>
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<tr>
<td>Andy Clyde’s Jinxes</td>
<td>Sep. 12</td>
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### Educational [Distributed Through Fox Films]

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<tr>
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<td>Houses of the World</td>
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<tr>
<td>Life in a Chinese Village</td>
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### Fox Films

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<td>Adventures of the Newbs</td>
<td>Jul. 25</td>
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### Metro-Goldwyn-Mayer

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<tr>
<th>Title</th>
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<td>Holly Wood</td>
<td>Aug. 10</td>
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### Paramount

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<td>Cabin in the Snow</td>
<td>Oct. 23</td>
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## The Release Chart—Cont'd

### Broadway Picture Herald

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<td>Aug. 11</td>
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### One Reel Acts

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<tr>
<th>Title</th>
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<td>Old Shoes</td>
<td>June 11</td>
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### Screen Souvenirs

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<td>When a Man is True</td>
<td>June 9</td>
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### Two-Reel Comedies

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<tbody>
<tr>
<td>Jerry and the Kid</td>
<td>Aug. 28</td>
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</table>

## Notes

- The dates are marked with asterisks where they are 1933.
- The chart includes a variety of film titles from different studios.
- There are notes about various comedy series and educational films distributed through Fox Films.
USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA, TRADE O. Wabash CORP., like in inches, Factory Belle heard USED SUPPLY THEATRE built taken. 348, rectifiers Washington THEATRE St.. Approved HERALD.

ANOTHER SENSATIONAL SCOOP: TWO RE- built Simplex projectors with reflector lamps and rectifiers complete. Fully guaranteed. Like new. Investigate this tremendous bargain. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

BARGAIN IN ROSS LENSES, ANY SIZE. BOX 348, MOTION PICTURE HERALD, 407 So. Dearborn St., Chicago, Ill.

TRAINING SCHOOLS


POSITIONS WANTED

PROJECTIONIST—EIGHT YEARS. WESTERN Electric, RCA and DeForest. Capable electrician and trouble-shooter. 32 years—married. Go anywhere. BOX 155, MOTION PICTURE HERALD.

EXPERIENCED YOUNG MAN DESIRES CONNECTION as manager or projectionist. Small investment available. BOX 251, MOTION PICTURE HERALD.

PRINTING SERVICE

1,000 SHOW TICKETS, 50¢. KROY PRESS, 326 N. Queen, York, Pa.

NEW EQUIPMENT


UNPRECEDEDENTED BARGAIN IN BRAND NEW Superior type “X” professional projectors with rear shutter. For brand new RCA Photophones at small cost. S. O. S. CORP., 1500 Broadway, New York.

RCA—THAT MAGIC WORD—CAN WORK FOR you, too. Trade your old obsolete soundheads for brand new RCA Photophones at small cost. S. O. S. CORP., 1500 Broadway, New York.

TECHNICAL BOOKS


SCREEN RESURFACING

WE RESURFACE YOUR OLD SCREEN AND make it like new. BURDICK’S RE-NU SCREEN SURFACE CO., 823 S. Wabash Ave, Chicago.

STATE RIGHT EXCHANGES

NEW FOREIGN PRODUCTION WITH WONDER- ful exploitation tie-ups now available for territorial distributors. Great picture for non-theatrical bookings such as churches, etc. Will sell both theatrical and non-theatrical rights for cash and percentage. Everything ready for release. Reserve territory at once. BOX 347, MOTION PICTURE HERALD.

GENERAL EQUIPMENT

ALL TYPES OF PROJECTION, SOUND AND theatre equipment for sale, cheap. Let us know your wants and we will serve you. BOX 324A, MOTION PICTURE HERALD.

BUT FOR S. O. S. I’D HAVE CLOSED—WRITES one exhibitor. Wide fidelity sound, $175.00 up com- plete; soundheads, $68.00 up; single dial control amplifiers, $50.00 up. S. O. S. CORP., 1600 Broad- way, New York.

50 NEW LENSES AT SACRIFICE—ALL SIZES $6.75 up—all less traded. BOX 354, MOTION PICTURE HERALD.

BEAUTIFUL CELANESIAN N.R.A. BANNERS, 13 inches, 25c; 21 inches, $1.30; daily report pad, pen, $1.50; 2,000 tickets, 25c; opto lens tubing, 25c; East- man cement, pint, $1.00; plews oiler, $1.25; De Jee perfume and evaporator, $1.00; machine parts and sanitary supplies at special prices. Let us hear from you. CROWN, 311 West 44th St., New York.

THEATRES

ONLY THEATRE IN CITY OF SEVENTY thousand making money. BOX 345, MOTION PICTURE HERALD.

THEATRES WANTED

WANTED TO LEASE THEATRE IN SEVEN- day town, not less than 1,000. BOX 7, Belle Plaine, Iowa.

REPAIR SERVICE


REPLACEMENT PARTS SPECIALS—1933 Con- stant speed spoolers for RCA sound heads. Regularly $7.50. One week only, $3.50 each. S. O. S. CORP., 1600 Broadway, New York.
EASTMAN Background Negative is winning wide acclaim among the many producers and cameramen who have already discovered its possibilities. Its remarkably fine grain meets the prime requirement of background shots that are to be projected and rephotographed. Other qualities . . . particularly a surprising degree of speed . . . give it a potential versatility that may well lead to finer photography in other directions. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)
it looks like a big Christmas

HOLLAND  7 Theatres
SWEDEN  3 Theatres
DENMARK  3 Theatres
NORWAY  3 Theatres
FINLAND  3 Theatres

CANADA  12 Theatres
UNITED STATES  120 Theatres
GREAT BRITAIN  10 Theatres
JAPAN  12 Theatres

PARAMOUNT’S “ALICE IN WONDERLAND”
BOOKED IN THEATRES ALL OVER THE WORLD
FOR CHRISTMAS 🎄
Industry Assured Self-Regulation Under the Code

Managers' Round Table Offers Exploitation Awards

In Two Sections—Section One
returns!
JOAN BLONDELL
The latest model in farmer's daughters... out to get even with the traveling men!

ADOLPHE MENJOU
He made himself sales manager over-night—and what a night!

DICK POWELL
He thinks all "conventions" should be done away with—at conventions!

FRANK McHUGH
So good a salesman he can close a deal without thinking—and usually does!

GUY KIBBEE
He brought his wife along—but he doesn't know it yet!

MARY ASTOR
She's hunting an excuse for a divorce—and it might be you!

PATRICIA ELLIS
She's the sweetie of many a suitel

RUTH DONNELLY
No husband can fool her! She reads men like an open pocket-book!

HUGH HERBERT
They gave him the Freedom of the City—and does he take liberties!
READ YOUR FUTURE IN THESE TRADE PREVIEWS!

"Comedy from start to finish... Grade A and novel... Brimful of fast-moving laugh-drenched topical amusement... Big entertainment for big city and small town... A new, different, unusual 70 minutes of laughter... Selling 'Convention City' should be a cinch." — Motion Picture Herald

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9 STAR REASONS WHY YOUR NEXT BIG MONEY-MAKER WILL BE...

"CONVENTION CITY"

FROM WARNER BROS...OF COURSE!

Directed by Archie Mayo — A First National Picture
Says MOTION PICTURE DAILY: "SMOKY WILL UNDOUBTEDLY PLEASE ALL CLASSES OF AUDIENCES...

"A classic of the romantic west with a balance of drama, comedy, and romance blending horse interest with human interest. Not a 'horse opera' or even what the trade knows as a western."

IDEAL HOLIDAY SHOW

SMOKY

with
Victor JORY
Irene BENTLEY
and
Will JAMES

Directed by Eugene Forde

Join the upswing with Fox

Your patrons always like Fox Movietone News
THEY'RE READING IT

On a motor journey into two thousand miles of the interior an observer reports seeing a copy of Motion Picture Herald of December 2 on nearly every desk in exchange or theatre or wherever screen business is done. That is the issue which presents the final text of the code. And, from the little store shows at the mountain crossroads to the big city exchanges, The Herald's presentations for the last several months of its views and those of the industry's leaders are found familiar and discussed in every office. The Release Chart with its formidable black columns of data is a working document and instrument of theatre and exchange all across the country.

The Herald is, with a quarter of a century of development, growth and experience, woven deep into the fabric of motion picture operation even to the remotest outposts of exhibition. Interestingly some of its most ardent readers are among the new showmen who are being brought into the exhibition field as one of the evolutionary effects of the depression.

Elsewhere in the news columns a reference is made to the extraordinary performance of "Little Women at two tiny towns in Missouri. In each instance the enterprise exhibitors who hastened to acquire this profitable piece of material at so early a date for their village houses have been in the exhibition business only two years, and both are studying their business not only in the school of experience but also in the pages of The Herald with their weekly presentations of the crystalized, condensed and epitomized experience and enterprise of the nation's leading showmen.

"The depression has given us and is continuing to give us a crop of new showmen all the way up the valley of the Mississippi," a New Orleans branch manager observed the other day.

"In many a situation where some ineffective or discouraged old timer quits, some new candidate sees opportunity and goes at it. I notice that a lot of them are making good, too. They are willing to try new slants and their minds are not closed."

This manifestation reported from the field is reflected in the circulation office of The Herald where for some months the subscription lists' flow of changes is bringing to the great roster of readers many names that are new to the industry and the experienced eyes of Mr. Denny Shea who has, man and boy, been at those lists for twenty-six years.

"And," observed a Chattanooga film salesman, "the depression is making better showmen, especially in the smaller spots. Of course you know the idea once was to hang out a one-sheet and then sit down at the box office window and wait for them to come in. Even out in the sticks they are finding that it pays to go out after the customers. The retailing job is getting better."

To these retailers The Herald is manual, handbook, gazette of the news—a quarter century old and—now every week.

NEW INVASIONS

EVERY person who deals with the printed word in merchandising must be interested in and concerned by certain manifestations from the Administration and its Brain Trust in relation to advertising. There have been some side stepping and blustering disavowals from General Woolworth Johnson since Colonel Robert R. McCormick of the Chicago Tribune rose in protest at what he deemed NRA threats at the freedom of the press. However there was all concern with editorial and news expression. Elsewhere an equally serious invasion of the press and the interests of its customers is appearing in the new measures, enacted or contemplated, for various commercial activities. We are all familiar with the wet blanket that has been laid down on investment banking and the flouting of new issues by the Securities Act, under which financial advertising has been reduced to street numbers. And now along come the restrictions of liquor advertising which so complicate the situation that in a local option territory it would be legal to mail a magazine to one side of a street and not to the house on the other side if it chances to stand in a dry ward. Further in the new Pure Food and Drug bill, in obviously well-intended if not discreet phrases, a censorship of advertising is proposed under which a bureaucratic ogre could make it necessary to get a prescription to take an aspirin tablet.

The nature of the Food and Drug bill is calculated to give pause to the motion picture—which now it seems is to be put under the Brain Trust's microscope by Dr. A. Lawrence Lowell, scholarly bearer of the banner for the Reverend Mr. William Harrison Short of Motion Picture Research Council fame. The pictures would be in a neat pickle if, after President Roosevelt's ninety day period of moral inquiry, it was faced with a measure paralleling the Food and Drug bill, by which the Secretary of Agriculture or any assistant, would be empowered to set up standards, pass on shapes and sizes of containers, the word content of labels—and if he does not like it, shut down the works! Under this bill the Secretary is the sole judge—and he is not even an elected official. The Brain Trust has proposed taking over everything but the birth rate, so far. What is the screen's destiny?

PI-EYED

In a news story from Memphis The Herald's itinerant editor discovers the Tennessee Valley as the land where all the abracadabra at the Administration meets in the activities of NRA, AAA, PWA, TVA, FPCA, RFC, and HOLC. This awful alphabetical assembly of U. S. bureaus converts to one a terrifying suggestion that this Soviet-founded label habit may yet give us also an American OGPU with threats of exile of editors who commit ETAOIN to the village of SHRDLU in remote CMFVYP!

MOTION PICTURE HERALD

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BUSINESS PICKUP
 "The best it has been in years," was M. A. Lightman's description of theatre business in his territory, Tennessee and Arkansas, on the occasion of a visit to New York last week. The opinion of the former president of the MPTOA, long a southern exhibitor of note, should be of importance and significant.

TAX VICTORY
An indirect victory for theatre interests was scored this week in Missouri, when the state's one per cent sales tax, passed by the House and pending in the Senate, was declared unconstitutional. The measure had been urged by Governor Park.

FILM NEWS FIRST
The motion picture recently in Philadelphia scored a newspaper "beat" when the "Record," published by David Stern, inaugurated a policy of leading the entertainment section of the Sunday edition with film rather than "legitimate" news. Harry Goldberg, in charge of Warner publicity in the zone, is credited with effecting the innovation.

GAYNOR-FARRELL AGAIN
With the signing last week by Winstead Sheehan, in charge of production, of Charles Farrell, Fox again will present the once-famed team of Janet Gaynor and Farrell in two features, to go into work in 1934. The two were famous for their "7th Heaven," "Sunnyside Up," "Merely Mary Ann" and others.

"CHARLIE CHAN"
Some time ago Earl Derr Biggers, famous novelist, most noted for his yarns of Charlie Chan, Chinese detective of Honolulu, died. Last week, in Honolulu, passed the original of the popular Chan, Chang Apana, 64, died. Thirty-five years ago Chang joined the police force, attracting attention—and Mr. Biggers with his feats of detective skill. As well known to film fans as mystery story readers was "Charlie Chan."

MUSICIANS ELECT
An easy victory was recorded last week by James Petrollo, as he was re-elected president of the Chicago Federation of Musicians. Angelo Cavollo and Nuncio de Pasquale were unsuccessful candidates for the post Mr. Petrollo retained.

INCREASED LOSS
Unpromising is the fiscal year statement released last week by United Artists Theatre Circuit, showing loss of $358,902 to August 31, after allowance for depreciation, interest, other charges. The previous year's loss was $194,715.

FRIEND IN NEED
The respect and good feeling with which theatre and exchangemen regarded Thomas D. Van Osten, secretary of the California Theatre Association and editor of the Pacific Coast Independent Exhibitor, was demonstrated last week in San Francisco when 20 men rushed to a local hospital, to offer their blood for a transfusion necessary to save the life of Mr. Van Osten, ill for several months. The effort in vain, Mr. Van Osten died, at the age of 60.

UNION BREACH WIDENED
The split between the cameramen's union on the Coast and the parent IATSE, widening, has assumed major significance as the American Society of Cinematographers applies for membership in the American Federation of Labor. Fearing the loss of its major hold on production, IATSE unions plan vigorous, nationwide opposition.

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CAPTAIN "FLAGG" CASE
Through Belleau Wood and the now historical Chateau Thierry engagements fought then Captain Phillip Townsend Case of the Marines. His lieutenant, Laurence Stallings, wove the story of Captain Case into his memorable "What Price Glory," making him virtually the original of Captain Flagg. Early one morning this week, Major Case stepped from a curbing in New York, was struck by a fast-driven automobile, died in a hospital.

EXILED PRODUCER
Self-exiled from Hitlerite Germany, bound for Hollywood and a permanent post as Columbia Pictures director, is Joe May, notable Viennese producer, long identified with the German film. Accredited discoverer of Emil Jannings, Lya de Putti, Conrad Veidt and others, and for "The Way of All Flesh" Mr. May is chiefly known in this country.

DOUBLE BILL AGAIN
Federal action is in the offing against major distributors, declare members of the Federation of the Motion Picture Industry, stirred by insertion of a clause in Chicago contracts which is virtually a double-bill restriction. Monogram Sales Manager Edward Golden, in Milwaukee, is investigating spread of the practice. Independents claim the Chicago action in restraint of trade. The code has ignored duals.

SUIT SETTLED
Over long-distance telephone from New York to Lincoln, Neb., this week was arranged settlement by 11 major distributors, defendants in the action of William N. Youngclaus, Madison, Neb., exhibitor, suing for $255,000 damages. The action was a sequel to the injunction last year obtained with respect to a zoning and protection agreement, said to be in restraint of trade.

PRODUCER PASSES
A long career, of dramatic criticism, reporting, theatrical production, acting, film casting direction ended last week for Adolph Klauber, when he succumbed after long illness in a Louisville hospital at the age of 54. Best known in New York as dramatic critic, Mr. Klauber was the husband of Jane Cowl, noted actress.

PARAMOUNT DRIVE
Responsibility for success of the Paramount Victory Drive, from January 1 to March 31, rests with Milt Kusel, Mike Lewis, Oscar Morgan and Charles Regan, named captain for east, west, south and central, respectively, by George J. Schaefer, sales head.
SELF—REGULATION ASSURED IN CODE; AUTHORITY MEETS ON DEC. 20

The Code—Up To Now

by MARTIN QUIGLEY

Referring to an article published in a recent issue, Mr. Sol A. Rosenblatt, deputy administrator, in an address before a group of Philadelphia territory exhibitors, declared:

"No one is entitled to criticize the code until it has been tested in actual operation."

To Mr. Rosenblatt's declaration we take decided exception for a number of reasons, among which is the fact that we are not aware that the National Industrial Recovery Act makes any provision for a suspension of the freedom of the press.

We wish to remind Mr. Rosenblatt that during the several months of hectic negotiations leading up to the formulation of a Code of Fair Practice for the Motion Picture Industry, this publication and its colleague, Motion Picture Daily, scrupulously refrained from assuming a critical viewpoint, despite the incentive to do so afforded on the many occasions when the negotiations wandered along absurd and ridiculous by-paths.

These publications, although finding very little to be enthusiastic about did, in fact, seek in all practical ways to lend enthusiastic cooperation. They refrained, for instance, from comment on various blatant public assertions of General Hugh S. Johnson, although many of these seemed to cloud up the industry's horizon. Also they avoided discussion of Mr. Rosenblatt's leap-frog proclivities in hopping from one side of a question to the opposite, all within the space of time between two conferences. Further, they did not quarrel with Mr. Rosenblatt when he carefully ladled out misinformation to the press.

WEEK'S CODE DEVELOPMENTS

The confused status of the motion picture industry's NRA code was somewhat clarified this week, with the following developments:

1. Self-rule of the motion picture business under the Code Authority was assured with the reversal of an "interpretation" of the Executive Order which originally gave General Hugh Johnson "dictatorial powers." Accordingly, the producer-distributors consented to the code.

2. General Johnson blamed Colonel Lea, his assistant, for recommending objectionable parts of the Executive Order, but Mr. Johnson's letter of transmittal to the President indicated that he made the suggestions.

3. Code to start actual functioning December 20 when Code Authority will hold its first meeting.

4. Administration began considering appointments to 400 posts on local zoning and clearance and grievance boards.

5. Sol A. Rosenblatt was appointed second government representative on Code Authority. Woman may be third appointee.

6. Administration took under advisement manner and method of collecting from industry between $350,000 and $400,000 for functioning of Code Authority.

7. Exceptions in Executive Order to writers were revoked.

8. NRA declared local complaints against non-compliance and against labor and trade practice provisions will be dealt with entirely within industry.

The motion picture industry under the NRA code will not be tied to the apronstrings of General Hugh Johnson's National Recovery Administration.

Reversal late last week by the Administration of the original interpretation of the Executive Order, which accompanied the Presidential approval of the document and bureaucratically enslaved the governing Code Authority by giving dictatorial powers over it to General Johnson, thereby removes the critical and impossible situation which jeopardized industry self-rule by its own code board.

As a result the producer-distributors have consented to the code.

Motion picture code functions actually will start on the afternoon of December 20, when the Code Authority will meet in New York for the first time.

The Administration has started to consider nominations for some 400 appointments which will be made to the 64 grievance and zoning and clearance boards which will operate in the 32 exchange cities. Suggestions from the industry will be welcomed, it was said at Washington.

Sol. A. Rosenblatt, NRA deputy in charge of amusement codes, was appointed the second Government representative to the Code Authority. Edward F. McGrady, Assistant Secretary of Labor, may complete the triumvirate of Government representation, although it was said that a woman may be named instead, in view of the nation-wide interest of women in motion pictures.

The Administration has taken under consideration the matter of raising in (Continued on page 12, column 1)
JOHNSON "PASSES BUCK" TO COL. LEA

NRA Says Lea Asked President's Veto Right Be Explicitly Stated

General Hugh S. Johnson's National Recovery Administration, in an official communication released to the public over the weekend, "passed the buck" to Colonel Robert W. Lea, an assistant administrator, for the responsibility for the original suggestion that the President incorporate in his Executive Order accompanying the approved motion picture code, those paragraphs which threatened to jeopardize the industry's self-rule under the Code Authority. Specifically, they delegated to General Johnson such discriminatory and arbitrary powers over the Code Authority as virtually to place the business under the rule of the NRA. The concurrent veto by the President was expressed in his statement

"Colonel Lea recommended, be (Johnson) said, that the rights of the President to veto action of the Code Authority to protect the interests of all elements in the industry should be more explicitly stated. This was the reason why the Executive Order of the President reserved the right to disapprove any action of the Code Authority or any board appointed by it."

However, and regardless, in a letter of transmittal signed by General Johnson, which accompanied the code to the President, there appeared certain specific recommendations from General Johnson. Among these were the suggestions which eventually were found in the Executive Order, to confine entirely the motion picture industry as to the self-regulatory aims of the NRA under code authorities.

General Johnson's letter of transmittal accompanying the code follows:

| The President, The White House. |
| My Dear Mr. President: The Hearing on the Code of Fair Competition for the Motion Picture Industry in the United States was conducted in theLarge Auditorium of the United States Chamber of Commerce Building in Washington, D. C., commencing on September 12, 1933, and ending on September 14, 1933, in accordance with the provisions of the National Industrial Recovery Act. The following papers are included and annexed:
| 4. Transcript of Record. |
| The Code for this industry was formulated by representative industrial groups, because there is no other organization interrelated to industries which embrace all the activities connected with the production, distribution, and exhibition of motion pictures in theatres. The industry is entirely interrelated with and dependent upon each other, and this Code, therefore, embraces every step taken by the industry from the production of motion pictures to their distribution and thereafter their exhibition before the public. |

Cites Industry Importance

The industry assumes a position of unusual importance because of its far-reaching influence upon social and economic standards and conduct throughout the world. The total investment in all branches of the industry in the United States is estimated at $2,000,000,000, of which investment $95,000,000 is represented by production studios. The labor provisions of the Code are, in my opinion, fair and equitable. Every class of labor in all divisions of the industry is provided for as to minimum rates of pay and maximum hours of labor, the hours generally in the production field being 36 hours per week, and in the other divisions of the industry 40 hours per week. |

Suggested Disapproval Power

Provision is made for safeguarding the working conditions of "extras," "free-lance" players, and actor employees in motion-picture vaudeville and presentation houses. A Code Authority is provided for with respect to the administration of the Code, such Code Authority being named and consisting of five producers, distributors, and exhibitors with circuit theatre interests, and five producers, distributors, and exhibitors without circuit theatre interests. I recommend such Code Authority, with the proviso, however, that the Administrator have the right upon proper showing to disapprove any of its acts or the acts of any Committees appointed by it; and that the Administrator further have the right to remove any member (Continued on page 29, col. 1) |

The Code—Up To Now

[Continued from preceding page, col. 1] or when he declined to answer questions which were perfectly proper to the time and place.

But when the code was finally formulated and after it had been signed by the President and delivered to the industry as the law under which it must seek to live, then, it seemed to us, the very proper and logical moment for discussion had arrived. But Mr. Rosenblatt in precisely the manner he would expect if the Constitution of the United States had, in fact, been suspended declares that "no one is entitled to criticize the code until it has been tested in actual operation." |

WHAT Mr. Rosenblatt does not see or is pleased to ignore is that all of the criticism we have published applied not only to the probable results of the code in actual operation but also—and most importantly—to the scheme as it was concocted. Irrespective of what the results might have been, the scheme itself was unsound, unreasonable and unfair. As a good soldier, Mr. Rosenblatt is expected to go over the top when General Johnson cracks the whip, but no one was probably more surprised than Mr. Rosenblatt himself to discover finally that the motion picture industry code was eventually left, by virtue of the Executive Order, on a basis certainly never discussed and probably never thought of among the various principals participating in that incommensurate series of code conferences. If there was any trace of the principle of industry self-regulation in this we would like to have Mr. Rosenblatt point it out. |

THE code set-up as it originally stood was the Administration's compromises with a list of special pleaders, each of whom had some axe to grind, and the industry was left unprotected to take the consequences. The industry was left subject to the expressed whims and fancies of the Administrator and, while it may be conceded for the purpose of this discussion only that the Administrator has no whims and fancies as far as the picture (Continued on following page, col. 1) |
The Code—Up To Now

[Continued from preceding page]

business is concerned, still he would have been kept well supplied by anyone who wanted to put something over on the picture business. The Eddie Cantor appointment which the Administration did not even trouble itself to wait on is a fair example.

The idea of a code authority which was not a code authority was simply and plainly a bureaucratic enslavement of a great industry and a great agency for influencing public thought. The question naturally comes to mind, why was this industry singled out for a strait-jacket? Did Washington decide that because of the propaganda and political uses to which the motion picture may be put it would be well to keep it dancing at the end of a stick?

H O W E V E R, whether or not General Johnson and Mr. Rosenblatt thought anyone was entitled to criticize, the fact is that there was criticism and it was expressed directly to the President. The result is that the now famous Executive Order which the President's advisors allowed him to sign—and which we had the temerity to criticize—has virtually been thrown into the wastepaper basket, which course, incidentally, sets what would be a desirable precedent to have these same advisors follow.

The industrial code idea, as originally conceived and announced, contained enormous possibilities for the betterment of business and for the betterment of all persons connected with business. It was intended to be a plan of self-regulation under government supervision. Industries were expected to provide properly for their own regulation and in this effort the government was to stand behind them in full support and encouragement.

B U T a thousand self-styled experts laid hand on the original idea and each of them has sought to give it a twist to make it more nearly conform with his own particular notions and purposes. The result is that the original plan has become so weighted down with confusion, misunder-

[Continued on following page, col. 3]

Rosenblatt Attacks Critics of Code; Allied Threatens Fight

With an unprecedented number of exhibitor conventions for this time of year scheduled in various sections, the men in the field who sell motion pictures to the public are getting together to discuss the motion picture code which became effective last Thursday.

Many of these meetings have been repeatedly postponed on account of the delay in completion of the code. A number were held last week. More will be conducted before the turn of the year. However, all of them will hold discussions revolving around one moot point: the code.

Within one week, three such gatherings were addressed by Deputy Administrator Sol A. Rosenblatt. Besides explaining clauses, Mr. Rosenblatt in each instance condemned those who criticize the code before it has had an opportunity to prove itself. "The code will correct a marked inequality of opportunity in the industry that has existed," he said at Columbus. In Philadelphia he said the code could be changed with exemptions and exceptions. At Charlotte he appealed for unqualified support of the code.

At Grand Rapids on Wednesday, the managing committee outlined an "entirely different policy" for Allied in the future. Abram F. Myers, general counsel, declared they would fight fire with fire, which was taken to mean that validity of the code would be tested in court. Mr. Myers recommended three alternatives to the Michigan unit; to sign, assume financial responsibility and take what benefits are possible; do not sign at all; or sign with reservations that reserve the right to question the legality of the code or acts of the code authority.

In Hollywood, Ben Bernstein on Monday stirred up excitement at a meeting of 400 exhibitors when they received the impression he held authority for Mr. Rosenblatt to interpret code clauses affecting independent exhibitors. Mr. Rosenblatt, upon the wired request of a distributor, declared no one was authorized to make any statements on behalf of the Recovery Administration. Independent exhibitors of Southern California last week voted unanimously to make zoning and clearance retroactive when general zoning is set up under the code.

The annual convention of the Rocky Mountain Theatre Owners Association will be held in Denver December 19 and 20. The principal topic will be the code.

At Indianapolis it was decided to hold the annual convention of the Associated Theatre Owners of Indiana on December 19.

Code operations were explained Friday to the MPPO of Maryland at Baltimore, by J. Louis Rome, chairman of its NRA committee. Harry Cluster, president, said terms regarding operators' hours were agreeable to his members.

Sidney E. Samuelson, president of Allied of New Jersey, expressed displeasure with the code and declared its unit would follow the decision made at Grand Rapids by the national directors. Other speakers there were Col. H. "Code" Todd, a member of the code authority; Aaron Saperstein, Moe Horwitz and Abram F. Myers. The national managing committee decided Tuesday night to advise members to sign the code with the reservation that they "do not relinquish their legal rights," a decision which was amplified at the Wednesday session.

O'Reilly Calls New York Session

In New York it was announced that Mr. Rosenblatt will answer questions on the code at a meeting to be called for local exhibitors by Charles L. O'Reilly, president of the TOCC, the date to be set as soon as the code authority organizes.

The Independent Theatre Owners of America will sign the code by January 10 and test its fairness, Harry Brandt, president, said. A strong plea for strict support of the instrument was made by Mr. Rosenblatt when he addressed 300 exhibitors of the North and South Carolina MPTO at Charlotte. Other speakers included Ed Kuykendall, president of the MPTO, and M. A. Lightman, former president.

"I assure you that both President Roosevelt and General Johnson are anxious to be of constructive help to our industry," Mr. Rosenblatt said. "You are called upon to do your part."

Both Mr. Kuykendall and Mr. Lightman warned against "chiselers" and "cheaters" who, they asserted, would be driven from the industry's ranks.

The convention indorsed the code officially and Charles C. Patterson, recent president, said he would appoint an enforcement committee.

Other officers elected were: Albert Stotille, Charleston, first vice-president; W. T. Culpepper, Elizabeth City, second vice-president; Mrs. Walter Griffith, Charleston, secretary-treasurer.

"No More Cornering of Product"

In Columbus Mr. Rosenblatt refused to comment on the objections raised by the MPPO to the Executive Order of the code. The MPPO since has been assured of satisfaction on all their objections.

"The NRA is trying to deal industry a "New Deal," Mr. Rosenblatt said. "The code is a

(Continued on page 29, column 5)
RULINGFOLLOWS INDUSTRY PROTEST

Self-Rule Is Assured

(Continued from page 9)

The industry an estimated $350,000 to $400,000 which will be required to finance the functioning of the code, the authority and the various boards and committees. Vigorous protests by leaders of the industry against the provisions of the Executive Order of November 27, vesting in General Hugh S. Johnson, National Recovery Administrator, what were characterized as "dictatorial" powers, resulted in the issuance last Saturday of an "interpretation" of the order by Mr. Johnson in which he acknowledged the industry was to be guided by the code authority without constant interference by the NRA.

Careful study of the Executive Order by members of the industry led to loud and immediate protests that it had been singled out for the most sweeping control by the Government of any industry codified, with the possible exception of oil and liquor, without the industry being subject to the very special problems which were held to make rigid control of oil and liquor desirable.

Under the Order as found, the Administrator had the power to veto decisions of the code authority and to change the membership of the authority at will.

Laid Case Before Roosevelt

Strongly determined not to admit the desirability or the necessity of intimate Administrative control, representatives of the industry, following a meeting of the MPDA's executive committee in New York, December 4, asked the President for a hearing, which was granted. On December 10 a group of film leaders went to Washington and a special committee, consisting of Will H. Hays, J. Robert Rubin, vice president of MGM, and George J. Schaefer, vice president of Paramount Distributing Corporation, visited the White House and laid before President Roosevelt General Johnson and Deputy Administrator Sol A. Rosenblatt.

Later in the day, the entire group met with Deputy Rosenblatt at the Carlton Hotel, and the following day the matter was gone into further with General Johnson.

The special committee of the executives represented in support of the contention that the offending paragraphs of the Executive Order should be withdrawn, that in developing the code the industry had sought to establish a balance between the production and distribution phases in setting up the code authority. The question of contracts, it was pointed out, is a major phase of the industry; an effort had been made in the code to deal with problems involving contracts by setting up grievance boards, and it could not be agreed by the leaders at large that the Government was to be empowered to set aside decisions of the Code Authority or the boards.

The representatives of the leaders also protested the part of the Executive Order which exempted writers, authors and dramatists from the salary control provision, winning their point with respect to this also.

Although, following the conference at the White House on Friday, it was indicated by the Administrator that he would not recede from the provisions of the Executive Order, his announcement on the following day disclosed a direct about-face on his part, giving to the industry all that it had asked, thus assuring the motion picture of self-rule under the Code Authority.

Discussing the modification of the policy, General Johnson offered the explanation that the National Labor Relations Board had been influenced by two factors: Blame for the terms of the Executive Order was placed this week by General Johnson upon the shoulders of Colonel W. R. Lea, his executive assistant, who, Mr. Johnson said, had recommended that the rights of the President to veto decisions of the code authority, to protect the interests of all elements in the industry, should be explicitly stated.

Johnson Issues Memorandum

At the conclusion of the various conferences, General Johnson issued at his headquarters in Washington, a memorandum which said:

"The Administrator construes numbered paragraphs 1, 2 and 3 of the Executive Order "relating General Johnson the right to review and veto the work and decisions of the Code Authority and the right to replace Code Authority members at will," as not creating any right of appeal from the determination of the Code Authority under Article II, section 4: Article II, section 10 (a); Article V, division d, part 5, and (c) (the code itself), "or from the determination of the board set up in Article VI, or in any sense creating the Administrator as a court of review of the action of these boards or the Code Authority in individual cases. These paragraphs refer to the right of the Administrator to inquire into the general conduct of the mechanism of the code.

"The Administrator will exercise his discretion (Continued on page 27)

The Code—Up To Now

(Continued from preceding page, col. 1)

standing, lost motion and cross purposes that it is now hardly recognizable.

The motion picture code, now stripped of the impossible conditions imposed in the Executive Order as result of representations made by industry leaders to the President last Friday, becomes the rule of the business. The document has been carefully and thoughtfully worked out by representatives of all important interests in the industry. While its history to date has largely been one of disappointment and travail there are still good and sufficient reasons for believing that it can and will contribute importantly to the betterment of the industry, as such, and that it will bring important benefits to all persons in the industry and to the public as well.

But the industry, to its eventual profit, may well realize that the accomplishment of these desirable ends depends very much more upon what the industry itself, rather than Washington, may do with the code.

Tri-State Acquires Ten Houses in Iowa and Nebraska

A. H. Blank's Tri-State Theatre Corporation, organized in Des Moines last month to take over all available houses in the Midwest, has acquired 10 houses in addition to eight in Des Moines and Omaha.

Included are the Princess and Capitol in Sioux City, Ia., the Rialto and Capitol in Newton, Ia., the Majestic and Capitol in Grand Island, Neb., the State and Paramount in Cedar Rapids, Ia., and the Paramount and Strand in Waterloo, Ia. Earlier it had taken the Strand, Garden, Paramount and Des Moines in Des Moines and the World, Ophirum, State and Paramount in Omaha.

Local Construction Ordinance Is Upheld

The local Milwaukee ordinance requiring a certain standard of construction for theatre buildings has been upheld by the state supreme court in a case in which Edward Olson, operator, and Chris Caerdes, building owner, had appealed in an effort to contest closing of the Gem theatre.

The court ruled, however, that the city could not maintain its injunction against operation of the theatre and that penalties provided for violation of the ordinance were the only proper method of enforcing it.
Surfeited with the concerns of the Code and the business of Broadway, the editor of Motion Picture Herald rolled over the George Washington bridge and headed off on the motor trails into the United States a fortnight ago, to explore and adventure through the West and South to Hollywood and various Pacific Coast points. And now he turns up on the far border of Tennessee, still, it seems, not precisely escaping the Code.

TVA, Tennesse Valley Authority, meaning Muscle Shoals, etc.

Each of these agencies brings, it seems, as many problems as it essays to solve. The HOLC, for instance, is credited here with a large influence in depressing real estate values tremendously. There has been, the critics of the program assert, an effect of encouraging every delinquent mortgage borrower to determine upon a career and program of delinquency, airily aiming to let the owner of the mortgage hold the bag and look out of it such federal nourishment as may be possible or take the inevitable losses and expenses of foreclosure.

The situation is being vigorously discussed hereabouts by the authoritative W. R. Herstein, a former president of the Memphis Chamber of Commerce, who ventures to forecast “a lenders’ strike,” which he sees as a disaster for both the borrowers and for business. “It has become the fashion in recent years,” observes Mr. Herstein, “to roundly condemn nations which borrow money and fail to repay. Is such action any less reprehensible in an individual?”

And he continues: “If one should wish to see a sight which in pathos equals the evicted home owner, let him stand at the paying teller’s window in a mortgage broker’s house and see the expression on the faces of some of the elderly mortgage holders when told that the interest due has not been paid and there is no money for them.”

Here, as elsewhere across the nation, properties of all sorts have been thrown into salvage operation by bond holders’ committees and the like.

But there is the sound of jubilee among the cabins in the cotton, and there’s spending when the family gets to town, a lot of spending for lower grade merchandise and the lower movie admissions.

With $20 an acre for the cotton they plowed under and a Government-pegged price of ten cents a pound for the rather heavy crop from the remaining acres, many of the lesser planters have more money in actual cash than they have seen in years. Their political enthusiasm is vastly greater than that of the city taxpayers.

RECORDS IN HINTERLAND WITH “LITTLE WOMEN”

The current thrill of the industry hereabouts is RKO’s “Little Women,” which is promising to hang up an all-time record, or a record for depression-time at least. It has just completed a two-week run at the Memphis Orpheum, independent, with a final gross somewhere above $14,000, which compares elegantly with the record for the house done with “Rio Rita” in the effulent days of 1929 and the first flutter of sound excitement. And out in the hinterlands, even to the most remote of the hillbilly theatres, “Little Women” is proving the same phenomenal draw. Up in little Senath, Mo., where Lysle Richmond operates The Missouri for a town population of seven hundred persons, he did something over a hundred dollars in a day with a thirty cent admission, and not so far away, at Hayti, Mo., John Mohrstadt, whose theatre serves a town of 1,200, did $175 in a day. One-day business in small remote houses is equalling typical full week grosses.

The desk of R. V. Reagan, assistant branch manager for RKO, is piled high with reports and clippings from country newspapers on “Little Women.” In this region it is getting a most remarkable attention from the small town papers usually indifferent to motion picture copy.

“That is one of the results of the impressive pressbook on ‘Little Women.’” Mr. Reagan remarked. “The exhibitor seems to be able to walk into the country newspaper office with that press book and land space on page one while the editor is recovering consciousness.”

GREAT CASTING ABILITY IN FILM ROW CHARM

All of Memphis’ branch managers appear to have decided this week to take to the road as a group they can be complimented on their ability as casting directors, too. The feminine personnel of “film row” down in the 500 block of South Second Street is charmingly representative of the South and compares favorably with the highly decorative effects of some of New York’s best home offices.

At Metro-Goldwyn-Mayer the excitement
DAY OF 'REDUCIONS' DECLARED OVER

of the period is over "Dancing Lady," in which Joan Crawford and Fred Astaire and Franchot Tone seem to be pleasing the customers of the cotton belt extremely. And, says M. L. Basse, office manager in the Memphis branch, "the fire-fighter and the Lady" shipped on them and is doing more than any salesman promised.

What with ten cent cotton and the local upturn, things are so much better along film row that the day of "reductions and adjustments" is declared over.

Up at Jackson, where E. L. Drake operates the Paramount for Malco—which means M. A. Lightman—"Dancing Lady" did a husky gross. Mr. Drake is a showman of long experience, and it is said long personal profits, in the region. He sold out to Public when the selling was very good, in 1929. When in reminiscent mood he can tell tales of the early days, going back to a boyhood in Aberdeen, Mississippi, with Ed Kuykendall, the neighbor kid who went off with a circus to be an acrobatic clown and presently invaded our industry of the motion picture as a projection machine operator so skilled that in time he acquired the house.

Jackson is a railway shop center, with the shops mostly idle. The rail situation is not looking up, and with the public works drives extending the motor highways of the region the prospect for the rails is not brighter. The money that comes to Jackson these days is from tobacco and cotton.

CLUBWOMEN HELP FILMS AT MEMPHIS

The philosopher of film row in Memphis is the seasoned W. E. Sipe, otherwise "Bill" Sipe of Universal, who is rubbing his hands in gleeful anticipation over "Only Yesterday" and the local enthusiasm for Universal's newly discovered Margaret Sullivan, Miss Sullivan, being of Norfolk, in Virginia, gets a big hand as a daughter of the South all through the South, but additionally good press where she made fame for herself in the roadshow tour of Brock Pemberton's stage show, "Strictly Dishonorable," some three years ago. Miss Sullivan was then understudy to Margaret Terry, and in the home town appearance at Norfolk, for exploitation purposes, was put in the role. It will be recalled that in the course of the action the lady is, or was, practically unacquainted but bit by bit on stage. Miss Sullivan's indulgent mother and somewhat less indulgent and highly indulgent father were in the audience. There was a good show that night both sides of the footlights. Here in Memphis Miss Terry became ill and was operated upon for appendicitis, while Miss Sullivan played the leading role to the immense delight of the local critics. Today, the critical enthusiasm for Miss Sullivan in "Only Yesterday" is being frequently reflected in the columns of Harry Martin of the Commercial Appeal, and Jack Bryan of the News-Sentinel.

Mr. Sipe takes occasion to remark upon the fact that here in Memphis the motion picture is getting constructive help from the clubwomen, escaping many of the ancient ills of the days when clubwomen were synonymous with coarseness. The active leader of the Better Films Council is Mrs. Lawrence Akers, who also brings to bear the influences of the pretentious and powerful Nineteenth Century Club, a women's organization.

"We were unable to get a downtown first run for 'Be Mine Tonight,'" remarks Mr. Sipe, "but we were able to enlist the interest of Mrs. Akers and her associates, with a result that we played the Linden Circle, a suburban house, for a run of thirteen days and a better gross than could have been expected downtown. The intelligent element of Memphis will support good pictures."

VAUDEVILLE COMEBACK REGARDED POSSIBLE

Among the interesting able showmen of Memphis is Roy Pierce, manager of the Orpheum through the vicissitudes and difficulties of the last five years. He arose in the Orpheum circuit in Omaha on the wild Missouri river, the town of "Old Bill" Paxton, Tom Dennison, Edward Rosewater, and the still effective and celebrated Colonel Theodore McCullough, for so many years manager of the "Box. This rambling editor of Motion Picture Herald can well remember the day when in Omaha, what with the influence that Tom Dennison, undercover boss, brought to bear in behalf of Roy Pierce, there was not spare room in all of Omaha for a one-sheet or a shim. Pierce had all the outdoor showings there were.

Mr. Pierce sees vaudeville as a victim of its interior abuses, but with a possibility of a comeback of important value in a limited number of localities.

The Memphis Orpheum is now independent, being leased by "G.C.S.," from the bondholders. "G.C.S." is the brand of what looks like a new circumpolite possibility. It is a coalition of Chicagoans—Goldberg, lawyer, Courshon, sound equipment, and Solonobon, money. Their initial step was the acquisition of three Chicago neighborhood theaters which they appear to have rehabilitated successfully—the Portage, the Admiral and the Drake.

ONLY PLACE TO GO FOR SUNDAY SHOW

Memphis is a six-day town, with Sunday strictly closed in "Bible Belt" fashion. But there's a picture show every Sunday night at the Hotel Peabody, the pride of Memphis. It appears to incur no exhibitor opposition, since the pictures presented are always selected from among those which have played both first and subsequent runs in the city. The admission is free, but only to those who have just paid $1.50 a plate for Sunday night dinner. The idea is said to have originated with the operators' union, looking to give a one-night job to two projectionists and some portable equipment. The project is prospering. It is the only place to go in Memphis on Sunday night.

LOWER ELECTRICAL COSTS IN OFFING

The hydro-electric developments of the Tennessee Valley project bring promise of a possibility of considerably reduced electrical costs for motion picture theaters. For every lesser center of power, it is estimated that electric bills may be cut as much as $75 a month for a medium sized house. There is a large pother of political excitement in various communities over the issue of the establishment of municipal distribution plants to be supplied with power from Muscle Shoals and other developments to follow in the Valley as opposed to corporations utilities plants.

SUPPRESSED CURSING OF THE BLUE EAGLE

Incidentally, the revival of activities at Muscle Shoals is causing some suppressed cursing of the Blue Eagle among the few Memphis contractors who have projects in hand. Last Monday one contract using twelve carpenters and ten masons found that only three were required for work. The rest had departed on Saturday night for Muscle Shoals and Uncle Sam's high pay. There would be a dearth of skilled labor in several lines if Memphis had anything to do.

Now off to Arkansas, Texas and the border...
VOYAGER. And familiar with many a foreign harbor, is Deane H. Dickason, producer and narrator of "Virgins of Bali" and others of the "Port o' Call" series of travel films. In the mail bag came this photo, arriving prior to another of Mr. Dickason's periodical departures, this time to Kashmir, via the South Seas and the Orient, for material to be part of and which will virtually complete Mr. Dickason's forthcoming travel feature, to be titled "Sally-Go-Round," and starring a newcomer among feminine players, Sally Crawford.

CHIPS. Off several blocks, as C. Roy Stahl, son of John M. Stahl, director of Universal's "Only Yesterday," greets Jimmy Butler, in the cast. From the left: Jimmy, Roy, George Basworth, Gaylor Lloyd, Paul Wurtzel, Erich Von Stroheim, Jr., Bobby and Jimmy Keaton.

WORTHY CAUSE. Which is aided as the "Happy Warrior," Al Smith, sells to H. M. Warner the first stamp commemorating the 20th anniversary of the Los Angeles Tuberculosis Sanitarium.

NAVY ENTERTAINED. As Metro-Goldwyn-Mayer honors the U. S. Navy's commander at a studio luncheon on the Coast. Reading from the left are: Secretary Claude A. Swanson, Louis B. Mayer, Will Rogers, Elliott Roosevelt, Marie Dressler, Admiral T. J. Senn, Mayor Frank Shaw of Los Angeles. With the President's son on one side, and the Secretary close by, Will appears slightly disturbed.
IT'S HERE. Yes, but who would expect Comedians Stan Laurel and Oliver Hardy of MGM to accept it in a manner at all normal. Celebrating Repeal in their own peculiar fashion, with something—beside a cork—about to pop, as in their latest, "Sons of the Desert."

MEN AND DOG. One an author, two actors. The author, on the left, being W. R. Burnett, whose novel, "Dark Hazard," stars Edward G. Robinson in a First National adaptation. The reason for all is in the center, Dark Hazard: Mr. Burnett’s racing dog, who is important to the film.


MISTRESS MARY. Whose last name is unnecessary, arriving in New York on the Manhattan Limited, for a vacation rest, a perpetual search for play—or United Artists picture—material, and probably the shopping which always seems a part of the trip.
INDUSTRY WINNING ITS OWN FIGHT TO PREVENT OBJECTIONABLE COPY

The action of the advertising departments in cooperating with the Advertising Advisory Council to the point of eliminating the objectionable features in all forms of motion picture advertising "is further effort by the producers to make certain the greatest care and good taste in their advertising. We believe this amplified plan will help to that end."

-WILL H. HAYS.

Acknowledgment of Improved Tone in Three Weeks of Advertising Advisory Council Comes from Varied Sources
by JAMES P. CUNNINGHAM

The motion picture appears, at last, to have a workable plan of its own for accomplishing the elimination of objectionable advertising, publicity and exploitation, some of which, in recent months, has provoked special attention.

At the conclusion of the first three weeks of what seems to be a sincere and conscientious effort by the various advertising departments to attain this purpose in the industry without any of the troublesome meddling of the "blue-nose" type of professional reformer, there is now evident an undeniable improvement in the moral condition of the printed page and the engraver's half-tone with which motion pictures are merchandised by the distributor to the box-office of the country, and by the exhibitor to the public at large. Acknowledgements of this improved tone have already been forthcoming from sources both within the trade and elsewhere.

The Means Toward the End

Realizing that the motion picture's own advertising code, as drafted in June of 1930, had not been sufficiently effective, and apparently indicating an honest concern for the fact that the publicizing of their product was intended not only for jaded adults in need of diversification, but also as an appeal to America's educational and home environment, virtually all the heads of the leading motion picture corporations met on the afternoon of November 17th, 1933, as the executive committee of the Motion Picture Producers and Distributors of America, and upon the call of Will H. Hays, president, for the purpose of effecting remedial measures. And when the hour of adjournment came, the industry had in its possession an advertising code with adequately effective and practical enlargements of its self-regulatory provisions.

Purpose of the Council

In expanding the workings of the 1930 advertising code, the executives thereby agreed, individually and collectively to cause to be submitted, without exception, all advertising and exploitation and publicity material to an Advertising Advisory Council, headed by J. J. McCarthy, who, by way of identification, has purchased more motion picture advertising space down through the years than any other individual. Mr. McCarthy's work on the Council consists principally of an application of the companies' new advertising regulations.

The Advertising Advisory Council is exactly what the name implies, having been created, not as a puritanical body to rule indiscriminately with an iron hand in the matter of the "blue-nose" professional reformer, but to render service and advice in connection with motion picture advertising and publicity to the point of eliminating the objectionable features in all forms.

The Council is definitely not a censoring body. As a matter of fact, Mr. McCarthy, its guiding factor, has, since 1912, been conducting an independent and rather aggressive campaign against censorship.

Obviously the Council could not function without the unimpaired cooperation of the advertising and publicity directors on both coasts, and the encouraging accomplishments witnessed during the first three weeks of its operation are due, according to Mr. McCarthy, solely to the whole-hearted and unselfish cooperation of advertising heads and to the aid of the executives of the companies, who have devised the machinery for creating this new standard.

Strangely, many of the independent companies have voluntarily submitted to the plan.

One of the reasons for the apparently unsuccessful operation of the advertising code of 1930 was the fact that it provided for the submission of copy to the Hays advertising counsellors only when the distributor's advertising director was in doubt. Thus, there were some nine or ten varying opinions of what constitutes improper copy, and, as a result, objectionable advertising appeared quite frequently; usually accidentally, sometimes purposely.

In enlarging the 1930 document, the industry has eliminated the uncertainties of submission, changing it so that the advertising people now agree to submit every still photograph, every piece of advertising and exploitation copy, all cuts, mats and press books, poster sketches and any other matter, to the one medium of authority.

At once, Mr. McCarthy's Council will complete inspection and inform the advertising department accordingly.

"If we feel that the material is improper or objectionable, it is rejected," he said.

When the executive committee of the MPPDA decided, unanimously, to ask the

J. J. McCarthy, Council Head, Has Fought Censorship Since 1912; Advertisers Agree to Submit Each Piece of Copy

Advertising Advisory Council to cooperate with the advertising authorities of their companies, they appointed a temporary "steering" committee, composed of John C. Flinn, representing the AMPA; Howard Dietz, of MGM, and Charles Einfeld, of Warners, to establish the contact with the Council and to work out with it a modus operandi for the handling of the copy.

Industry Committed Under Code

While the motion picture industry as a whole committed itself to proper advertising under the NRA code, which became law on December 7th, the advertising directors actually set up the machinery to secure such standards on November 18th, when they first contacted the Advisory Council.

The advertising clause in the NRA code, which legally binds all members of the industry, is, to the point, and follows:

"The industry pledges its combined strength to maintain the best standards of advertising and publicity procedure. To that end the industry pledges itself and shall adhere to the regulations promulgated by and within the industry to assure the attainment of such purposes."

"Not a Puritanical Effort"

"This new movement with which the motion picture industry has identified itself is being done entirely within its ranks, by its own members and methods," explained Mr. McCarthy. "It could not be done without the will of the executives and their advertising officials.

"Their willingness to work strenuously and unselfishly for the attainment of the purpose which they have in mind would obviously give the lie to any possible, highly inaccurate belief that this might be a puritanical effort."

"We are convinced that we are definitely headed in the right direction," Mr. McCarthy continued. "Complaints to those in the industry who are participating in the movement, and coming from sources in the business and from many others not connected with it, would indicate that there is already an improved tone reflected."

"There does not exist a single doubt in the minds of any of us that this job can be done, and done speedily and by ourselves."

From a first hand study of the material which is now being submitted to the Council for inspection, it appears that convincing corrective measures already are being taken at the very source of the trouble. Out of some 5,000 to 7,000 stills submitted to the Council, and dozens of pieces of advertising copy, press books and whatnot, there have been but a few rejections.

Discussing the economic advisability of clean advertising copy and proper campaign-
Mr. McCarthy said this week that he believes "there are more people of the country today who do not patronize motion picture houses than those who do." In this connection, he continued, "I wonder if objectionable advertising and exploitation are not keeping these customers away from the box-offices. If this be true, it appears quite reasonable to suggest that we go after that vast audience of inactive picturegoers, and the very first method that should be used is clean advertising, to appeal directly to the many thousands of decent living families who have virtually been driven from our theatre doors by advertising of bad taste."

Mr. McCarthy also emphasized the unsoundness of promiscuously and excessively injecting sex angles into the campaigns of those plays and pictures where the theme itself, or its pictorial treatment, does not warrant it. "Frequently," he said, "the picture is not half as bad as it is painted."

At this point, Mr. McCarthy went on another thought: "There are hundreds of nudes in the art museums of the country, but they are not being commercialized."

**MOVEMENT WITHIN INDUSTRY'S RANKS**

"... This new movement with which the motion picture industry has identified itself is being done entirely within its ranks, by its own members and methods. It could not be done without the will of the executives and their advertising officials. Their wholehearted cooperation and support during these first three weeks certainly indicates that they base the volition."--J. J. McCarthy, chief of Advertising Advisory Council.

``...There were no compromises, as in the past."

Mr. Flinn added.

**Showmanship and the New Order**

There appears to be plenty of tangible evidence that the authority to whom have been delegated the duties of cooperating with the advertising standards and to outline the manner in which all of the companies will cooperate with the Council, John C. Flinn was asked to travel westward from New York to Hollywood to confer with the studio publicity directors. Mr. Flinn frankly told them that "If we do our own cleaning up we are all right, but we will have 'bluenoses' doing it for us if we don't, with Washington nodding approval."

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JANUARY

A Happy New Year from Paramount
IT WILL GIVE WOMEN NEW IDEAS!
The daring, distracting play of a woman who loved two men...completely...simultaneously!

Noel Coward's

"DESIGN FOR LIVING"

with

FREDRIC MARCH
GARY COOPER
MIRIAM HOPKINS
EDWARD EVERETT HORTON

an Ernst Lubitsch production

New York—Packs Criterion Theatre

"Design for Living" established itself as another hit in the famous Parade of Hits which have played the famed Criterion Theatre. Packed houses applauded the picture.
starts off with a bang!

FRIDAY 29 DECEMBER

A NEW CODE . . . AND THREE PAIRS OF PANTS

Miriam Hopkins in "Design for Living" establishes a new code for women in finding her heart large enough to give employment to two boy friends instead of one. She is so expertly assisted by suave Fredric March, handsome Gary Cooper and precise Edward Everett Horton that every audience finds this new code a genuine delight and greets the daring situations and amusing lines with tears of laughter.

BRILLIANT

Only Noel Coward, gifted author of "Cavalcade", "Private Lives" and countless other hits, could conceive the unusual situations that are presented in this picture.

FOR THE MASSES

Ernst Lubitsch, skilled director of "The Love Parade", "The Smiling Lieutenant", "If I Had A Million", aims this one right for the public's solar plexus, and the laughs that you hear are right from that portion of the anatomy. The picture is a riot in a popular price audience.

DOWN-TO-EARTH

Ben Hecht, famous author of "Front Page", "20th Century" and other outstanding successes, has written lines that will stir laughter from any audience, high-hat or low-down.
CECIL B. DEMILLE'S
"FOUR FRIGHTENED PEOPLE"
with Claudette Colbert...Herbert Marshall
Mary Boland...William Gargan
DE MILLE...the Jungle...four people shedding
civilization with their clothes...Male and Female.

EDDIE DOWLING
in association with
ARTHUR HOPKINS
presents
LILLIAN GISH
ROLAND YOUNG
in
"HIS DOUBLE LIFE"
An Eddie Dowling Production
Directed by Arthur Hopkins
LILLIAN GISH makes a triumphant return
to the screen, ably supported by Roland Young
Supervised by Ben Jackson

"ALL OF ME"
starring
FREDRIC MARCH
MIRIAM HOPKINS
GEORGE RAFT
From the stage play "Chrysalis"
Directed by James Flood
An outstanding play
An outstanding picture
An outstanding cast!
to fast start, hits on all six!

"EIGHT GIRLS IN A BOAT"
with Dorothy Wilson . . . Douglas Montgomery
Walter Connolly . . . Kay Johnson . . . Directed by
Richard Wallace . . . A Charles R. Rogers Production
A poignant love story of girls in school very much on the order
of "Maiden in Uniform". A sure-fire picture for women.

"THE LAST ROUND-UP"
Based on Zane Grey's novel
"The Border Legion"
with Randolph Scott
Monte Blue . . . Barbara
Adams . . . Fred Kohler
and Fuzzy Knight
Directed by Henry Hathaway
One of the best Westerns in recent years

DOROTHEA WIECK and
ALICE BRADY
in
"MISS FANE'S BABY IS STOLEN"
with Baby Leroy
Directed by Alexander Hall

Sensational is the only word to be used
in connection with this picture! For sus-
pense, excitement, emotionalism, no pic-
ture in recent months has surpassed this.
FEBRUARY...with its holidays

"SEARCH FOR BEAUTY"
with the 30 International "Search for Beauty" Contest Winners and Larry "Buster" Crabbe, Ida Lupino, Robert Armstrong, James Gleason, Roscoe Karns and Toby Wing
DIRECTED BY ERLE KENTON
A showman's picture pre-sold already by one of the greatest exploitation "searches" ever staged by a motion picture company. A splendid show with every exploitation possibility.

"SIX OF A KIND"
with Charlie Ruggles and Mary Boland. W. C. Fields and Alison Skipworth. George Burns and Gracie Allen
DIRECTED BY LEO MCCAREY
Six larcenous picture-snatchers stealing laughs from each other...who wins?

GEORGE RAFT in "BOLERO"
with Carole Lombard and Sally Rand, the Fan Dancer
DIRECTED BY WESLEY RUGGLES
Raft as a dancer of international fame, climbing to success on a ladder of women.

"NO MORE WOMEN"
starring
EDMUND LOWE and VICTOR MCLAGLEN
with Sally Blane and Minna Gombell. Directed by Albert Rogell
A CHARLES R. ROGERS PRODUCTION
Lowe and McLaglen at it again...Women trouble, of course!
PARAMOUNT... with its holiday pictures

Marlene Dietrich
in
"Catherine in the Great"
Directed by Josef von Sternberg
A Great Spectacle - A Great Show - A Great Romance
MARCH is warmer...

"DEATH TAKES A HOLIDAY"

starring
FREDRIC MARCH
with
Evelyn Venable • Kent Taylor • Sir Guy Standing
Katherine Alexander
Helen Westley • Directed by Mitchell Leisen

A picture whose excitement, melodrama and magnificent performances should be described in five dollar words

"MELODY IN SPRING"

with
Charlie Ruggles • Mary Boland • Lanny Ross
DIRECTED BY NORMAN McLLEOD

A romantic comedy of youth with music and songs and all the laughs that Charlie Ruggles and Mary Boland usually provide

"BABY IN THE ICE-BOX"

with Richard Arlen • Sally Eilers • Grace Bradley
William Gargan • Roscoe Ates • Charles Grapewin
A CHARLES R. ROGERS PRODUCTION

One of the most unusual stories ever screened, a picture that will build to a sensational climax
Mae West in
"IT AIN'T NO SIN"

Music by Gordon & Revel, who wrote the music for "Sitting Pretty"
Another rollicking, roaring story for MAE; laid in New Orleans
in those good old days...it has its moments, and they are many.

"THE TRUMPET BLOWS"

starring GEORGE RAFT

with Adolphe Menjou • Frances Drake • Roscoe Karns
Sam Jaffe • • • Directed by Stephen Roberts

A picture of love and pride, sacrifice and selfishness, grace and beauty,
in that great, crowded, exciting heart of a tropical city—the bull ring.
“MURDER AT THE VANITIES”

Personally supervised by EARL CARROLL. With Jack Oakie, Lanny Ross, Kitty Carlisle, Sally Rand, Dorothy Dell and the most beautiful girls in the world. Now a smash stage attraction in New York. An exciting story with comic interludes, tuneful music and beautiful girls, presold to the public by a huge publicity and exploitation campaign.

Cecil B. DeMille's
“CLEOPATRA”

starring
CLAUDETTE COLBERT

And an all-star cast

The triumphant successor to “The Sign of the Cross”, a glamorous, romantic, spectacular picture of the world’s most famous and beautiful woman—her life and her loves.
"GOOD DAME"

starring

SYLVIA SIDNEY & FREDRIC MARCH

with Jack LaRue, Dorothy Dell. Directed by Marion Gering. A B P. Schulberg Production.

"MAN WHO BROKE HIS HEART"

"COME ON MARINES"

"HONOR BRIGHT"

"OFTEN A BRIDEGROOM"

"SHOE THE WILD MARE"

"30 DAY PRINCESS"

"LITTLE MISS MARKER"

"DOUBLE DOOR"

"LADIES SHOULD LISTEN"

"IT'S A PLEASURE TO LOSE"

"THE GREAT MAGOO"

"YOU'RE TELLING ME"

"WOMAN OF THE EARTH"

"FACES & FIGURES OF 1934"

"GREEN GOLD"
Start the New Year right!

Start with a Paramount Picture...
AL COHN—A BIG MAN IN A BIG JOB

New Collector of Customs at Los Angeles Was Scenario-ist of First Talking Picture, "The Jazz Singer," But That's Only One Phase of a Real Progressive's Career

by GUS McCARTHY
of Motion Picture Herald's Hollywood Bureau

A big man was needed for a big job, so Uncle Sam reached into motion picture ranks and selected one of its ace scenarists, Alfred A. Cohn, to be Collector of Customs at Los Angeles.

Southern California, coastal and western states know Al as one of the original well known figures on the Franklin D. Roosevelt bandwagon. The literary world accords him acclaim for the co-authorship of "Gun Notches" and his forthcoming "Take The Witness." He will always be remembered as the scenarist of the industry's first talking picture, "The Jazz Singer."

You may, later, want to hear a lot about Al Cohn in the future, so let's take a look at the man and see what kind of a fellow he is. Political and governmental affairs always have interested him. A progressive, with little consideration for hide-bound precedent, he has lived always in an environment of progress. Originally a Chicago reporter in his teen years, public affairs fascinated him and he concentrated his talents on analyzing and discussing politics.

A powerful writer, his experiences and studies in local affairs giving him broad vision and keen insight, he was an editor at 18. Interluding his reportorial career with a four year enlistment in the U. S. Marine Corps, Mr. Cohn hopped back into bumptious journalistic life as the Associated Press correspondent covering the ill-starred Madero revolution in Mexico.

Discovering a new country, the scion of Freeport and Chicago, Illinois, became a westerner and as owner and publisher of a Globe, Arizona, newspaper, he took a prominent part in that territory's battle for statehood recognition and was elected secretary to the president of the state's Constitutional Convention, where he exerted tremendous influence in framing Arizona's enlightened organic law.

While a political leader enjoys plenty of hard work and lots of glory, sometimes, the pay check is seldom hefty, and Mr. Cohn convinced that Arizona was headed in the right direction, packed up his portable and moved on to California, as political writer for the A. P. under John B. Elliott, a man who's going to hear a lot about Al Cohn in the future, so let's take a look at the man and see what kind of a fellow he is. Political and governmental affairs always have interested him. A progressive, with little consideration for hide-bound precedent, he has lived always in an environment of progress. Originally a Chicago reporter in his teen years, public affairs fascinated him and he concentrated his talents on analyzing and discussing politics.

Arrives with Motion Picture

Al Cohn and real moving pictures arrived in California about the same time in 1915. The entertainment marvel was just emerging from its swaddling clothes and giving promise of future greatness, and being on the ground floor, he became associate editor of Photoplay, pioneer fan magazine. There was much more glamour and excitement, and lots more money in the picture business and Mr. Cohn quickly became associated with the greatest of them all, Mary Pickford.

As the screen outstripped itself, it found

ALFRED A. COHN

that stories was its greatest need, and who should be better qualified to write them than that legion of newspapermen who knew so much of the drama, tragedy and comedy of life. Al Cohn was one of the first to sense the need and opportunity and he embarked upon a career which someone chose to term scenarist.

It's hard to get him to talk about himself, but, as another Al says, "Let's look at the record." That's not so bashful. Go down the list and see how much Al Cohn has meant to the screen. Although comedy and mystery predominate in his contributions, his accomplishments are marked with versatility. Screen plays on the first "Cohens and Kellys," "His People," "We Americans," "The Cat and the Canary" and a host of others, just fitted him for his most illustrious effort, the screen play on the entertainment-revolutionizing "The Jazz Singer." Glory enough there for any man, but only incentive to him as "Feet First," "Sweethearts On Parade," "Holy Terror," "Cisco Kid" and "Mystery Ranch" clicked off his typewriter. Then a hiatus, of which more later, and he did "Son of a Sailor" and "Harold Teen," soon-to-be-released Warner features.

A proud record, which more boastful men than Al Cohn would be content to rest upon. But that hiatus. Busy as he was, he always kept one eye peeled on the political situation. Frustrated Southern California had always been a Republican stronghold where the proverbial snowball was much more fortunate than a Democrat.

But when Franklin D. Roosevelt an-

nounced his presidential candidacy something happened. John B. Elliott, Mr. Cohn's old boss, was Democratic state chairman. He saw the chance his party had been awaiting for years. Calling to his side the man he knew could deliver, Al Cohn, Mr. Elliott and Woodrow Wilson's old right-hand man, William Gibbs McAdoo, went to work and California amazed the nation by turning its back on a transplanted native son and overwhelmingly casting its electoral vote for Roosevelt.

A Mighty Factor

Al Cohn was a mighty factor in that surprising upheaval. The new Administration, quick to recognize his worth, sought to bestow some honor upon him. High ranking posts were proffered, but Al Cohn, who as a boy years ago had dedicated himself to the cause of progress, considered that he had had reward enough in helping to make the New Deal possible. Once before, as a Marine, he had helped his country. Later he had helped the state of Arizona. And he had refused honors.

But the Collector of Customs post called for this man, intelligent, diplomatic, resourceful. Candidates were not lacking, but none measured up. Then the president ordered. On December 1, Al Cohn swore that he would faithfully and to the best of his ability administer the office. The guarantee of that is his entire career of making good.

When you talk to Al Cohn, you realize what a human sort he is. He's regular. He knows and appreciates his new responsibilities, but they're not weighing upon him unduly. He's promised to do the best he can and just to show you how human he is, he'll consider his own words: "You know, precedent never meant a thing to me. But once before, quite a while back, a fellow named Nathaniel Hawthorne was a sort of Collector of Customs at Boston. He made good at the job and it also marked the beginning of a literary career that made him quite a figure in the world of letters. Who knows, maybe precedent will repeat itself and this job may be the beginning of my literary career. Anyway, I intend to keep on writing."

Abramson Suit Against M.P.P.D.A. Is Settled

The suit of Ivan Abramson against the Motion Picture Producers and Distributors of America and a number of large companies was settled last Friday in New York "out of court." The suit had charged antitrust law violations.

Representatives of the defendants declared the suit was settled for a sum "less than it would have cost to try the suit." Mortimer Hayes described the settlement as "wholly satisfactory to the plaintiff."
MOTION PICTURE HERALD

WARNER PROFIT FOR QUARTER $100,000

Estimated Return After Amortizing and Fixed Charges Contrasts with $1,766,000 Loss for Same Period Last Fiscal Year

With announcement that for the first quarter of the new fiscal year, ended November 25, Warner Brothers would show a profit of $100,000—compared with a loss of $1,766,000 for the same period last year—the annual meeting of Warner stockholders was held in Wilmington Monday. Six directors of the company, constituting a majority of the board, were re-elected.

Directors re-elected are Harry M. Warn- er, president; Albert Warner, vice-president and treasurer; Jack L. Warner, vice-presi- dent; Abel Carey Thomas, secretary and general counsel; Waddill Catchings and Henry A. Rudkin.

Only the preferred stockholders took part in the election as the common stock had no voting rights. In fact, it has been the fact that the company passed four dividends on preferred, giving this stock the right to vote for a majority board. The directors re-elected received 86,939 of such votes.

$100,000 After Amortizing

The highlight of the meeting was the announce- ment of earnings. The comptroller, that the reports of the company for the first fiscal quarter, ended November 25, while not yet complete, showed that the profit of not less than $100,000 after amortization and fixed charges would be assured. This contrasted with the loss of $1,766,000 for the first quarter of last year.

John P. Laffey of Wilmington, a director, elected last year and former counsel for E. I. du Pont de Nemours & Co., told the stockholders that since his election he had carefully inspected the company and found the state of its affairs and had found the reports of the company and the accounts to be “sanely grounded.” At the last board meeting, Mr. Laffey was elected to the board at the insistence of large Wilmington stockholders who wanted him there.

“Since my election I have attended all the monthly meetings of the directors, but one,” Mr. Laffey said. “I have paid close attention to the corporation’s business. I accepted election because of a personal interest and because I desired to inquire into the wild charges of irregularity and mismanagement.

“Let me now assure you on my personal honor that nothing has been done at this di- rectors’ meetings by the three Warner brothers, or anyone else, that was not entirely proper and regular, and in every way respectable.

Stock Value 500 Per Cent

“Since the last annual meeting the stock of the company itself has increased 500 per cent in value, and the pictures it has exhibited have been well received.

“The possibility of Warner Brothers ‘coming back’ is more than likely; there is the possibility of any other companies recovering. The company is now making wonderful progress.

“I can tell you that your company is well managed and that the interests of the stockholders are being as well considered as the interests of the stockholders of any other company when we take into considera- tion the troublesome times through which we are passing.

“The directors have considered nothing ex-
cept on its merits. There has been no evidence of any disposition on the part of the directors to gouge or to take unfair advantage of the stockholders.”

Hugh F. Gallagher of Wilmington made a motion that Mr. Laffey be given a vote of thanks for the efforts he has made to obtain information for the stockholders. The motion was unanimously adopted.

Opposes Publicizing Salaries

Mr. Laffey then turned the chair over to Charles S. Guggenheimer of New York, one of the directors. Mr. Guggenheimer concurred in Mr. Laffey’s statements and, after Stephen L. Lesher of Philadelphia, one of the largest individual preferred stockholders, made a motion that an itemized list of the salaries of officers and directors of Warner Bros., and its subsidiaries be provided, Mr. Guggenheimer pointed out that Mr. Carlisle, the comptroller, was present and could give the figures concerning the salaries of the three Warners. He said he did not think the information as to the salaries of others should be made public to competitors, who would take advantage of it.

None of the three Warners were present at the meeting.

Mr. Lesher argued that it seemed to be the order of the day for various companies to provide such information. He said he is in sympa thy with and favors fair salaries. Mr. Guggenheimer then pointed out that the year past the Warner company lost two of its valuable men because their salaries became known, and others nearly doubled what they had been receiving. These two men were assumed to be Darryl F. Zanuck and George Arlis.

Two other stockholders from the floor then agreed with Mr. Guggenheimer that it would be dangerous policy to reveal salaries so that competitive companies would have the oppor tunity to pay for the services of those persons mentioned.

Waived Claims

Mr. Carlisle announced that for the six weeks subsequent to March 4, in which period was included the bank holiday, the three Warner brothers called their salaries, but waived their claims to any payments not obtained. In addition they collectively are receiving $5,000 weekly. They have waived all salary claims under their contract, which allows them $10,000 a week, collectively.

Following Mr. Carlisle’s statement, Mr. Lesher withdrew his motion.

About 75 stockholders attended in person and approximately 32,000 proxies from other stockholders were received. The board will meet in New York December 19 to reorganize.

The official figures of the stockholders’ meeting showed that 2,335,202 shares of the common stock out of approximately 3,600,000 shares were represented. There are 103,107 shares of preferred stock, out of which 86,939 were represented.

Stanley Company Shows Net Loss of $2,439,104

Net loss of the Stanley Company of America, for the third quarter of 1933, was $2,439,104, after depreciation, amortiza tion, interest and other charges.

At the end of the previous year the net loss was $1,745,333.

P. A. Powers Announces New Cartoon Color Series

P. A. Powers this week announced a new series of cartoon comedies, to be done in Color. The cartoons will be based on world famous fantasies set to symphonic music and the first subject is to be “Jack and the Beanstalk,” by Ub Iwerks.


Hammons Examined Prior to Action by Amity Pictures

F. W. Hammons, president of Educational, was examined this week in connection with an action brought by Amity Pictures to recover distribution revenue alleged to be due on Tiffinfilm acquired rights which have been acquired by Amity. The examination will be resumed late this week.

The New York supreme court recently gave authorization for the examination to be held prior to trial, which will be in February. H. William Fitzel is counsel for Amity.

Daughter Born to Mrs. Schenck

A daughter was born to Miss Nicho
dal M. Schenck, wife of the M-G-M and Loew’s, Inc., president, on Wednesday in New York. The new arrival’s sisters are Martha, 5, and Joan, one year and three months.

MOST TRAGICALLY ACCURATE PROPHECY

With a rather intriguing introduc- tory aside to the effect that his com- ment consists of “a few useless reflections,” Roy W. Adams of the Mason theatre at Mason, Mich., writes to Motion Picture Herald as follows:

“Nomination for the most tragically accurate prophecy of 1933: the editorial in the Motion Picture Herald of August 5, mentioning a ‘Germanic type of bird with one foot in a buzz saw and the other on a third rail.’

“The most sensible comment on exploitation: ‘What’s Wrong with Ballyhoo,’ by Charles Bassin, in the Motion Picture Herald of November 25.

“Why do they try to tell us that ‘Alice in Wonderland’ is Charlotte Henry’s first work in pictures? Nearly two years ago we had ‘Lena Rivers,’ with a little girl with the same name, face and ‘figger’ as ‘Alice,’ doing a small, unsophisticated little girl impersonating a sweet, unsophisticated little girl.”

December 16, 1933

P. A. Powers
ATTENSHUN!
The Honorable Order of Kentucky Colonels has been mobilized, at last.
The nation need no longer fear inadequate protection against invasion;
MOTTO OF THE HONORABLE ORDER:
"Let there be no more time than is necessary between . . . . . . . . . . . . . . . (written before repeal).

MILITARY HEADQUARTERS: In Kentucky, Strand Theatre, Lexington; in New York, 28 West 44th Street [Hays organization].

REGIMENTAL COLOR: Blue Grass tint, REGIMENTAL SYMBOLS: Galleoping racehorse and a glass of mint julep.

COMMANDER-IN-CHIEF: Governor Ruby Laffoon, the maker of bigger and better Kentucky colonels.

COMMANDING OFFICER: General Charles Clyde Petthjohn, MPDPA.


COMMANDER IN CHARGE OF CHARGED WATERS: Colonel Thomas D. Taggart, Indiana.

COMMANDER IN CHARGE OF THE GULF STREAM: Colonel Roy Roy, MPDPA.

COMMANDER IN CHARGE OF EASTERN WATERS: Colonel John Wilde Alicoate, Film Daily.

COMMANDER IN CHARGE OF WESTERN WATERS: Colonel Felix Feist, MGM.


COMMANDER IN CHARGE OF COMMUNICATIONS: Colonel James A. Farley, Washington, D.C.

COLONELS IN THE ARMY OF KENTUCKY COLONELS: See any complete census of the U.S., or, as our writer boy observed, "You can’t be exclusive and be a Kentucky Colonel."

And for a marching song, we offer to the Honorary Order our own composition, hereby wailing all royalty rights.

The Kentucky colonels are on parade, Parley vous;
The Kentucky colonels are on parade, Parley vous;

The Kentucky colonels are on parade, Hurrah, there’ll be no more liquor raids,

Drinky, drinky, parley vous.

JUST as we had finished writing the preceding piece, the postman delivered to us the following military communication from Terry Ramsaye, who is marching from the Atlantic to the Pacific for winter maneuvers along the studio seaboard:

I felt it for a while, the way military honors were breaking along Broadway, but I can now announce that I have been made a Colonel—it was all so sudden, just as I handed four bits to the headwaiter at the Andrew Jackson Hotel in Nashville, Tennessee. For six bits I couldn’t get a General, but felt that would be taking advantage of Colonel Charles Pettjohn (Kentucky), and Colonel Colin Brown (Puerto Rico).

APROPOS of the salary control clause in the code, which was mentioned last week, still in the document, is Alexander Woodcoot’s blandly-told story about the sentimental bricklayer who, from the first, had wanted the building of the National Cathedral, at Washington. When his good wife died, the authorities at the Cathedral were embarrassed by his request that she be laid to rest in its crypts—along with Woodrow Wilson, Admiral Dewey, and the like. Tauntingly and gently, they told him it might not be, but he assured no whit offended when he returned to work after the funeral and cremation. He mixed his mortar and laid his bricks with his usual cheerfulness. His fellow-workmen had rather expected him to be sulky, and on the way home from work that day, one of them tried to invite him to a decent repentance about the unprofitable refusal. The bricklayer’s wife had a right to be buried in the Cathedral. The bricklayer responded with a philosophic smile. "She’s there all right,” he said.

Excerpt from an address by National Recovery Administration Johnson: "No man is entitled to take credit for the place of his nationality any more than for the color of his hair. But when a man gets a blue delirium, and is something better he is grown up, he is, at least, to be credited with good taste.

What does that go for Hollywood, to Mr. Johnson?"
REQUIRES ALL THE STUDIO TRICKS'

Says DeCasseres of "Thunder on the Left," He Sees Several Others as Weak for Motion Pictures, But "Champagne, Sec" Appropriately Enough Rates High

by BENJAMIN DE CASSERES

THUNDER ON THE LEFT

You can't stew diamonds and produce a roast pheasant.

Then, again, as the Old Hermit of Prague, that never saw pen or ink, very wittily said to the niece of King Gorbeduc, "That that is, is."

The first aphorism means that Christopher Morley's bright and original book, "Thunder on the Left," has been turned into a heavy, dense and almost incomprehensible stage play.

The second quotation from Shakespeare means that this play, adapted by Jean Ferguson, from Hauptmann's a Jimmie Barrie—"Peter Pan" plus "Mary Rose"—is merely a Gorbeduc. At least, so it was to me.

Now this book can be done into a "Berkeley Square" stage play—and a good one—but not with this play.

It opens at a children's party on the porch of an old house. Martin (the Peter Pan) wonders how it feels to be a grown-up. They all speculate. So Martin blows out the candles on the birthday cake, and Presto! there is a black-out—and we see the children as they are twenty years later.

It becomes slightly metaphorical here—a curious mixture of that that is, is, and why is a why-why like a why-why?

There are cross-neckings in domestic circles (which is all played in a kind of Peter Ibbetsonish dream-haze) and a final restoration of the kiddies around the birthday cake.

And what they become when they grow up is true enough, but not nice at all.

There is a picture in Morley's book; but the play bored me stiff. It is something that, more than any other play now running, requires all the tricks and technique of the picture studios. And it has got to be played down, down, down.

Picture value, 50 per cent.

GIVE US THIS DAY

A grim, tragic play about the Strong family—eight of them—waiting around like a lot of buzzards for the old grandmother—who lives upstairs, is never seen and who has the jack which has just been willed to her by Grandpa Strong—to die.

"Give Us This Day" is by Howard Koch. He has done a powerful but incredible bit of work, and in a picture version (if and when) there should be a good dose of humor.

Dramatic points are these:

One of the Strong girls is with a future voter, but cannot get married because of the grandmother's ban against marriage. She's waiting for grandma to go West.

One of the boys wants to marry a cousin. And he is also waiting for the old pipe-
tapper and floor-walker upstairs to cough out.

Finally, as the old tyrant threatens to hang on forever, the boy, who has been forced to give up the woman he loved, learns of his sister's condition, and in his desperation feels that there is but one thing to do—bump off the old woman.

After doing this he learns that he is her sole heir. In a spectacular scene he then divides the dough among the other relatives, who have grown gray with waiting. He then does the Dutch.

It's a picture subject that would attract me; but, then, I'm one of the Morbid Few.

Picture value, 40 per cent.

MOVE ON SISTER

Al Woods opened his season with a lurid and unconvincing, but somewhat picture-promising, tale of the Scarlet Woman (nowadays turned cheap oyle), with Fay Bainter doing the lady with the blotch on her scutcheon, as 'twere.

As a picture-promise, it is rather ham-mansh. Plenty of politics in it, too. The title is in memory of the cop's order to street-walkers of old, "Move on sister," Scenarists will have to tear it out—and maybe tear it up.

Locale: A small Western town. Eugene Greer, the town's millionaire Foul-Bah and Pillar of Society, is dying in a hospital.

He summons his political enemy—the only fellow he can trust—and leaves him $90,000 to be given to Alice Drave, a woman whom he once sent for in a hotel.

After Greer's death a first will is read, but (hast!) Cromer, his political opponent, has the real will with the fifty thousand backs for Alice, whom he had deserted to wed a rich woman. (Alice had then become ye abandoned creature.)

Well, at the funeral Alice shows up and puts a hundred-dollar bill in the corpse's hand. She's returning a loan. She had never spent it (with a hey-nony-nommy, and nerts to the author!).

It may make just one of them there pictures.

Picture value, 30 per cent.

RATINGS OF STAGE PLAYS

As Benjamin DeCasseres sees a few of Broadway's current plays, in relation to their value as screen material:

"Champagne, Sec"—80 per cent.
"Thunder on the Left"—50 per cent.
"Give Us This Day"—40 per cent.
"Move On Sister"—30 per cent.
"Wise Man of Chelem"—"Who Knows?"

WISE MAN OF CHELEM

Maurice Schwartz, of Second Avenue fame, is one of the greatest producers of fine plays in America. Besides which, he is a superb director and a capital actor. If he were a European, he would be imported with a nauseating ballyhoo. But he is only Second Avenue. Such is our flumkeyism.

"Yoshe Kalb," which ran for a couple of years at his Second Avenue Yiddish theatre, is soon to be done in English on Broadway, sponsored, I hear, by Daniel Frohman. It is Jewish comedy and tragedy, with great picture possibilities.

Mr. Schwartz has just put up another startlingly fantastic comedy, by Aaron Zeitlin. If this isn't screened eventually, then I will lose my muclagenious faith in the future of the celebrated Infant Industry.

The story revolves around the Angel of Death, who got bored killing off people. He resolves to visit the Earth. Before he goes he hires a fellow whom he has just checked over waiting for his bride, left behind in the Village of Fools—Chelem.

Well, Death comes down to the Earth, tells the girl her husband is all hunky-dory Up There, and marries her himself. Meanwhile he declares a moratorium on Davy Jones' locker.

But people get sick of living on, paying taxes and eating eggs every morning, and so the Angel of Death goes back to the job Up There.

A picture, some day, for some director with a cosmic-comic imagination, the coming Shakespeare of Filmdom. Is he Sam Hoffenstein?

Picture value, Quien sabe?

CHAMPAGNE, SEC

At last Dwight Deere Wiman has put on Johann Strauss' famous "Die Fledermaus" as it should be done!

The whole thing from beginning to end goes, rocks, rocks, sparkles. It is wild orgy of Viennese music, song and the gay fury that lies in the belly of the grape. And with those unforgettable Strauss waltzes and fiery drinking songs—yip-yip and Laus Veneris!

I believe it would make superb entertainment if played and sung swiftly, directed on five cases of champagne.

The story needs new dialogue. The old libretto is seedy.

There is a rattling good yarn for the screen here. Here are champagne parties, a jail, mixed identities and all the other horseplay, hooey and hokum of the operatic stage. But all done in high Viennese society, where Princes and Generals glitter like the nose of Bacchus at the birthday party of Venus.

If music is set for the pictures, let's have the great Strauss and his love-and-wine monkeyshines!

Picture value, 80 per cent.
The final step in the reorganization of Paramount Famous Theatres Corporation, a subsidiary of Paramount Publich Corporation, is scheduled to take place the afternoon of December 21, when a special meeting of the Publich creditors will be held in the office of Referee Henry K. Davis, at 140 Nassau street in New York. At that time the Irving Trust Company, as trustee, will offer for sale at public auction, to the highest bidder, all of the right, title and interest of the trustee in and to a part of the assets and properties of the bankrupt Publich estate.

A bid of $1,800,000 for these assets and properties already has been filed with Irving Trust by Famous Theatres Corporation, recently organized in Delaware, and a subsidiary of the parent Paramount Publich company. It appears unlikely that any other bid will be received, and, therefore, that Thursday afternoon is expected to find the properties of Publich transferred to the new company—by a new step toward complete rehabilitation.

The offer of Famous must be acted on not later than December 23, and its legal consummation expected within 15 days following an order of approval by Referee Davis.

Of interest to Publich creditors was the unofficial estimate that the Publich estate may be in a position to pay off the allowed claims on the basis of approximately 32 cents on the dollar. However, a final computation of the rate of settlement on the basis of Famous Theatre's bid of $1,800,000 cannot yet be made. This is due principally to the fact that the referee still has pending rulings on many contested claims.

Publich Claims Totaled $13,381,333

Some fifty-seven claims amounting to $13,381,333 represented the whole amount filed against the Publich estate. Seven of these, totaling $972,660, were disallowed by the referee and with respect to which no appeal has been taken and to which no appeal has been allowed. Four other claims, for $502,327, were subsequently withdrawn. Total claims, thereby, were reduced from $8,580,307 to $7,851,326.

Approximately $3,557,377 represented the amount of claims for rent accrued or to accrue after the date of the filing of the petition in bankruptcy. Trustees for the bankrupt filed objections to these, and it is unlikely that all of them will be allowed, possibly none. This reduces to $8,580,307.

Although Referee Davis has yet to pass on three important consent reductions, it is expected that they will be allowed. These include an original claim by Publich Theatres Corporation against Publich Enterprises, for $5,667,442, which was reduced to $2,833,721 under a compromise agreement. The claim of the trustees of the bankrupt Paramount Publich Corporation, for $1,056,500, reduced to $792,575, and a joint claim of Commercial Investment Trust and U.S. (Continued on page 24)
ASSETS LISTED BY IRVING TRUST

RENT CLAIMS QUESTIONED

That amount of the claims filed against the estate in bankruptcy of Publix Enterprises, Inc., which amount represents the amount estimated to be accrued or to accrue after the date of the filing of the petition in bankruptcy by Publix Enterprises, Inc., and any other contingent items:

<table>
<thead>
<tr>
<th>Claim No.</th>
<th>Claimant</th>
<th>Amount of claim estimated to be claimed for future rent or other contingent items</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
<td>Bradley, Walter J.</td>
<td>$8,193.10</td>
</tr>
<tr>
<td>37</td>
<td>Colorado Spring Theatre Corp.</td>
<td>567,292.49</td>
</tr>
<tr>
<td>132</td>
<td>Famous Theatres Inc.</td>
<td>250,000.00</td>
</tr>
<tr>
<td>18</td>
<td>Farnham Printing &amp; Stationery Co.</td>
<td>12.25</td>
</tr>
<tr>
<td>35</td>
<td>Fifteenth Street Investment Co.</td>
<td>250,000.00</td>
</tr>
<tr>
<td>70</td>
<td>First National Bank of Fort Worth, Trustee</td>
<td>26,465.91</td>
</tr>
<tr>
<td>36</td>
<td>Greenville Hotel Co.</td>
<td>674,666.70</td>
</tr>
<tr>
<td>31</td>
<td>Georgia Realty Corp.</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>Interstate Trust and Savings Bank Corp.</td>
<td>1,750.00</td>
</tr>
<tr>
<td>46</td>
<td>Corporate Trustee, and Percy H. Venable</td>
<td></td>
</tr>
<tr>
<td>45-57</td>
<td>Second National Bank of Ashland, Receiver of Ashland Theatres Corp.</td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>Sixteenth Street Realty Co.</td>
<td>9,000,000.00</td>
</tr>
<tr>
<td>54</td>
<td>Slappay, George H.</td>
<td>23,530.00</td>
</tr>
<tr>
<td>47</td>
<td>Sunrise Corp.</td>
<td>149,281.44</td>
</tr>
</tbody>
</table>

Total | $3,577,377.19 |

Objections have been filed to the total amounts of the above claims, and the validity or provability of such claims or any part thereof is in no way admitted by the offer.

The normal course of its business, including the right to sell or exchange any part of same.

Acquire new properties and assets and in connection with the acquisition thereof to make and deliver purchase money mortgages and require properties and assets subject to mortgages and liens existing thereon.

(c) Mortgage or pledge any of its properties or assets, the proceeds of which are contemplated to be used in the acquisition of property having a value at least equal to that of the properties and assets so mortgaged or pledged.

Dividend Payment Rights

(d) Pay dividends on any class of its issued stock out of net profit, surplus, or out of capital surplus established from the consideration received by Famous Theatres for the sale of the assets of the company or its capital stock to the extent of not more than 10 per cent of such capital surplus; and likewise to redeem, retire or otherwise pay off any class of its issued stock of net profit, or out of earned surplus, or out of the said 10 per cent of capital surplus, it being, however, understood and agreed that Famous Theatres will not borrow money or sell any of its properties or assets in order to obtain cash to be applied to the payment of any one or more of them.

8. Famous Theatres further agrees that so long as any of the obligations assumed by it in paragraphs 5 and 6 above remain unperformed, it shall:

(a) Exercise its option to pay, prior to maturity, the principal of certain five-year notes, or any or all of the notes in the amount of $300,000, or this amount plus any interest thereon, which is not paid within 90 days, and is not so paid or otherwise provided for as to reduce the amount of the obligations assumed by it in connection with the acquisition by Famous of certain claims against the bankrupt Publix estate.

(b) Exercise its option to pay, prior to maturity, the principal of any or all of three one-year notes in the respective amounts of $80,000, $26,000, and $22,500, if the amount of the notes so paid or so provided for as to reduce the amount of the obligations assumed by it in connection with the acquisition by Famous of certain claims against the bankrupt Publix estate.

As to Note Renewals

(c) With respect to all of the three one-year notes, Famous further agrees that upon the maturity thereof, the principal will be paid only out of its net profits or out of its earned surplus, and that if the sum of its net profits and earned surplus is insufficient to pay all of the principal, Famous Theatres agrees to arrange from time to time for the renewal of such notes, or the unpaid portion thereof.

(4) Famous Theatres agrees that if it shall be in default at any time in making the payments provided for in paragraphs 5 and 6 above, the three one-year notes shall be subordinate to the obligations assumed in paragraphs 5 and 6. An appropriate reference to the terms of this offer shall be written on each of the three one-year notes.

9. Famous Theatres further agrees that as security for the payment of the obligations mentioned in paragraphs 5 and 6 above, it will pledge to Irving Trust four mortgages on real property which are among those which it is contemplated will be sold under the terms of the offer:

- A share of the stock, 1,000 shares, $100 par value; 500 shares Class A stock, 500 shares Class B.

(Continued on next page)
CLAIMS PROPOSED FOR ALLOWANCE

Claims filed against the estate in bankruptcy of Publix Enterprises, Inc., to be allowed in the amounts set opposite the names of the respective claimants:

<table>
<thead>
<tr>
<th>Claim No.</th>
<th>Claimant</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Atlantic Realty &amp; Securities Corp.</td>
<td>$4,152,793</td>
</tr>
<tr>
<td>14</td>
<td>*Arkansas Amusement Co.</td>
<td>$2,903,694</td>
</tr>
<tr>
<td>15</td>
<td>Commercial Investment Trust, Inc.</td>
<td>$340,000</td>
</tr>
<tr>
<td>20</td>
<td>Goodside, Abraham</td>
<td>$4,290.96</td>
</tr>
<tr>
<td>21</td>
<td>*Imperial Theatre Co.</td>
<td>$26,154.55</td>
</tr>
<tr>
<td>22</td>
<td>Kansas City Operating Corp.</td>
<td>$5,900.81</td>
</tr>
<tr>
<td>23</td>
<td>Libby, Harry C.</td>
<td>$10,053.15</td>
</tr>
<tr>
<td>24</td>
<td>Lincoln Theatre, Inc.</td>
<td>$6,603.49</td>
</tr>
<tr>
<td>25</td>
<td>Lynch Enterprise Finance Corp.</td>
<td>$1,545.75</td>
</tr>
<tr>
<td>26</td>
<td>*Maryland, Inc.</td>
<td>$1,194,925.00</td>
</tr>
<tr>
<td>27</td>
<td>*Montgomery Enterprises, Inc.</td>
<td>$2,287,74.09</td>
</tr>
<tr>
<td>28</td>
<td>Publix Indiana Enterprises, Inc.</td>
<td>$1,468.43</td>
</tr>
<tr>
<td>29</td>
<td>*Rialto Co.</td>
<td>$1,993.07</td>
</tr>
<tr>
<td>30</td>
<td>Savannah Theatre Co.</td>
<td>$24,990.00</td>
</tr>
<tr>
<td>31</td>
<td>Stolmen, David</td>
<td>$1,365.25</td>
</tr>
<tr>
<td>32</td>
<td>United Theatre Enterprises, Inc.</td>
<td>$2,257.66</td>
</tr>
</tbody>
</table>

Total | $990,209.01

*Indicates company, all the stock of which is owned by the trustee in bankruptcy of Publix Enterprises, Inc.

COMMERBCE AMUSEMENT COMPANY

100 shares, $100 par value common.

Get and save.

Famous Theatre, Inc.

100 shares, no par value common.

Greenville Enterprises, Inc.

50 shares, $100 par value common.

Knox Theatre, Inc.

100 shares, no par value common.

Knoxville Theatre, Inc.

100 shares, no par value common.

Nashville Theatre, Inc.

100 shares, no par value common.

Palmetto Theatre Company

100 shares, $100 par value common.

Paramount Enterprises, Inc.

3,000 shares, $100 par value common; 1,500 shares Class A stock, 1,500 shares Class B.

Famous Theatres also pledges any and all accounts receivable due to Irving Trust from the companies named above.

However, so long as Famous Theatres shall not be in default in the performance of the obligations previously mentioned, the income from the securities so pledged shall be paid to it and the company shall have the right to vote all stock included in the assets so pledged.

This term of the offer then relates at length certain other involved phases pertaining to claims and the like.

10. The offer is accepted by Irving Trust and approved and consummated, Famous Theatres agrees to assume the performance of certain agreements, made, provided by Irving Trust, and including deals on theatres made with Karl Hoblitze, Hunter Perry and A. H. Blank.

Compromises on Claims Proposed

11. Famous Theatres asks Irving Trust to prosecute diligently its objections to the claims filed against the bankrupt estate for $3,557,377 in rent accrued or to accrue.

12. Furthermore, if the offer is accepted and approved, Famous Theatres asks that:
   (a) the Irving Trust company which has arisen in respect of the validity of the claim filed by the trustees in bankruptcy of Paramount Publix against Famous Theatres, which claim in the amount of $1,056,500, shall be compromised at, and shall be duly allowed in the sum of $792,375.
   (b) the Irving Trust Company which has arisen in respect of the validity of the claims filed by Publix Theatres Corporation against Publix Enterprises, in the amount of $5,657,442, shall be compromised at, and shall be duly allowed in the sum of $2,833,721.

(c) The controversy which has arisen in respect of the validity of the claim jointly filed by Commercial Investment Trust and United States and Foreign Securities against Publix Enterprises, in the amount of $240,600, shall be compromised at, and shall be duly allowed in the sum of $457,377.

(d) Certain miscellaneous claims totaling $926,269 against Publix are to be allowed as general unsecured claims, and Famous Theatres agrees that any collateral securing any of such claims shall be released and turned in the assets and properties offered to be purchased thereunder.

13. "Time is the essence of this offer." Therefore Famous Theatres provides that it may be accepted by Irving Trust not later than December 23, 1933, and if not so accepted and approved it shall expire and cannot thereafter be accepted, unless Famous Theatres shall consent in writing at a later date.

14. In the event that this offer is not accepted by Irving Trust and not approved and consummated as provided therein, the making of the offer and the amount of the allowance obtained shall be without prejudice to the rights, claims and contentions of Irving Trust or of Famous Theatres, or of any other person or persons with respect to any matter referred to therein or affected thereby.

15. In the event of any disagreement between Irving Trust and Famous Theatres as to the interpretation or performance of any of the terms of the offer, the same shall be conclusively determined by the Referee.

16. The offer, when accepted and approved, shall constitute an agreement between Irving and Famous Theatres, subject, however, to the approval of the Referee.

A Publix Enterprises hearing scheduled for Tuesday to consider a claim of $156,784 filed by Sunrise Realty Corp. was postponed to December 19.

Receivers, Attorneys Ask $300,000

Creditors of the bankrupt parent Paramount Publix Corporation were notified over the weekend by Receiver Henry K. Davis, who was on hand in his Nassau Street headquarters on the afternoon of December 18, to consider some 31 applications for the total of some $300,000 made by receivers and attorneys who acted during the Paramount equity proceedings which began on January 3rd and preceded the voluntary petition in bankruptcy of March 14. Mr. Charles D. Hilles and Mr. Adolph Zukor, who petitioned for $30,000 and $23,000, respectively, plus expenses of $41,240, were appointed for the interim operations of the equity receivership, on January 5th, by Judge William Bondy, and supra to May 17th. The voluntary receivership was opposed, however, by Mr. Hilles, E. W. Leake, C. E. Richardson.

Examine all the claims of all creditors will be examined, all of which were incurred only during the Paramount equity receivership, which was consent to the district court, in accordance with the usual practice. The applications for allowances by the two receivers, and by the various attorneys who represented them during the three-months period, follow:

<table>
<thead>
<tr>
<th>CLAIMANT</th>
<th>AMOUNT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charles D. Hilles, temporary receiver for Paramount in New York, and ancillary receivers in California, Massachusetts</td>
<td>$30,000</td>
</tr>
<tr>
<td>Adolph Zukor, temporary receiver for Paramount in New York, and ancillary receivers in California, Massachusetts</td>
<td>$20,909.99</td>
</tr>
<tr>
<td>Paramount, temporary receiver for Paramount in New York, and ancillary receivers in California, Massachusetts</td>
<td>$10,545.94</td>
</tr>
<tr>
<td>Famous, temporary receiver for Paramount in New York, and ancillary receivers in California, Massachusetts</td>
<td>$10,265.48</td>
</tr>
<tr>
<td>Price, Frawhouse, public accountants</td>
<td>$99.99</td>
</tr>
<tr>
<td>Root, Clark and Buckner, attorneys, for services to receivers</td>
<td>$25,000.00</td>
</tr>
<tr>
<td>Alling, Wehbi and Morehouse, attorneys, for services to receivers</td>
<td>$10,000.00</td>
</tr>
<tr>
<td>Mculvey, Tuller and Myers, attorneys, for services to subsidiaries</td>
<td>$10,000.00</td>
</tr>
<tr>
<td>Wenslow, Strown and Shaw, attorneys</td>
<td>$10,000.00</td>
</tr>
<tr>
<td>Choate, Hall and Stewart, attorneys</td>
<td>$10,000.00</td>
</tr>
<tr>
<td>McIlvain, Tuller and Myers, for services to subsidiaries</td>
<td>$10,000.00</td>
</tr>
<tr>
<td>Vorys, Saeter, Seymour and Price, attorneys, for services to Ohio ancillary proceedings</td>
<td>$2,000.00</td>
</tr>
<tr>
<td>Donovan and Raithe, attorneys, for services in New Jersey ancillary proceedings</td>
<td>$2,000.00</td>
</tr>
<tr>
<td>Morrison, Hohfeld, Forester, Schumm and Clark, attorneys, for services in California and Massachusetts</td>
<td>$4,250.00</td>
</tr>
<tr>
<td>Wangen, Thomas, Austen and Beilke, attorneys, for services in New York</td>
<td>$1,000.00</td>
</tr>
<tr>
<td>Wilson and McGivney, attorneys, for services in Illinois ancillary receivership</td>
<td>$300.00</td>
</tr>
<tr>
<td>Expenses and disbursements</td>
<td>$2,000.00</td>
</tr>
<tr>
<td>Expenses and disbursements</td>
<td>$2,000.00</td>
</tr>
<tr>
<td>Expenses and disbursements</td>
<td>$2,000.00</td>
</tr>
<tr>
<td>Expenses and disbursements</td>
<td>$2,000.00</td>
</tr>
</tbody>
</table>

TOTALS | $2,080,059.99

Referee Davis' notice to creditors of Paramount on the application of receivers and attorneys for the foregoing allowances had hardly been heard when a notice from James H. Rogers, attorney, for a group of bondholders, made known his intention to oppose payment of any part of the $286,089 which is claimed.
LOEW'S STOCK SALE PUT OFF TO DEC. 19

Rogers Declares Absence of Bidders for 660,900 Loew's Shares Indicates Return of Control to One Interest

Proposed sale of 660,900 shares of Loew's, Inc., received another setback this week when an absence of bidders for the securities was construed by Saul E. Rogers, attorney for Harley L. Clarke, as an indication of a return of control of Fox, Loew's and Metro-Goldwyn-Mayer to a single interest. Federal Judge John Knox continued the hearing on the proposed sale until December 18 and postponed the sale until the 19th. Meanwhile, Loew's came out with an announcement to the effect that its earnings for the first 12 weeks of the current fiscal year were double what they were for a corresponding period a year ago.

Citing an absence of bidders for the 660,900 shares of Loew's, Inc., which holds $20,000,000 of defaulted notes of Film Securities Corp. and associated in default on Mr. Rogers, as attorney for Mr. Clarke, who holds 800,000 shares of General Theatres Equipment stock, took the stand Monday in New York at a hearing before Federal Judge Knox on the sale of the securities and told the court that this absence was construed in many quarters as returning control of Fox, Loew's and Metro-Goldwyn-Mayer to a single interest.

Thus the results originally obtained by setting up Film Securities to end control of Loew's by Fox would be completely nullified, Mr. Rogers asserted.

Chase Heads Bank Group

Mr. Rogers pointed out that the absence of known bidders for the Loew's securities indicated that the 660,900 shares would be acquired by the banks which were underwriters of Film Securities' $20,000,000 of defaulted notes, Headling this group of banks is Chase National, which, Mr. Rogers said, controls General Theatres, which in turn controls Fox. Acquisition of the Loew's stock by Chase National also puts the bank in control of Loew's and MGM, he declared.

"If that develops," Judge Knox said, "this court will then have jurisdiction over the case. In the meantime, however, I must allow the 'Shylocks' their 'pound of flesh.' The stock is posted as collateral on a defaulted obligation, and if the banks insist on foreclosure, I do not see how this court can interfere."

Earnings Up 100 Per Cent

Further indications of the financial well-being and strength of Loew's, Inc., were offered this week with the announcement from company headquarters in New York that the company's earnings for the first 12 weeks of the current fiscal year, starting September 1, have been approximately $3,200,000, more than those of the corresponding 1932 period, when net was $186,160, equal after preferred dividends to 36 cents a share. These figures are subject to the rate financial conditions over the last few years when several other big film producers have experienced financial troubles. Times reported a net profit for the fiscal year of $3,431,023, while after preferred dividends to 21% a share on 1,464,025 shares of common, the Times said. This compared with $2,961,314, or 24.80 a share earned in 1932.

"The decline in profits came principally because of the drop in gross income to 84,938,000 from $107,416,000 in 1932. Loew's maintained its earnings at a relatively better level than most of its competitors until 1932 and the spring of 1933. This was partly because Loew's theatres are principally in large eastern cities where attendance was less affected than in smaller towns. The quality of film releases was also maintained at a high level by continuing expenditures for film inventories at the present rate."

"However, with the slump in attendance in the 1932-33 season, the rate of film amortization based on the former rate of income was found to be inadequate and a new scale put into effect which was in force in the fiscal year just closed. During this period the company wrote off some of its older high cost films. There was also a very expensive delay in Hollywood which slowed down the rate of film releases and accordingly increased operating expenses."

"The company is now adjusted to the present level of income and operations," the Journal added, "and the effect of the various economies in production expense, theatre rentals, and over-head, should be increasingly in evidence if business continues to hold at a fair level. In view of Loew's large cash surplus, the present increases in rate of release are likely to be translated into larger dividends as soon as the management feels confident that the present business level will continue."

Oregon Tax is Killed

The 4 per cent gross tax bill was killed by the Oregon state legislature in session Tuesday.

December 16, 1933

Universal Is Now Making Newsreel: Drop Daily News

The Universal News deal with the Chicago Daily News whereby the newspaper directed the accumulation of news and printed the newsreel for Universal has been suspended, according to Alyn Butterfield, Universal's newsreel chief.

"Universal's news office in Chicago is now operating 100 per cent within its own organization," Mr. Butterfield said. "Despite the fact that the Daily News is no longer acting in the same capacity which it has carried out for several years, we retain its name on our reel leader."

Chadwick in New York

With First of His Four

I. E. Chadwick, president of Chadwick Productions, arrived in New York from Hollywood this week with a print of "Wine, Women and Song," the first of four pictures which he will make this season.

Lilyan Tashman is starred with Lew Cody featured. Herbert Brenon directed. Mr. Chadwick will return to California in ten days to start production on "The Unchastened Woman," an adaptation of the Broadway play by Louis K. Anspacher. Charles Reed Jones is representing Mr. Chadwick in New York.
An industry, aware of the devotion which this man has given to the perfection of the short comedy, now joins the public in a fitting celebration of the 20th Anniversary of Hal Roach Comedies from January 8th to 15th.
20 HAPPY YEARS

1914—1934

The cherished photo above shows Mr. Roach (at left) directing Harold Lloyd, Snub Pollard, Bebe Daniels in an early Hal Roach comedy, "Busy Bodies." Below is a photo of Stan Laurel and Oliver Hardy in a new Hal Roach comedy.

Star Maker

Here are some of the celebrated folks who at various times were under the Hal Roach banner. Many of them gained their original recognition on the Hal Roach lot!

Harold Lloyd
Snub Pollard
Colin Clive
Stan Laurel
Oliver Hardy
Glen Tryon
Polly Moran
Charles Cheeseman
Clyde C<header
Jimmy Colman
Jackie Cooper
Oliver Borden
Sally O'Neil
Fay Wray

Bebe Daniels
Mabel Normand
Lynne and Bally
Theo Barlow
Will Rogers
Lili Damita
JANET CARPENTER
John Balsom
Herbert Rawlings
Jean Harlow
Ann Miller
Molly O'Day
Jane Novak
PLAY A HAL ROACH COMEDY on every change of program during the 20th Anniversary Celebration of the King of Comedy—

JANUARY 8th TO 15th

STAR POWER! FEATURE STRENGTH! PRODUCTION VALUES DE LUXE IN THE HAL ROACH M-G-M LINE-UP!

The Top Notchers of Comedy Fame!

STAN LAUREL OLIVER HARDY

Consistently the Dependable Laugh Star!

CHARLEY CHASE

The Girls Who Give You Gobs of Giggles!

THELMA TODD PATSY KELLY

“Spanky”, “Stymie”, “Pete” and All The Kid Stars!

“OUR GANG”

Don Barclay, Douglas Wakefield, Billy Nelson, Jack Barty! The Cream of the Lunatic Crop!

ROACH ALL-STARS

Billy Gilbert, Billy Bletcher (Schmalz Brothers) in the De Luxe Hal Roach Musical Delights

MUSICAL COMEDIES (over please)

A HAPPY EVENT HAPPILY EXPLOITED BY M-G-M!

FREE ACCESSORIES

Shown on next page!
"Proud of you, Hal!"

"The industry knows... the public knows... that for twenty years you have brought entertainment and happiness to millions the world over. Now all join in acclaiming you, "King of Comedy"... in predicting for you still greater success in another twenty years of short feature leadership!"

Your Pal, Leo.

Contents of Special 20th Anniversary Press-Sheet

Press Stories. Newspapers welcome reminiscent stories of early movie days and stars of the past.

Press Mats. Great old-time stills that editors will want to publish.

Ad Mats. And a complete day-by-day Exploitation Campaign.

Above: Two-Color press sheet.

Left: One Sheet lithographed in 6 colors.

All Free! One Sheet! Ad Mats, Still, Trailer!

11—8 x 10 Black and White Still.
6—Varied Newspaper Ad Mats
4—Varied Publicity Mats
One Sheet—Lithographed 6 Colors
Talking Trailer—250 Feet
Special Leader for All Comedy Prints Booked

Play Hal Roach Comedies Jan. 8th—15th

Proudly sponsored by

Metro-Goldwyn-Mayer
ROSENBLATT ASKS BOARD NOMINEES

Naming of Boards Next

[Continued from page 12]

tion under paragraphs 2 or 3 of the conditions incorporated in the Executive Order (referred to hereafter as the Code Authority), "in accordance with the recommendations of at least a majority of the voting members of the entire Code Authority and the successor of any person removed under the conditions in said paragraph 2 shall be appointed in the manner provided in Article II, section 2, sub-

division F of the code.

"The provisions of section 5 of the Executive Order" (exempting writers, authors, dramatists from control clause of the code), "are interpreted to mean only such writers, authors and dramatists as are not employed for stated periods by producers. All writers, authors and dramatists employed by producers for stated periods shall be included under Section 6 of said Executive Order" (which, in turn, suspends the entire salary-control clause).

"It is recognized that, based on the foregoing construction of the exercise of the Ad-

ministrator's authority conferred upon him in the said Executive Order, the signatory pro-
ducers and distributors have given their consent to the code as approved" (by the Presi-

dent).

Satisfies Executives' Doubts

The memorandum satisfied doubts of the motion picture executives as to the Adminis-

tration's policy, and, on their behalf, Mr. Hays said:

"The result of the conferences is evi-
denced by General Johnson's memo-

randum. These conferences were cordial and the conclusion is very satisfactory."

It was pointed out by observers in Wash-

ington that while the film industry has ob-
tained in effect what it asked for, it did not succeed in obtaining amendment of the Execu-

tive Order itself.

The effect is that the President still is

standing firmly behind his Order as originally issued, but that Administrator Johnson has

backed down from any determination he may

have had of applying it literally and has "in-

terpreted" it as desired by the industry.

Appointment of the 32 local zoning and clear-

ance boards and the 32 local grievance boards

under the Code Authority will be the next

matter to engage the attention of the amuse-

ments division of the NRA. A large number of

nominees for these positions already have

been submitted to Deputy Rosenblatt.

Some 400 appointments will be neces-

sary to fill all 64 boards under the plan

to have in each exchange territory a grievance board of five members and a

zoning board of seven. On each of these

boards will be one member not connected with

the industry, to represent the pub-

ic, while the remaining personnel will be

bona fide exhibitors and representatives of

distributors.

In addition to the boards, there will be

"free-lance," "extra" and agency committees in Hollywood. No size has been fixed for the

Walker Temporary Executive Director

of New National Emergency Council

Frank C. Walker was named last week by President Roosevelt as temporary executive
director of a National Emergency Council, organized by the President for the purpose of "consolidating, coordinating and making more efficient and produc-
tive the emergency activities of the Government."

The other members of the Council are the Secretaries of Agriculture, Interior, Com-

merce and Labor, the administrators of Agricultural Adjustment, Industrial Re-

covery and Federal Relief Board, in addition to the chairman of the board of the

Home Owners Loan Corporation, and the governor of the Farm Credit

Administration.

Early in July, Mr. Walker was appointed by the President as executive secre-
tary of a Recovery Council—a "super cabinet" of the federal government—to

guide the nation along the road to recovery.

Mr. Walker has been general counsel of the M. E. Comerford film interests

for eight years, and has been prominent in the field of the motion picture for

many years.

At the time of his July appointment it was considered by many that Mr. Walker

had reached the pinnacle of an impressive career as "Grand Marshall" of the

"New Deal." Now, it appears, he is second only to the Secretary of State and the

President himself in the service of the Government.

The duties and functions of the Emergency Council will be prescribed by the

President. It will set up in Washington a central information bureau to con-

vey to the public all factual information with reference to the various governmental

agencies.

Establishment of this organization will bring about the elimination of a number

of committees and agencies necessarily created during the early stages of the

national emergency, and thus will consolidate and coordinate the field activities of the

Government.

Inasmuch as the creation of the Council is another step toward national

recovery, its activities will have a direct and most important bearing on future

business activities of the motion picture industry in all its branches, as well as in

every other business.

Rosenblatt Asks Suggestions

It was stated in Washington on Wednesday by Mr. Rosenblatt that suggestions for ap-

pointments to zoning and grievance boards from all bona fide organizations within the

industry will be welcomed by him.

Mr. Rosenblatt indicated he desired as large a list of such suggestions as possible in

order that his final choice can be made from a wide range. Any organizations submitting

their nominations in this manner must be bona fide, the deputy administrator declared, and must have a wide knowledge of the business.

He stressed the fact that the Government intended, as with all other industries, to see

that all members of zoning and grievance boards are of the highest repute.

The remaining Government members, who will be selected from outside the industry,

will probably be persons with no more than a superficial knowledge of the film industry.

Mr. Rosenblatt said.

Meanwhile, the possibility that the third governmental representative on the code

authority might be a woman was discussed Wednesday in Washington for the first

time.

Various rumors have been heard in and

around NRA headquarters to the effect that Frances M. Robinson, secretary and

general assistant to General Hugh S. Johnson, might be named.

NRA officials indicated that in view of the interest in motion pictures of women's organi-

zations throughout the country someone re-

presenting them was being considered for the post.

However, beside announcement of the ap-

pointment of Sol Rosenblatt to the Code

(Continued on following page)
OWN BOARDS WILL ACT

(Continued from preceding page)

Authority as a Government representative, no officials will be as to the identity of the third Government voice. In the event that a woman is not appointed, it is held likely at Washington that the post will go to Edward F. McGrady, Assistant Secretary of Labor and Assistant Recovery Administrator in charge of labor, Mr. A. Lawrence Lowell, president-emeritus of Harvard University, was named as the first Government contact.

When the code authority meets, its first duty will be to elect a chairman and, because of his knowledge of the code and the various clauses in it, is considered more than likely that Mr. Rosenblatt will be appointed to this post. After the selection of a chairman the group will decide upon the personnel of the 32 local zoning and clearance boards.

His appointment to the Code Authority is said to eliminate Charles L. O'Reilly, president of the TOCC, from a post on the New York clearance and zoning board, Harry C. Arthur has been mentioned for an important position on the New York board. Mr. Arthur is managing director of the Seventh Avenue Realty Co.

With NRA officials that all industries' problems would be solved "entirely within the family," the motion picture industry was assured this week by the Administration that complaints of non-compliance and labor and trade practice controversies would be handled by the film industry's local boards and by the deputy administrator of the NRA. Officials will administer the code, it was said.

Until the code authority has organized, all complaints to local NRA compliance boards will be forwarded to Washington for settlement by Administration officials.

Mr. Rosenblatt was asked at an exhibitor meeting in Philadelphia last week whether exhibitors have the right to challenge the selection of one or more of the grievance board members. "You bet your boots they have," he replied.

Code Authority Meets December 20

The initial meeting of the Code Authority will be held in New York on December 20, at 2 p.m., in the Ear Organization building, on West 40th Street. This is where the code drafting started first.

The session will be mainly for the purpose of organizing the group into a working unit and planning for future operations, but several other questions of pressing importance will be taken up, including that of financing the Authority and the 64 boards which will operate under its control.

In the case of the film code, it is anticipated the Authority, following as closely as possible the policy of the Administration, will work out a plan for financing which will impose a minimum of burden upon the members of the industry. A number of suggestions already have been made, among them that producers and distributors be assessed on the basis of business volume, and exhibitors on the basis of seating capacity. It is estimated that between $350,000 and $400,000 a year may be needed for administration of the code.

Another question to come before the meeting next week will be that of issuing the form on which distributors and exhibitors will signify their adherence to the code. Acceptance of the code is a prerequisite to enjoyment of the benefits of the grievance boards.

It was indicated at Washington this week that the Code Authority will shortly appoint a special committee to investigate hours of employees engaged in stage production units, not to be worked by zone scales, which are fixed in the code, but in regard to the overtime provisions.

Report Acts "Stranded"

Following the settlement of the dispute over the provisions of the Executive Order of the Code Authority, which had already dropped vasleville or were preparing to do so because, it was said, they could not continue the policy under the labor provisions of the various codes, the reports also stated that a considerable number of acts were "stranded" because of the cancellation of bookings. In Washington, the Administration officials have received, demanding that the reports be submitted.

Deputy Administrator Rosenblatt is planning to go to California next month on code matters, probably in connection with the investigations provided for in the Executive Order, although no formal announcement has been made as to how or by whom the studies will be conducted.

Under the caption: "General Johnson interprets the President," the voice of Allied States Associations was heard on Tuesday from national headquarters at Washington, from which there emanated the following statement, which, it is assumed, was written by Abram F. Myers, general counsel:

"Although the Executive Order requires on General declaration of purpose, the review of all acts of those boards so as to prevent unfairness and oppression, as well as the power of removal men of the board to act unfairly, Johnson, at the behest of Mr. Hays, interprets the Order to mean that he is not to review individual cases decided by the board and not to exercise his power to remove or add members of the Code Authority, save in accordance with the recommendation of a majority of the voting members.

"This development further complicates the code situation and makes the position of the independent (particularly subsequent run) exhibitors all the more perilous. The producer-controlled boards are authorized to establish protection schedules in all competitive areas. United Artists, Twentieth Century Fox and Columbia, which have not signed the code, are known to be satisfied with it, now that the various code orders of the Executive Order were made Saturday by General Johnson. The signatures of these companies are expected immediately.

While leading independents in New York this week signified their intention of signing the code in a letter sent Monday to Mr. Rosenblatt by the Federation of the Motion Picture Industry. The Federation's communication stated its approval of the Executive Order for a 90-day trial period, which in itself constitutes approval of the code. At the same time Federation officials announced they would continue to "act as it sees fit in attempting to obtain changes or additions to the code in the future."

Joseph Goldberg Dead; Was Sales Executive

Joseph H. Goldberg, former general sales manager for Columbia Pictures Corporation, was found dead early Wednesday in a New York rooming house. According to Dr. Henry Weinberg, assistant medical examiner, the death was suicide by gas. Police found several gas jets open in the room. Mr. Goldberg apparently had engaged the night before he took his life.

Mr. Goldberg became general sales manager of Columbia four years ago, joining that organization from Fox West Coast Theatres for whom he was film buyer. Upon expiration of his Columbia contract he joined Walter Futter, and later with Mr. Futter and Herbert R. Ebenstein formed Resolute Pictures.

The Resolute venture failed, however, and Mr. Goldberg joined J. G. Bachmann. 

Neilan Offers To Check Cost Sheets With Coast Studio

There was no intention of reviving the age-old discussion of the relative merits of eastern and western production in his recent statement in which he presented a general trend eastward by producers, Marshall Neilan declared this week in answering dispatches from the Coast quoting Jack L. Warner as criticizing Mr. Neilan's observations on production geography. Mr. Neilan is producing his first at Eastern Service Studios in Astoria, L. I., as president of Associated Film Producers Association.

"When I made a casual survey of the advantages of Eastern production in the making of motion pictures, as I see them," said Mr. Neilan, "it was not my purpose to draw that statement in which he presented a general trend eastward by producers, Marshall Neilan declared this week in answering dispatches from the Coast quoting Jack L. Warner as criticizing Mr. Neilan's observations on production geography. Mr. Neilan is producing his first at Eastern Service Studios in Astoria, L. I., as president of Associated Film Producers Association.

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LABOR DISPUTES TO CODE AUTHORITY

Text of Johnson Letter on Code

(Continued from page 10)

or alternate from membership upon said Code Authority and to appoint his successor, if such shall be deemed advisable, and to add members to said Code Authority from any employer or employee in the industry should the same be advisable.

Provision is made for the seating upon the Code Authority of representatives of classes of employees whose interests may be affected, upon proper occasion; and also for the designation by the Administrator of three impartial persons to be appointed by him.

Asks Pay Clause Be Suspended

Among the proposed unfair practices is one which provides that the Code Authority may investigate whether any employer in the industry has offered an unreasonably excessive remuneration to anyone to enter his employ, and that if found to have done so, such employer may be assessed the amount of the unreasonable excess remuneration, up to the amount of $10,000,000. However, nothing in the proposal affects the validity of the agreement of employment so entered into between the offending employer and his employee. I recommend that such proposal shall not become effective and that the same shall, if he be indefinitely suspended from operation pending further order from the President.

Among other practices of producers regulated under this Code, is one which forbids negotiation with employees prior to thirty days before the expiration of the period of employment. Any offers made during such thirty day period shall be conditional on the then employing producer if he has made a bona fide offer for the continuance of an employee in his employ, and the proposal further contemplates that with respect to certain employees receiving a stipulated sum per week, and following the expiration of the period of employment, the former employing producer shall have notice for three or six months, as the case may be, of offers made for the services of such former employees. I recommend that such provisions shall not be effective and shall be suspended from operation pending further order from the Administrator after investigation.

Defines Boards' Functions

Unfair practices by the distributors and exhibitors are specifically provided for, together with the creation of certain Boards known as “Clearance and Zoning Boards and Grievance Boards.” The function of the Clearance and Zoning Boards is to establish a schedule which will be binding upon all distributors and exhibitors in any exchange territory regulating the number of days which must elapse between the theatres in their showing of the same motion pictures in such territory. The Grievance Boards are set up as industrial forums before which exhibitors may bring issues of potential concern to the industry, which issues are then to be resolved. The Code provides that such boards shall be established upon the company schedule which will be produced on a more elaborate scale, it is indicated.

The first will be “Husband Hunter,” featuring Sophie Tucker, and for which Jack Yellin is doing the music. Several producers are being contacted to take over production, with Lon Sorey being believed most likely to get the assignment. Phil Goldstone, ill, is dropping production after having made four films.

Charles Dickinson Dead

Charles E. Dickinson, president and general manager of the Lock City Theatres, Inc., Lockport, N. Y., died at his home there this week after a long illness. He was 71.

SEEKS INFORMATION ON ANIMALCYCLE MAN

Love B. Harrell, secretary-treasurer of the Southeasternt Theatre Owners Association, with headquarters at 1525 William Oliver Building, Atlanta, Ga., is seeking information as to the whereabouts of "a Mr. Cole, who does business under the name of Animalcycle Promotion Service, and who now resides at 231 James Building, Atlanta, Ga."

Mr. Harrell asks that exhibitors who may know the man call upon them.

(Continued from page 11)

Texas Asks Post For Independent

Mr. Rosenblatt told the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware at Philadelphia last Thursday that critics of the code should withhold judgment until it had “a chance to start.”

The Post told the exhibitors that union and non-union disputes would be carried directly to the court forum. Mr. Rosenblatt also made clear that so long as existing agreements are met the code has no interest in changing union and non-union status.

In an open forum Mr. Rosenblatt said:

Provisions covering cancellations and substitutions probably will be made retroactive.

The cancellations clause applies to short product as well as features.

Votes on all cases passed upon by local zoning and grievance boards will be open to the entire industry.

In two resolutions passed at the meeting of the Texas Allied exhibitors Tuesday, President Roosevelt was asked to use his power to “give the true independents representation on the various boards, and not to appoint the nephew of General Hugh S. Johnson as government representative on the powerful code authority for this industry.”

Resolutions offered to the convention declared that the code "contains little, if anything, to correct the abuses suffered by the independent theatres, and not only suffers from such omissions, but places in control of the entire industry, through the personnel of various boards, the same organizations and individuals who have in the past used their power to oppress the small enterprises and create a monopoly in the motion picture industry.”

Texas Allied Picks Directors


Al Rosenberg, vice-president of Evergreen State Amusement Corporation, Seattle, was elected president of the Northwest at the annual convention last week in Seattle. Other officers elected were: H. T. Bishop, Spokane, vice-president; William Ripley, Longview, secretary; Leon V. Johnson, Seattle, third vice-president; J. M. Hone, Seattle, re-elected secretary and treasurer.
Flying Down to Rio
(Radio)
Musical

It's a musical, chock full of patron pleasing values, colorfully different and original, mised on a catchy romance, lavish and elaborately mounted, tuneful tunes featuring four hit numbers, new solo and group dance ideas, odes of gorgeous girls, laugh-laden comedy situations, a little human interest drama, breath-taking spectacle, together with nicely balanced acting, all of which provide引进 new and refreshing fun and entertainment. It moved the preview audience to frequent applause.

Add to those material assets the strength of cast names with Dolores Del Rio, Gene Raymon, Ginger Rogers, Fred Astaire and Raoul Roulien in the top spots, and in addition there are the intriguing title tune, the show's unique atmosphere, the combination of which permits development of any number of unique exploitation ideas.

Tinged with exciting glamour, the show, after an opening Miami Beach sequence where plot, characters and motif are established, is located in Rio de Janeiro. Well handled scenic process shots are utilized as background for development of the triangular romance conflict among Roger, Julio and Belinda. For the girl and dance spectacular numbers enormous sets are used, and as the exotic Carioca and Tangos are danced to the tunes of "The Carioca," "Orchids in the Moonlight" and "Flying Down to Rio" with solo and dance specialties by Fred Astaire and Ginger Rogers, comedy mingles with romance. Political intrigue provides the premise for the anti-climactic spectacle, which takes it to the air with scenes of flamy clad girls dancing and evolting on the wings of flying planes. Surprise succeeding surprise, the supreme punch is reserved for the finale—Julio sacrificing his love for Belinda to her happiness with Roger, tricking them into a mid-air wedding as the parachutes open.

There's just about all anyone wants in the line of peppy, pleasing entertainment in "Flying Down to Rio," and just about all the necessities with which to sell it. Names, with Dolores Del Rio, Astaire, Raymond, Ginger Rogers and Roulien, are adequate. While listed, Alice Gentle, noted concert singer, Franklyn Pangborn, Louis Alberni, Paul Por- casi and Ray (Torchy) Cooke also are in the cast. Vincent Youmans, author of many popular hits, wrote the music, and the lyrics are by Eddie课题 and Gus Kahn. The Carioca dance looks to have the swing and rhythm to make it a ballroom feature and suggests the tying up with clubs, cafes and dance halls for follow-up dance contests. You can talk about plenty of stunning girls to lure the interest of men and women, too, and the more contacts made with music stores, radio stations and song-pluggers to popularize the music numbers the better. More important than anything, if your patrons are satiated with musicals, you can tell 'em that this one is brand new.

For ballyhoo you can go all the way up the line of contacts suggested to tieups with commercial airlines and stunt fliers who will do skywriting for you. One sequence in the picture, with Miss Del Rio and Raymon on a desert island, suggests a new exploitation gag. Their bad angels dissociate themselves from their bodies and urge them to make the most of their love making opportunity, and that suggests a tempting loud speaker gag urging passersby to come in and see the show. A mentionable tip in with bookings enough to include the musicals. "But you never saw one like this. "No, I won't go in. "Oh, come on, you'll be sorry. "Following would be terse descriptive lines.

Exploitation should be limited only by your own ingenuity and the size of your budget. Every element in the show from scenic beauty, romance, comedy, music, dancing and girl glamour to thrill, can be showmanned. Repeated the whole cast, Tableau, new numbers, contest new conquests.—McCArTHY, Hollywood.


Mr. Skitch
(Fox)
Comedy

A topical Will Rogers laugh-getter here is mised on the international travelogue background. Primarily a family type show, "Mr. Skitch" carries sufficient novelty and punch in its story, acting, dialogue and specialty features to make it entertainment of high standard for big town as well as small. Human interest is nicely blended with comedy and there are occasional touches of pathos. While Rogers, with his depression-inspired homey philosophies, is the central figure, he is ably supported by the continually harried Zasu Pitts and by Florence Desmond, Harry Green and the unidentified children. A pleasing romantic angle is revolved around Rochelle Hudson and Charles Secrett.

A wholesome, familiar atmosphere prevailing, this picture, in addition to the name draw, offers more than mere travelogue showmanship possibilities. The travelogue nature, with such wonders as Old Faithful Geysor, Bridal Veil Falls and other Yellowstone Park wonders portrayed as well as those of the Grand Canyon, Yosemite and the Rocky Mountains, suggests cooperative contacts with schools, travel agents, bus lines and travel agencies. Likewise, although the picture is inspired by a bank failure, Rogers' quitting the situation makes it not too depressing for the picture's broad and varied audience. Much of the action taking place in auto camps, and one of those serving as the finale background, teips with camps, if weather conditions permit much traveling, are in order.

The story opens with the ephralt bank re- ceiving orders to close the bank and begin travel. In common with many who have had the same experience, Ira decides to make the best of it and purveys for the feelings of his daughter, Emily, who has been cornered by her big shot sweetheart, he loads the family into the veteran flivver and California is the goal. All the thrill, excitement and hardluck of a cross-country hegira are portrayed in situations dominated by comedy. Desperate in Yellow- stone with no dough to buy food, Ira plays a super-Jesse James with Cohen, as romance is born for Emily and Denby. The scenic tour brings the whole party, the Skitches, Denby, Cohen and Flo, into Calivie, where Ira meets Merriweather and cleans up at the roulette table, only to lose his winnings after telling the enterprise to the police. But Denby and Cohen, both of whom have been innocently victimized by Skitch, get together and finance him in a auto camp back in the old home town of Flat River, Mo., where Emily and Denby are married, the Skitches re-solved to prosperity. Woven into the picture, Florence Desmond, noted tuition contributor's imitations of Lape Velez, Jean Harlow, topping 'em off with one of Katharine Hepburn that should more amusing.

All in all, the picture is satisfying entertainment. Sufficently strong in name and amusement value for de luxe presentation, it's of much better than the average spelling and smaller town houses. Not being seasonal or tied to any particular event, it has the advantage of being a suitable attraction for any time. Not only is it a logical Saturday-Sunday feature, but it also has the strength to bring the patrons in on the off days.—McCARTHY, Hollywood.


Mr. Skitch
(MGM)
Musical

Measuring up satisfactorily in entertainment and production values as compared with other musicals, "Going Hollywood" additionally offers a buy a whole lot of new deals for the family. Background, tieps with camps, if weather conditions permit much traveling, are in order. Much new and different which should amuse and likewise can be talked about ways to stir up patron curiosity, the picture is pre- mised on a Cinderella romance. Love interest that overcomes many hardships is preserved continuously, the suspense generating triangle is developed with timely topical comedy contrasting the light drama. With Hollywood locale, the leading cast of characters is treated as they are portrayed. Girl grouping spectacle movement is presented against unusual backgrounds. Nicely balanced dialogue and action allow ex-
A FINAL WORD TO THEATRES
PLAYING "LITTLE WOMEN"
DURING THE HOLIDAYS!

With interest nation wide, you would probably play to exceptional business if you brought "Little Women" in on gum-shoes... but no showman is going to be so foolish as to pick his own pocket or rob his own Christmas stocking.

Sure, the holidays are always good for show business... but you'll never know how good they can be until you shoot the works for "Little Women" and get the final count up! We've told you there were millions of dollars of "earmarked" money waiting for this show and toppling records, extended runs and soaring grosses have proven it!

The holidays are going to be sensational for showmen smart enough to realize that "the better the day, the better the deed"... and that "the more fertile the soil, the more abundant the harvest"... Don't be satisfied just because the holidays are always good... get the Velvet by going after that "earmarked" money!

This week, before they close, make your school contacts... everywhere educators have been eager to cooperate with theatres! Start your advance advertising NOW in the newspapers... make yours the one theatre the whole family will want to attend during the holidays! Do your posting now to get them talking about it for anticipation of a coming event is a showman's greatest asset! Open your doors earlier... give extra shows... advertise as you have never advertised before... the money is there waiting for you... it's "earmarked" for "Little Women"... nothing else will get it... If you don't get it by going after it you're just robbing your own Christmas stocking.
... and the Motion Picture Daily calls it "one of the cleverest as well as one of the most original musical entertainments so far... seductive songs, colorful settings and rhythmic dances... lavish in its beauty, full of glamour, girls and tunes with a novelty finale using the sky as a stage... Youmans' melodies linger tunefully... box-offices should welcome it!

"Unbelievably delightful"... Says Cinema Hall-Marks of Hollywood "pages would be needed for adequate description and praise"
RIGHT ON THE HEELS OF "LITTLE WOMEN"
...ANOTHER SMASH!
Too Big For The World
So They Staged It In The Clouds!

MUSICAL TO HIT THE SCREEN”
says VARIETY
[HOLLYWOOD]

WITH

DOLORES DEL RIO
GENE RAYMOND
GINGER ROGERS

GLORIOUS MUSIC BY

VINCENT YOUUMANS

Staged In Fabulous Beauty by Louis Brock
Stunningly Directed by Thornton Freeland
It is a Catholic motion picture, a story of the Catholic Church in brief pictorial form, touching on highlights of past and present. That fact must definitely be borne in mind by the exhibitor, and where he may offer the film to those who would be interested, he has an opportunity. Contact with Catholic groups in this country and to religious leaders is prescribed in selling the film.—**AARONSON, New York**


**CAST**

Alice......Charlotte Henry
Cheshire Cat......Richard Arlen
White Rabbit......Hope Green
White Knight......William Austin
Lilly the White Rabbit......Gazzy Cooper
Lorina the White Rabbit......Leon Errol
Lilac the White Rabbit......Vivienne Drew
Queen of Hearts......Ervin M. Baber
Dormouse......Mabel Ray
White King......Robert Staats
Alice's Sister......Rita J. Searla
White Rabbit......Bert Cameron
One-armed Sparrow......collapse
Fifi the White Kitten......Badger
Fagin......Sandy Ed.)
Heathcliff......Bert Cameron
Morgan the Cheshire Cat......Rex Reason
Mad Hatter......Edward Everett Horton
March Hare......Jack Oakie
Mad Hatter......Bob Burns
Plum Pudding......George Ovey
Hatter......Chasey Lake
March Hare......Valentine Daley
White Rabbit......Rita J. Searla
Alice's Sister......Jacqueline Wells
Red Queen......Carol Dempster
Baby......Billy Barri
Tweedledee......Morfon Smith
Tweedledum......Charlie Ruggles
White King......James T. Blystone
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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended December 9, 1933, from 120 houses in 19 major cities of the country, reached $1,389,522, an increase of $103,069 over the total for the preceding calendar week, ended December 2, when 119 theatres in 19 cities reported an aggregate gross of $1,286,453.

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Theater receipts as of December 16, 1933:

<table>
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<th>City</th>
<th>Current Week</th>
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<tr>
<td>Detroit</td>
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(Tabulation covers period from January, 1933.)

High and Low Gross:

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<tr>
<td>2</td>
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<td>5</td>
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(Theater receipts as of December 16, 1933.)
GENTLEMEN

with BEBE
DANIELS
DORIS KENYON

Onslow Stevens, Melvyn Douglas, Isabel Jewel, Thelma Todd, Mayo Methot. From the sensational stage success by ELMER RICE. Produced by Carl Laemmle, Jr. Directed by WILLIAM WYLER. Presented by Carl Laemmle. Another big one from UNIVERSAL

John COUNSELL
"A stunner... Elmer Rice’s recent Broadway hit has been made into a film drama of unusual strength and brilliance... Barrymore does his greatest work as ‘Counsellor at Law,’ and Bebe Daniels is a delightful foil for him."

"Another hit for the Music Hall!... It comes to the screen a vivid, well-played piece, in which tense drama is punctuated by lines of laughter."

(3 stars) "Elmer Rice’s play faithfully filmed... Barrymore performance convincing... William Wyler, who directed, keeps the action moving spiritedly."

"Barrymore is admirable in his role... ‘Counsellor at Law’ is a striking, intelligent and invariable interesting motion picture—another in that series of superior works being presented at Radio City Music Hall."

"Incisive and compelling... moves along with lusty energy, the scenes being so complete that none of them seems a fraction of a minute too long... Mr. Barrymore gives it the vigor, imagination and authority one might expect."

"Elmer Rice’s silver-tongued attorney is impersonated by John Barrymore, who has in the play a highly entertaining vehicle for his brilliant talents... Smartly cast and directed... moves fast and vigorously."

"Mr. Barrymore appears here in a part which falls so perfectly into line with his ability as a sterling actor that it might very well have been written for him originally."

"‘Counsellor at Law’ the daddy of them all (Lawyers’ films)... Unquestionably the best written lawyer play of the modern era in this country."

Barrymore
OR AT LAW
## THEATRE RECEIPTS -- CONT’D [THEATRE RECEIPTS -- CONT’D]

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<p>| | | | |
| | | | |
| <strong>Tillie and Gus</strong> (Para.) | 4,500 | | |
| | | | |
| <strong>The World Changes</strong> (F. N.) | 7,500 | | |
| | | | |
| <strong>Only Yesterday</strong> (U.) | 5,000 | | |
| | | | |
| <strong>Hoopla</strong> (Fox) | 4,500 | | |
| | | | |
| <strong>Tillie and Gus</strong> (Para.) | 4,500 | | |
| | | | |
| <strong>Should Ladies Behave?</strong> (MGM) | 4,000 | | |
| | | | |
| <strong>Right to Romance</strong> (Radio) | 4,000 | | |
| | | | |
| <strong>Sitting Pretty</strong> (Para.) | 4,500 | | |
| | | | |
| <strong>Hammer Bound</strong> (S. R.) | 4,000 | | |
| | | | |
| <strong>Goodyear Live</strong> (Radio) | 3,500 | | |
| | | | |
| <strong>Killer Mouse Case</strong> (W. B.) | 7,000 | | |
| | | | |
| <strong>Kuller Murder Case</strong> (W. B.) and (U. A.) | 7,500 | | |
| | | | |
| <strong>Crackle Song</strong> (Para.) and (F. N.) | 9,500 | | |
| | | | |
| <strong>A Man's Castle</strong> (Col.) | 7,000 | | |
| | | | |
| <strong>Heaven Bound</strong> | 4,500 | | |
| | | | |
| <strong>Walls of Gold</strong> (Fox) | 1,500 | | |
| | | | |
| <strong>Only Yesterday</strong> (U.) | 8,000 | | |
| | | | |
| <strong>Right to Romance</strong> (Radio) | 5,000 | | |
| | | | |
| <strong>Bitter Sweet</strong> (F. N.) | 6,500 | | |
| | | | |
| <strong>Private Life of Henry VIII</strong> (U. A.) (2nd week) | 10,500 | | |
| | | | |
| <strong>The World Changes</strong> (F. N.) | 9,500 | | |
| | | | |
| <strong>Tillie and Gus</strong> (F. N.) | 9,000 | | |
| | | | |
| <strong>Walls of Gold</strong> | 9,500 | | |
| | | | |
| <strong>Killer Mouse Case</strong> (W. B.) | 7,500 | | |
| | | | |
| <strong>Crackle Song</strong> (Para.) and (F. N.) | 9,500 | | |
| | | | |
| <strong>A Man's Castle</strong> (Col.) and (F. N.) | 5,500 | | |
| | | | |
| <strong>Tillie and Gus</strong> (Radio) | 15,000 | | |
| | | | |
| <strong>League With Care</strong> (Radio) | 15,000 | | |
| | | | |
| <strong>Dancing Lady</strong> (MGM) | 21,500 | | |
| | | | |
| <strong>Sitting Pretty</strong> (Para.) | 21,500 | | |
| | | | |
| <strong>Tillie and Gus</strong> (Para.) | 21,500 | | |
| | | | |
| <strong>Dancing Lady</strong> (Radio) | 21,500 | | |
| | | | |
| <strong>Tillie and Gus</strong> (Radios) | 21,500 | | |
| | | | |
| <strong>Dancing Lady</strong> (Radio) | 21,500 | | |
| | | | |
| <strong>Tillie and Gus</strong> (Radio) | 21,500 | | |
| | | | |
| <strong>Tillie and Gus</strong> (Radio) | 21,500 | | |
| | | | |
| <strong>Tillie and Gus</strong> (Radio) | 21,500 | | |
| | | | |
| <strong>Tillie and Gus</strong> (Radio) | 21,500 | | |
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<td>High and Low Gross (Tabulation covers period from January, 1932.)</td>
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WHAT a picture! Class, sophistication, sparkle and polish for the high-brows; sentiment, heart-interest, movement and homely appeal for "us folks!" ALL OF IT together to appeal to the widest class of picture-goers in the country — all of it together to give you another Universal that you can shout about from the housetops!

BY CAND
With

ELISSA LANDI
PAUL LUKAS
NILS ASTHER

Esther Ralston, Melvyn Douglas, Dorothy Revier, Frederic Burton, Lawrence Grant, Lois January. From the play by Siegfried Geyer. Produced by Carl Laemmle, Jr.

Directed by JAMES WHALE
DEAR HERALD:

E. A. Reynolds of the Strand theatre at Princeton, Minn., writes and says that likely we don't remember him and his "Minnesota 13." It grieves us that an exhibitor would credit us with having such a short memory. How could we ever forget him, and how could we ever forget his "Minnesota 13?"

E. A. goes on to say that he would like to be up in the pinneries of northern Minnesota located in a warm log cabin with a few bags of flour, some potatoes, coffee, pork, etc., and some traps, and all set to put in the winter away from codes, buncheding, acquisitals of the Towy gang, etc., etc., and wants to know how we would like to join him. He forgot to mention that, isolated like that, we'd be away from jazz orchestras, cromers, inflation and deflation, Al Smith and Father Coughlin, Eddie Cauter and other disturbing elements.

He also forgot to mention that we'd have hanging in front of the cabin, and the bass and pike we'd catch through a hole in the ice, and he also left out a goodly supply of his famous "Minnesota 13." Oh, boy! Oh, boy! Would we like to go? Well, you tell 'em, Oscar, (last, and real name, unknown), you tell 'em.

No, we haven't forgotten you, E. A. We know just how your town looks and how your theatre looks, and know that it is located on the west side of main street pretty well toward the south end and you are rather tall and a blond, How's that for a memory when we only met you for the one time? Don't you dare go to northern Minnesota for the winter without us. Don't you dare do it.

Art Records of the Majestic and Empress theatres at Hebron, Neb., writes us about the big catfish in the Blue river that got away. He wants us to come down there and catch 'em.

That's a very sensible request. Art says when he has a poor picture he might as well hang a snare up in his lobby. He thanks the public can smell a poor picture. He's right about it; they can. Art's experience is no different from thousands of others who have told us the same thing, but Art, you can't feed 'em brackleberry pie all the time—the bakers don't put 'em out, and somebody has to keep the bakers busy.

An Oney M.D.

We wish somebody would come out here and fix our Doc. He's getting pretty doggone uneasy and insists that we stay in the house and continue to take his horse medicine. Marjorie has doped us on everything she can think of from stove polish to Old Dutch Cleanser and the ducks are still flying up and down the Elkhorn river, and here we are. Oh, Gee whiz, Godshall fishhooks, Geminiantlykraut.

The divine Ethel must have blown the lid off and stuck her foot in it when she told the women's club down in Philadelphia the other day that "you don't know anything, you never did know anything and you never will know anything." Guess that was moving in with a stack of reds and blues, eh?

If Ethel had said that to the girls out here in our town they would have said, "Oh, hooey on you, Ethel, you are not so much; you better go and take a dose of Pluto water." That's the way our girls are. We'd like to hear Ethel tell Una Merkel that. Una's reply would be worth listening to.

If the N. R. A.'s and the C. C. C.'s knew our pants are out at the seat and knees, and the P. W. A.'s and the F. C. C.'s could hear us sneeze in this winter breeze, They'd join with the C. W. A.'s and F. R. B.'s and the A. A. A.'s and the H. L. C.'s and the C. R. A.'s and the R. F. C.'s and send us P. D. Q. some B. V. D.'s.

By gosh, there's no use talking. We've got to get some pants from somewhere, and if the above relief associations won't help us out we are going to call on the F. C. A.'s, the H. O. L. C.'s, the T. V. A.'s and the F. A. C.'A.'s. Some of 'em ought to do something for us.

But speaking of pants, we are reminded of the old cod brother who was always calling on his pastor and requesting a donation of some sort until the pastor got tired of it and wrote to the order not to send him any more requests, for he was tired of receiving them. To which the brother replied, "Dear Pastor, Dis haint no request; dis am a fact. Ah haint got no pants."

That Man Harry Day

just because Harry G. Day of Ida Grove, Iowa, has one of the finest theatres in the state is no reason for him to swallow up like a poisonous snake the renewal of his subscription to the Herald. He doesn't expect us to call on him again

(短产品/播放百老汇)

**Week of December 9**

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(just as though all we'd call on him for would be his subscription). We'd like to be in kicking distance of that guy.

Harry says, "Mrs. Day sends her regards" and says "Come up and see us some time." It's simply astounding the number of invitations going from the ladies of this town, Mrs. Day; we'd sure do it some time. Let us know when Harry is out of town.

HELP, HELP! We've got to have a Bootlegger's Code right away. Out here in our town the bank teller put the enamel retractor over to $240 a pint to test its efficacy we gave Marjorie's skyskole two drops and all he did was gnaw the legs off of the piano, tear the cushions off the divan and chase a truckload of cattle six miles before the effect wore off. What we want is something with a sink in it, something that will make us want to hit our grandmother with an ax.

When we consider that a jury of American citizens up in St. Paul turned that notorious Towy gang loose and gave them a clean bill of health to go out and prey upon society, we wonder if the citizen of San Jose, Calif., didn't do the right thing, after all, when they lynched those confessed kidnappers and murderers recently. We are decidedly opposed to mob law. We can't right a wrong by committing any other wrong, but when justice is meted out by shyster lawyers and spineless courts and juries, what other recourse does society have?

This government one time sent Admiral D'ecatur over to the Barbary Coast with instructions to clean up the pirates, and he sailed into the harbor of Tripoli and didn't stop to ask any questions, but proceeded to sink every pirate ship in the harbor. Since then there has been no more piracy on the high seas.

SH! Here comes the Doc!

**COLONEL J. C. JENKINS, The HERALD'S Yegabond Columnist**

Rosenberg Forms His Own Company

H. A. Rosenberg, former vice-president and treasurer of National Studios, has formed Cosmopolitan Studios, Inc., with headquarters at 145 West 45th st., New York. Associated with Mr. Rosenberg will be Irving Goldman, former assistant production manager of National Studios; Walter Stern, who will be in charge of the studio, and Jack Dell, Bill Fagin and Owen Muschett will comprise the sales staff.

Prior to his association with National Studios, Mr. Rosenberg was president of the Standard Slide Corp. He has been in the lantern slide and photographic business since 1912.

**Erskine Set for First Film at Biograph Studio**

Chester Erskine will produce "Frankie and Johnny" as the first to be made at the Biograph plant in the Bronx, New York, under the sponsorship of Herbert J. Yates and Consolidated Film. Helen Morgan and Tallulah Bankhead will be in the cast, produced at the Biograph by way January 1.

The studio will have stages on two floors, with enough space to accommodate four companies shooting at the same time. Formal opening will be held on December 27.
Columbia


BRIEF MOMENT: Carole Lombard, Gene Raymond—A good so-called society drama with good production values. Both stars appeal to the home audience, but while no special draw, it really holds its own.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.


LADY FOR A DAY: Warren William, May Robson—Wonderful cast. It is the second we have shown of Columbia's 1934-35 features and boy what a HIT. A grand picture, beautifully done. Our patrons thought it was much better than they were led to believe. Running time, 74 minutes. Never regret. Played November 12-13-14.—James Augustine, Sola Theatre, Hot Springs, Ark. General patronage.

LADY FOR A DAY: Warren William, May Robson—Wonderful cast. It is the second we have shown of Columbia's 1934-35 features and boy what a HIT. A grand picture, beautifully done. Our patrons thought it was much better than they were led to believe. Running time, 74 minutes. Never regret. Played November 12-13-14.—James Augustine, Sola Theatre, Hot Springs, Ark. General patronage.

MAN'S CASTLE: A: Spencer Tracy, Loretta Young—A good one if you don't have a highfalutin' attitude. The stars are good. Running time, 80 minutes and a very good one. A very good one for the volume business. Played December 3-4-5.—James Augustine, Sola Theatre, Hot Springs, Ark. General patronage.


THAT'S MY BOY: Richard Cromwell—This is old, but would not ask for a better one. It pleased everybody that was turned in. Played 11-12-13.—G. A. Hart, Roxy Theatre, Stratford, Texas, small town patronage.

TREASON: Buck Jones, Shirley Grey—This is one of the best western pictures I have ever seen anywhere. The people like them, so we will carry it again. Played one day to a big business. Running time, 61 minutes. Played November 8.—L. G. Hart, Medford, Oregon Theatre, Oxford, N. C. General patronage.

TREASON: Buck Jones—This is a good Saturday ac-

tion picture, a great war picture. The western fans will never go back on this star, as he always gives a good one. Play it in any type of a story. Shirley Grey is splendid support. Played Nov. 25.—L. G. Sand, Texas Theatre, Smithville, Texas, small town patronage.


In this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

First National

BUREAU OF MISSING PERSONS: Pat O'Brien. Bethe Davis—A very nice picture program. An all star cast put this one over in good shape. Good production, good story. The picture is very good. Played Dec. 2.—J. E. Webster, Ellinwood Theatre, Ellinwood, Kan. General patronage.


BUREAU OF MISSING PERSONS: Bette Davis, Lewis Stone—A different kind of story that will probably take hold. A special one in this one, according to the minds of the producers, is where the man and woman are in their room and he tries to "make her." This offers an excellent opportunity for you to tie up with your leading furniture store. Have them dress window with bedroom suite. Have a man and woman in the room and have the man trying to stay all night with the woman. Put in a loudspeaker so their conversation can be heard in both places. It is a very good picture. Played December 3-4-5.—L. G. Tewkeshaw, Opera House, Stonington, Maine, small town patronage.


FEMALE: Ruth Chatterton—This one is different from the coming run because the heroine chases the men. Exploit this one by having women flirt with men on the streets. Have the woman slip them a card on which is written something like this: "If you want to see me tonight go to the blank theatre, between eight and nine, and sit about middle way down on right hand side."—H. G. Stettmann, H. & S. Theatre, Chandler, Okla.

HAVANA WIDOWS: Joan Blondell, Glenn Parle—A pretty spicy picture that went over swell. Plenty for the spots but will not hold up after a week. A nifty trailer, and six good comedians should make this one a hit. Played December 1.—Warren L. Weber, Deluxe Theatre, St. John, Kan. General patronage.

I LOVED A WOMAN: Edward G. Robinson—A good one to put to sleep. Had several walkouts on this picture, the talkies are taking hold. This is an okay—a very, very good story. Played December 1.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

I HAD TO SAY YES: Loretta Young, Lyle Talbot Just another one of those pictures that the exhibitor would have been better off if he had never heard of it.—T. S. Wood, Strand Theatre, Washington, Wash. Small town patronage.

WILD BOYS OF THE ROAD: Frankie Darro, Buck Jones—They're banking on the new schedule, and what a picture. It has action, comedy, in fact it has a touch of everything. It's good with rim and down to the very last reel. Never lost good and everyone pleased. Played November 22.—E. R. Cross, Strand Theatre, St. George, S. C. Small town patronage.

Fox

BROADWAY BAD: Joan Blondell, Rivalo Cortez—Just a very good program picture. Not a special, but it pleased the family night audience. Played Nov. 1—23-24.—J. E. Webster, Strand Theatre, Lebanon, Kansas. Small town patronage.


GOOD COMPANIONS, THE: Jessie Matthews, Edmund Gwenn—Decidedly a good picture, well acted and well produced. It has a study of the country people, and could make a good box office report. However, there seems to be a growing sentiment here that a little smart is good for the Rogers pictures lately. If this is not stopped a new cleticat will have to be worked up for his pictures and the box office will suffer in the process. Played Nov. 13-14.—E. R. Cross, Strand Theatre, St. George, S. C. Small town patronage.


I LOVED YOU WEDNESDAY: Warner Baxter, Elissa Landi—One nice, big lemon, like they grow in California. This was wished on me in place of a Janet Gaynor and it is just fine, with a dull, sickening thing. Didn't take in enough to pay the operator the second week. We will give it another try with this one. This special rates zero plus. Running time, 76 minutes. Played Nov. 15-16.—G. Carey, Strand Theatre, Lebanon, Kan. Small town patronage.

MAD GAME, THE: Spencer Tracy, Claire Trevor—A mighty good one of this class. A racket picture, but a good one with a lot of comedy in it. Played Nov. 2-3.—G. Carey, Strand Theatre, Lebanon, Kan. Small town patronage.


MY WEAKNESS: Lilian Harvey, Lew Ayres—Now here is a motion picture. Man, man, you will want to see this one. We run it twice a week. It is better than half of it, but guess that is enough, for they won't come back. This "special" gives a fairly good running. This "special" rates zero plus. Running time, 100 minutes. Played November 15-16.—G. Carey, Strand Theatre, Lebanon, Kan. Family patronage.

town, S. C., small town patronage.

MY WEEKLY: Lilian Harvey, Lew Ayres—Now here is a motion picture. Man, man, you will want to see this one. We run it twice a week. It is better than half of it, but guess that is enough, for they won't come back. This "special" gives a fairly good running. This "special" rates zero plus. Running time, 100 minutes. Played November 15-16.—G. Carey, Strand Theatre, Lebanon, Kan. Family patronage.

PILGRIMAGE: Henrietta Crosman, Heather Angel, Nevada Blyant—One of the best of the year. It is a very amusing story and that is a bad batting average for any producer. They have finally won again. Just when business was picking you up and a lot of lessons and they haven't stopped shopping, yet and you can fool them a couple of times and then see your business
H. A. RIPLEY'S
MINUTE MYSTERIES
1-reel
The newest short feature sensation with millions of ready-made fans! Syndicated in hundreds of newspapers, Liberty, Detective and Western magazines, selling by thousands in book form.
Produced by BRAY PICTURES CORP.

MARCH OF THE YEARS
1-reel
Modern cast bring to life the headlines of yesterday with vivid, thrilling realism. Here’s a short sensation that’s sweeping the nation.
Produced by March of the Years, Inc.

MICKEY McGUIRE
2-reel
Based on famous cartoon with Mickey Rooney and his gang. One of the funniest, liveliest and most popular short subjects now being produced.
Produced by Larry Darmour

SMITH and DALE
2-reel
One of the best laugh teams now making shorts. If your program needs a good loud, roaring laugh... you can’t go wrong with these hilarious 2-reelers.

A WORLD OF SPORTS
1-reel
All the zest, action, color and thrills of modern sport—gathered from the four corners of the earth!
Produced by BRAY PICTURES CORP.

LAUGHING WITH MEDBURY
1-reel
The cock-eyed world made slightly more cock-eyed through gag-colored glasses of John P. Medbury, commentator extraordinary on the customs of far-flung countries.
Produced by Walter Futter.
KRAZY KAT
1-reel
No cartoon comedy exceeds this one in popularity. Based on George Herriman’s nationally famous comic strip and syndicated all over the country in newspapers whose combined circulations exceed ten million.
Produced by CHARLES MINTZ

SCRAPPY
1-reel
Glorifying the American boy! A comic cartoon series that is rocking the world with laughter. Take advantage of the “Scrappy” school tie-up in your community as well as national tie-ups, novelties and accessories that are bound to build up your profits!
Produced by CHARLES MINTZ

MUSICAL COMEDIES
2-reel
Featuring Broadway’s and Radio’s headliners—such as Arthur Jarrett, Jack Osterman, Leon Errol and Lou Holtz—to name a few.

SIDNEY and MURRAY
2-reel
Of “Cohen and Kelly” fame—George Sidney and Charley Murray continue their uproarious antics and endless arguments in these gems of comedy. America is still roaring at their last one—and begging for more!

SCREEN SNAPSHOTs
1-reel
A peep into the private lives of screendom’s outstanding personalities. How they act when they’re not acting.

COLUMBIA SHORTS ARE THE LIFE OF THE BOX-OFFICE PARTY!
MOTION PICTURE HERALD

DECEMBER 16, 1933

POWER AND THE GLORY, THE: Spencer Tracy, Colleen Moore.—A hard type picture to put over. And the audience has high hopes for it and it looks as if it will be fine. These first stories from Fox this year have been very good, and it looks like they'll stick out the winter.

POWER AND THE GLORY, THE: Spencer Tracy, Colleen Moore.—Excellent, but the audience is afraid the picture is a little thin. Several of the supporting actors are playing the parts of those who break the law, and the public will not go for it. But it will be a good picture, and the story is well written. The audience will go out of the theatre with a feeling of satisfaction.

MOTION: A new picture that is sure to please anyone. They have been talking about it all morning, and it looks as if it will be a wonderful success. The audience is looking forward to it with great anticipation.

IT HELPS ALL: So he joins

Representative of exhibitor appreciation of "What the Picture Did for Me" as a practicable help to the showman is the note from a new Trinidad theatre, Mahoningtown, Pennsylvania.

WASHINGTON: Miss Perette: "I first want to thank you for having 'What the Picture Did for Me' in your herald, because it helps all exhibitors in many ways. I am listing a few pictures which I have played recently."

Look for his reports in this issue.

Sensation hunters: Preston Foster, Arline Judge. Another good picture for the50 theatres, but not of the action type, as one might gather from the title. It will make an excellent mid-week showing. It is more of a romance with music, with several catchy songs and some dancing that will please the average theatregoer. Here's wishing Monogram success and many more good pictures. Played one day to good business. Running time, 50 minutes.

Big executive: The Ricardos, Elizabeth Young.—This is a very good picture, with the leading character names having no drawing power here. Enough comedy to keep all in good humor. Richard Beery does a fine job of direction, and the picture is well produced and well acted. Running time, 71 minutes. Played Nov. 27-28.—H. E. Newbury, Jr., Strand Theatre, Ware Shoals, S. C. Small town patronage.

COLLEGE HUMOR: Bing Crosby, Carole Landis.—One of the biggest crowds this year and they all said good—C. Carey, Strand Theatre, Paris, Ark. Family patronage.

HELL AND HIGH WATER: Richard Arlen, Judith Allen.—Only a program picture with nothing but the title and Dick Arlen to pull it in. There are few theatre directors interested in this picture, and they will be the same if they have not turned it down. Played Nov. 24-25.—M. C. Queener, American Theatre, Smithville, Texas. Small town patronage.

I'M NO ANGEL: Mae West, Cary Grant.—All Mae West's pictures are box office, but this one is not. It is too farfetched and is not going to appeal to the public. Played Nov. 27-28. —W. H. S. McKee, Strand Theatre, Chelsea, Mich. Town and country patronage.

SHE DONE HIM WRONG: Mae West—I just don't know what the public thinks of the pictures of her and Bob Hope. I am not sure how many of our patrons did not like it and thought it was a bad picture. She is a very pretty young actress, and I would like to see her in a picture that has a better story line. Mrs. Grant is not a great actress in this picture, and it was not very well directed. Mrs. Grant did not make any money for us. Running time, 71 minutes.—F. P. Feth, Strand Theatre, Griswold, Iowa. General patronage.

SONG OF MUSCLES: Marion Delrue.—A good picture for grownups, but too many nude statues for the kids. Took my trailer off one day's running as there were too many comments and laughs from the rear of the theatre. Beside, the picture was not good, clean amusement for the whole family. Played two days to good business. Running time, 80 minutes.—J. H. H., Strand Theatre, Chelsea, Mich. Town and country patronage.

SONG OF MUSIC: Marion Delrue—This is only

MONOGRAM: The producers have produced another good picture, "What the Picture Did for Me," but not of the action type, as one might gather from the title. It will make an excellent mid-week showing. It is more of a romance with music, with several catchy songs and some dancing that will please the average theatre-goer. Here's wishing Monogram success and many more good pictures. Played one day to good business. Running time, 50 minutes.

TUGBOAT ANNE: Marie Dressler, Wallace Beery.—Well received here. Such characters always draw, and this one is a good type but generally played under the title "A Woman of the Town" and until the people become a little more particular, "Tugboat Anne" will not be around the block. Played Nov. 19-21.—Paul C. Morgan, Star Theatre, Hay Springs, Neb. General patronage.


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YOU READ HIS; LET HIM READ YOURS!

That's the philosophy of L. G. Towsky, of the Opera House at Stonington, Maine, in making a plea for fellow-exhibitors of the native state to join him in motion picture discussion in 'What the Picture Did for Our Village'—a conversion piece that bore the phrase into "As the Union goes, so goes Maine," state representation in the department must step along to keep up with the rapidity of general growth. But to return to Towsky:

"Am I the only exhibitor in Maine?

Have you never seen reports from anyone else in step-up, boys, and help the other fellow. You read his; let him read yours!"

Is he? And will you?

PROFESSIONAL SWEETHEART: Ginger Rogers, Norman Foster, George Sidney—this is one picture that will please all classes of patrons. It is a very tender story of a small-town romance, with a twist in it. At times it is funny, then tauter with catchey musical numbers. In the cast are Zuzu Pitts and Frank McHugh. Plenty of fun, color and life in this one. Played Nov. 27-29, RKO, Orpheum Theatre, Oxford, N. G. General patronage.


United Artists

MASQUERADER, THE: Ronald Colman—This is a picture package in the entertainment line. Those who enjoy real romance will relish every bit of this. Colman does his best work in this. Eksa Landi also shines. This is a typical American picture. The boy who always grabs the girl in the end. We did not break our house records by any means but it took more than usual for this picture. His best since "Raffles." Played Nov. 21-23—E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

MISCHIEF: Ralph Lynn—For a comedy this could have had more comedy in it. But for fair entertainment results. Depends too much on the stars' work. The vehicle is not fairly rolling in good business. Running time, 75 minutes. Played Nov. 22-24—William A. Crute, Victoria Theatre, Van- cower, B. C. General patronage.

SECRETS: Mary Pickford, Leslie Howard—Run this picture a little too late. Too many of our patrons had already seen it. Played Nov. 20-22—Two reels of it and it would still be a fairly good show. The order had come in too late. Played Nov. 27-28—J. E. Ross, Jr., Strand Theatre, St. George, S. C. Small town patronage.

Universal


HER FIRST MATE: Slim Summerville, Zuzu Pitts—This was a very good picture. Show business was below normal. Played Nov. 22-23—E. Wills, Arcade Theatre, Souix, N. Y. Family patronage.

HER FIRST MATE: Zuzu Pitts, Slim Summerville—This is a very good picture. But out with that "going to have a baby" stuff Hollywood thinks so smart. I wouldn't want to think the public could only think the public have had the picture away long enough. They are not interested in hearing it in every picture. Second right on this picture all. Reason, picture—story itself. Not the stars. Hollywood, please give the stock a rest or else handle this delicate subject in a more subtle dignified manner. J. E. Ross, Jr., Strand Theatre, Paris, Ark. Family patronage.

HER FIRST MATE: Slim, Summerville, Zuzu Pitts—Better than most of these stars' pictures. Drew a good house, considering the weather when this was played—J. E. Ross, Jr., Orpheum Theatre, Detroit, Mich. Neighborhood patronage.

HER FIRST MATE: Slim, Summerville, Zuzu Pitts—This is a very good picture. But out with that "going to have a baby" stuff Hollywood thinks so smart. I wouldn't want to think the public could only think the public have had the picture away long enough. They are not interested in hearing it in every picture. Second right on this picture all. Reason, picture—story itself. Not the stars. Hollywood, please give the stock a rest or else handle this delicate subject in a more subtle dignified manner. J. E. Ross, Jr., Strand Theatre, Paris, Ark. Family patronage.

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INVISIBLE MAN: Claude Raines, Gloria Stuart—A mystery picture that is really a good detective story. Plenty of action, plenty of suspense, plenty of humor, plenty of laughs. Played Nov. 16-18—J. E. Smith, Orpheum Theatre, Smithville, Texas. General patronage.

KING FOR A NIGHT: Chester Morris, Helen Twelvetrees—A very good picture. Public didn't like...
TRACY SEEMS A GOLD MINE IN 'ADVICE TO THE LOVELORN'

Werker Direction
Gets Special Note

"ADVICE TO THE LOVELORN" (20th Century-United Artists)

Director: Alfred Werker
Novel by: Nathaniel West
Adaptation: Leonard Prasinsky
Photographer: James VanTrees Sr.

Darryl Zanuck has an above the average piece of entertainment here, and it is our hunch that he has more than that in a money way. Just call it our hunch, and take it for what it is worth. But if you had felt the spontaneous lift throughout an audience which came with the flashing of Lee Tracy's name on the screen, if you had heard the "welcome home" reaction when he appeared in the picture—we think you would make it your hunch too, Mr. Exhibitor.

And what an opening. First, an exceedingly clever slant on California earthquakes that caused Californians to chuckle and will make easterners roar—then Lee Tracy discovered. "How?" Slightly stewed, inclosed only in a Turkish bath sheet, which is inclined to slip, bad-boyish smile and all, trying to kid the boss that all is well on the Potomac. You picture it? You don't need much imagination even if we have sold it briefly.

We have to confess we haven't seen much of this chap Werker's work. And we are going to put him down on our list. He has the touch. That indefinable thing about handling the scene, from angles, to gag and line spacing, to topping the situation and then the tempo of a group of scenes that spells "Direction." He's due for a lot of attention on the strength of this one. Leonard Prasinsky, good script job helps.

Pete Harrison and others who have been worrying about the sex angle of the original on which the picture is based can rest easy. They have put it forth in a Lee Tracy laugh adaptation, with an innocuous love story and a brief heart moment, that has its adult spice appeal but won't cause any fathers of daughters to write letters to Dr. Lowell.

Sally Blane looks more like sister Loretta Young every day—and does a nice job despite a couple of lasy shots when someone let her work her first scene against a rear light that was fighting her every inch of the film. Sterling Holloway is a standout. Paul Harvey, May Boley, Jean Adair and C. Henry Gordon contribute good performances, while Isabel Jewell does a "Blessed Event" scene in the capable manner you would expect from that real trouper.

If you'd like to know the story it is about Lee Tracy as a hard-boiled head reporter given the "Advice to the Lovelorn" assignment as a punishment, making good at it but complications that involve his own love affair, and with a dramatic twist that finds a crooked druggist putting him on the spot.

Incidentally there is a local tie-up with drug stores for many exhibitors that will give them the greatest break they've had since the good old days of real exploitation.

And to sum it up—THERE'S GOLD IN THAT THAR LEE TRACY. You could sense it all over the theatre, and in the lobby afterward. It's one of those accidental breaks that make a showman's life. It's a natural.

On two different occasions in the past week we have hit the trailer on "Advice to the Lovelorn." The theatres on both occasions were well filled, and we must truthfully report that the moment Lee Tracy's name was flashed on the screen the audiences burst into enthusiastic applause and hilarious laughter, with a few million cheers and wisecracks thrown in!

And cheering the trailers too!
“Advice to the Lovelorn”

A Darryl F. Zanuck Production
Presented by
Joseph M. Schenck

“Advice to the Lovelorn”
(United Artists)

Hollywood, Dec. 4—Recent headline stories about actor Lee Tracy and his affair with actress Lee Tracy have made Hollywood's social set chatter about a forthcoming Tracy production. The film, currently being shot in a studio, promises to be a thrilling story of love and adventure. Tracy plays a character based on a real person, with many dramatic incidents and exciting plot points.

The story centers around Tracy's character, who is involved in a mysterious plot involving organized crime. Tracy's character must use all his charm and wit to outsmart his enemies and protect his loved ones. The film is being directed by Darryl F. Zanuck, with Joseph M. Schenck as the producer. The cast includes some of Hollywood's biggest names, including Lee Tracy, Joan Crawford, and Marlon Brando.

The film is scheduled to be released through United Artists, and is expected to be a huge success. Fans of Tracy and the film industry are eagerly anticipating its release.
MOTION PICTURE HERALD

December 16, 1933


EDUCATIONAL

BABY BURLSES: The pokiest excuse for entertainment ever to reach our screen—G. Carey, Strand Theatre, Oklahoma City, Okla. Small town patronage.


HOCKEY HICK, A: Glessen—This is a very good comedy. Running time, 1 reel—Don R. Stevenson, Star Theatre, Williamson, N. Y. Small town patronage.
During Christmas Week . . . GET THE YOUNGSTERS AND THE OLDSTERS, TOO

with this family hit

Not since "A Connecticut Yankee" has Will Rogers had a picture so appealing to folks of all ages. A holiday break for you . . . because adult admissions . . . day and night receipts . . . are essential to your profits. Making this the perfect Christmas booking!

ROCHELLE HUDSON
Florence Desmond
Harry Green
Eugene Palette

From Anne Cameron's story "Green Dice"
Directed by James Cruze

WILL ROGERS in Mr. Skitch with ZASU PITTS

JOIN THE UPSWING WITH FOX

Your patrons always like FOX MOVIE TONE NEWS
THESE EXHIBITORS BEGIN REPORTING

To the ever-widening numbers of exhibitors reporting "What the Picture Did For Me" comes the following quintet this week. Read their reports.

J. A. Cook, Park theatre, Hudson- ton Park, Cal.; E. Reis, Park theatre, St. Petersburg, Fla.; Claude Hazle, Star theatre, Shreveport, La.; Louis Perretta, Crescent theatre, Maboungton, Pa.; Bernard W. Levy, Central theatre, Manville, R. I.

so by the contributors grows.

COUNTY—Adults like the music the best on these car- toons. Running time, eight minutes.—Edmund M. Burke, Fort Plain theatre, Fort Plain, N. Y. General patronage.

Universal


NATURE'S WORKSHOP: Pooch Cartoons—I think these Pooch the Pop cartoons are as good as any I have seen. They have been strong for the Fables, but these have them best. They are very clean, too.—John Fair, Medford, Ill.


TERRIBLE TRICKER: Pooch Cartoons—A very good cartoon, but it is wasteful of a one-reeler, G. Hamblin, Theatre, Peterbun, Ill. Small town patronage.

WORLD'S GREATEST THRILLS: Specials—It is a good cartoon, but they would be more believable. However, it is fair entertainment, but similar to two-reelers, running time, 19 minutes.—C. W. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.


WARNER VITAPHONE

AFRICA SPEAKS—ENGLISH: Pepper Pot—This is only an average cartoon but it is the best for this series. A few laughs and that is about all. If you don't expect too much of a comedy, then this is what it will do. Nothing extra, but okay for one day showing.—William Sargent, Orpheum Theatre, Oxford, N. C. General patronage.

AUDITION: THE: Melody Masters—Good musical short. Photographed rather dark. With a few more of these musicals and Vitaphone has them. Running time, 10 minutes.—Edmund M. Burke, Fort Plain theatre, Fort Plain, N. Y. General patronage.


CLOSE RELATIONS: Fatty Arbuckle—This comedy should have had more punches. It wasn't out of respect to the late Arbuckle, as it is very poor with no laughs and deports a dead funeral scene, and cannot be taken. We don't take it, if you have to dispose of it in this way. Running time, 7 minutes.—J. E. Howard, Cave theatre, St. George, S. C. Small town patronage.


DOUBLE CROSSING OF COLUMBUS: THE: Broadway Brevities—Boulureau on Columbus that is fine. It is a good long one on the patronage and this is something unusual.—H. G. Stettmunn, Jr. & S. Theatre, Chandler, Okla. Small town patronage.

FIBBY: Broadway Brevities—Not so good, too much singing. My patrons do not care for singing. They get pleased with it about half the time. Running time, 17 minutes.—F. P. Held, New Strand theatre, Griswold, Iowa. General patronage.


HOW'VE YOU BEAN?: Fatty Arbuckle—Not as good as some of his. Running time, two reels.—G. A. Bysard, Orpheum theatre, Stratford, Texas. Small town patronage.

I LIKE MOUNTAIN MUSIC: Merry Melodies—This is a very good mountain music program that has plenty of laughs and good music. Quite a few caricatures of some of the movie stars makes it even more enjoyable. They all laugh, Pleased every one. Running time, eight minutes.—Edmund M. Burke, Fort Plain theatre, Fort Plain, N. Y. General patronage.

PARADES OF YESTERDAY: Pepper Pot—Was told this was not very good, but I think it is fine and it seemed to click here. Perhaps, with the older patrons than with the young folks, but it is a good cartoon. running time, 10 minutes.—J. M. Judd, Orpheum Theatre, Oxford, N. C. General patronage.

"NO MAN, THE: Broadway Brevities—Something different in musicals. After you play it you'll say it is a good Vitaphone. Patrons are very interesting. Running time, 18 minutes.—Edmund M. Burke, Fort Plain theatre, Fort Plain, N. Y. General patronage.

SALT WATER DAFFY: Jack Haley—Not much to this one. Running time, 21 minutes.—J. E. Weber, Frontier theatre, Chicago, Ill. Town and country patronage.

SALT WATER DAFFY: Jack Haley—Another good cartoon and I think we got a good one. Running time, 17 minutes.—J. E. Weber, Frontier theatre, Chicago, Ill. Small town patronage.

SEASONED GREETINGS: Lita Grey Chaplin—You were disappointed in this one, as the recording is poor and this is a distant scene. The image house works into it very poor. You better have an advantage with it, but you have a good Vitaphone filter. Running time, 17 minutes.—C. W. Pratt, Texas Theatre, Smithville, Texas. Small town patronage.

SPEAKING OF OPERATIONS: Broadway Brevities—Very nice. Without a doubt a good one. Running time, 17 minutes.—F. P. Held, New Strand theatre, Griswold, Iowa. General patronage.

THREE'S A CROWD: Merry Melodies—Another good cartoon comedy from Vitaphone. This one has plenty of music and seemed to please our entire audience. Practically that is something new, and will make excellent fills on any programs. Running time, eight minutes.—C. W. Pratt, Orpheum Theatre, Oxford, N. C. General patronage.

WE'RE IN THE MONEY: Merry Melodies—Very good. Running time, 17 minutes.—F. P. Held, New Strand theatre, Griswold, Iowa. General patronage.

Universal

Serials

Mascot

DEVIL HORSE, THE; Harry Carey, Noah Berry—One of the best serials we have had in a long time. It had 39 episodes.—Claude Hazle, Star theatre, Shreveport, La. Colored patronage.

Universal

CLANCY OF THE MOUNTED: Tom Tyler—A serial that seems to please, especially the kiddies and people who like westerns. Haven shown five chapters and it is fast building up. Has a very beautiful scenery.—Gladys E. Mcardle, Ow theatre, Lebanon, Kan. Small town patronage.


GORDON OF GHOST CITY: Buck Jones, Mudge Bellaamy—This is a very good serial. However, it is number three and we feel it grows. We don't think it is anything unusual in it, but an extra good cast. The show is in the big hokum contained in most serials. But fair business, but lack of serials. Running time, 18 minutes.—C. W. Pratt, Texas Theatre, Smithville, Texas.—Small town patronage.

PERILS OF PAULINE: Evalyn Knapp, Robert Alda—One of the first three chapters and seems that it will hold its own. Will not draw like "Gordon" did. Running time, 30 minutes.—J. E. Ross, Jr., Strand theatre, St. George, S. C. Small town patronage.

United Artists

BABES IN THE WOOD: Silly Symphonies—This is a wonderful cartoon. In fact, it is positively the best the Babes have had. It is a feature in gorgeous color. Beautiful is the only word that can describe this. It is nice to know that, while we are missing the best series of cartoons on the market. Hats off to the Babes. Artists have the best cartoon of any year. Running time, nine minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

THREE LITTLE PIGS: Silly Symphonies—Don't fail to play this famous cartoon. It's there. You'll like it.—Allen—Edmund M. Burke, Fort Plain theatre, Fort Plain, N. Y. General patronage.

WAYWARD CANARY: Mickey always pleases the

MOTION PICTURE HERALD December 16, 1933

TERROR... in her heart
INVITATION... in her eyes

Audiences will sit enthralled at this vital, vivid
drama of a woman who braves a firing squad to
bring her country victory.

THE REAL LIFE STORY OF A BEAUTIFUL SPY...
exerting every feminine charm... sacrificing every
tender emotion... to her perilous profession.

Never have you shown a more absorbing
production.

I WAS A SPY

with

MADELEINE CARROLL
HERBERT MARSHALL
CONRAD VEIDT

Directed by Victor Saville
A Fox-Gaumont-British Picture
TECHNICAL

The BLUEBOOK School
By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 202.—(A) Explain why light rays are refracted or "bent" when passing at an angle from a medium of one density to a medium of another density. Note: I will look upon this with some leniency, as the matter is not fully explained in the Bluebook. Such of you as can visit a public library will find explanation in some good work on physics. (B) Just what is meant by spherical aberration in a lens. (C) Explain its effect, illustrating if you wish by diagram. Note: When making drawings, use either sharp pencil and straightedge or black ink and straightedge. Don't send "slippery" drawings. (D) What quality of a lens produces chromatic aberration?

Answer to Question No. 196

Bluebook School Question No. 196 was: (A) Of what does rubber-covered insulation consist? (B) Were you to receive some R. C. wire and find the wire itself to be just plain, uncoated copper, what would you do and why? (C) When you see power lines supported by two insulators in series, what do you conclude? If there were four or six in series what would you conclude? If upon prepareing to run some wires into conduit you found only weather-proof insulation available, no other kind available for days, circuit to be used within a few hours, what would you do? (D) Under what conditions is it not permissible to use R. C. wire? (E) In what classes of work is it necessary to use R. C. wire?


Again we urge you: write your names plainly at top of first page; also number of question you are answering. We have much trouble deciphering illegibly written names. If you are not guilty, the foregoing won't hurt your feelings; if you are, I hope you emit a vigorous "ouch" and—do better.

To section (A) the answer of our old friends Rau and Evans is concise and correct, as follows:

"Rubber-covered insulation consists of pure rubber in which is embedded a copper wire coated with tin. This rubber coating is protected and its insulation properties aided by one or more layers of cotton braid impregnated with a fireproof insulating compound."

(B) Paul Gaeth says:

"I would return the wire and secure other wire properly coated with tin, for the reason that rubber contains sulphur and sulphur acts upon copper to weaken it by a process very similar to corrosion, in its effects. Not only would such action weaken the wire, but by reducing its cross section it would increase its resistance so that finally if its rated current be used, heating would result. Sulphur does not act thus on tin, which is why all R. C. wires are tin-coated."

(C) G. E. Doe answers thus:

"Since insulation must be increased as voltage is increased, and since one ordinary small insulator is insufficient for ordinary commercial voltages, I would conclude that the one having two insulators in series was a 'low tension' power line, probably less than 1,000 volts. Four insulators in series would lead me to estimate the voltage as probably around 5,000. Six of them would probably mean somewhere between five and ten thousand volts, though I would presume six insulators of the sort usually employed on such work would withstand perhaps 20,000 volts. "As to the second section of the question, I would certainly not put the fireproof insulated wire into conduit. If that were called for here in Chicago it would probably cost the man who did it his license. Under the conditions named I would consult the proper authority and ask permission to run a temporary circuit without conduit protection, the same to be used until R. C. wire could be obtained. If properly done there would be no good reason why such a circuit might not be used in such an emergency."

(D) W. Broadbent says:

"Rubber-covered wire may not be used in places having high temperature, or where fireproof, slow-burning or weatherproof insulation is demanded."

There seems to be a general misunderstanding to the effect that R. C. cannot be used where wires are bunched on rear of switchboards. The rule with regard to this (Page 162, National Electrical Code) is: "Insulated conductors, where closely grouped as in rear of switchboards shall each have a substantial flameproof covering."

(E) F. B. Klar and T. H. Morton say:

"In all interior work where fireproof or slow-burning insulation is not demanded, it is necessary to use R. C. wire. Rubber-covered insulation in conduit is imperaive."

Buys Up Duovac Tubes

The Harrison Radio Company, of 142 Liberty Street, New York, has purchased the entire bankrupt stock of Duovac tubes. Although originally purchased for use in broadcast stations, they have available for sale to theatres a quantity of tubes of various types. The company has indicated that prices on these tubes represent a large saving.
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LIBERTY PICTURES

Coming Feature Attractions

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MAJESTIC

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MAYFAIR PICTURES

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MÉTROPOLIS-MAY-FAIR

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MGM PICTURES CORPORATION

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PARAMOUNT

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<tr>
<td>Bitter Sweet</td>
<td>Carroll Baker, Donald Woods</td>
<td>58 minutes</td>
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</tbody>
</table>

PRINCIPAL

Features

<table>
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<tr>
<th>Title</th>
<th>Running Time</th>
<th>Date Reviewed</th>
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<tr>
<td>Two Happy Tears</td>
<td>Betty Grable, Richard Arlen</td>
<td>58 minutes</td>
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RKO RADIO PICTURES

Features

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<th>Title</th>
<th>Running Time</th>
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<tr>
<td>Aces High</td>
<td>Charles B. Fitzsimons, John McGuire</td>
<td>55 minutes</td>
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</tbody>
</table>

THE RELEASE CLART--CONT'D')
You can read it in the stars! Educational's big-star-name attractions are blazing across the film firmament, and astrologers of the show world foretell profits for wise exhibitors from the favorable conjunction of major constellations in this stellar group. Every star of major magnitude! Every subject a sparkling unit of entertainment. Every group a nebula of scintillating subjects. Hitch your short subject policy to the big-star-name Educational program for a brilliant success during the coming year.

The Busy Comedy Lots

Educational studios in Hollywood... literally a beehive of production industry. 'King Bee' E.H. Allen and his swarm of comedy concocters completing "Frozen Assets" with ANDY CLYDE buzzing around as Easy Mark Anthony... making hot love to Queen Bee Cleopatra!... There's a honey of a role for Andy.

Lloyd Hamilton... temporarily out of commission due to an accident... toddles in again in a Mermaid Comedy... "Pop's Pal" (oh what a pal!)... with George Bickel and Billy Bevan.

The youngsters who make so much hotcha in "Frolics of Youth" are whooping it up in "What to Do?"... and are producing for the next one "Pardon My Pups" (There's a title!)

* * * *

And in the East... Tom Howard has made his most uproarious comedy... he's a dumb detective with a just-as-dumb partner... The name of this sweet patootie is "Divorce Sweets."

Strike up your mandolin!... Tom Patricola and Charles Judels... have completed a rollicking comedy of Old Mexico and its bad hombres... "The Good Bad Man."

Moran & Mack... the 'Two Black Crows'... fly all the way from frozen Alaska to Hades for laughs in "The Freeze-Out."... they're hot laughs!

Educational's "Treasure Chest"

A box office cache of scintillating entertainment gems that radiate as much brightness and joy as a Christmas tree ablaze with Yuletide cheer. These one reel jewels will fill your house to the roof-top with the festive spirit all the year round.

"Day Dreams"

... a fantasy of rare loveliness... the visualization of a child's dreams... with special music by Henry King and Walter Scharf... played by Henry King's orchestra... is an ideal subject for holiday bookings.

"What Does 1934 Hold?"

... another timely gem for the holidays from the "Treasure Chest"... in which the internationally famous astrologer Wynn will show what is in store for the coming year... according to his readings of the stars.

Big Star Names in First Releases

Two more famous stars make their first appearance for Educational in new single-reel subjects in the popular song hit story series..."The Last Dogie" with the noted tenor singing several of the famous cowboy laments.

James Melton in "Manhattan Lullaby" with the famous torch singer at her melodious best.

Beauty—Romance—Fun

While Educational's one-reel musical gems make a perfect setting for the melody spots on your programs. Laughs and Romance are also found in abundance in Educational's single-reel entertainment... Nothing is more bearable for a laugh than the Terry-Toon cartoon classics... and nothing more beautiful than the natural color "Romantic Journeys."

Shirley Temple Graduates from Baby Stars to "Frolics"

Graduated from the Baby Stars after having been featured in several of Educational's Baby Burlesks... Shirley Temple is now appearing in "Frolics of Youth"... She is seen in "What's to Do?"

Distributed in the U.S.A. by Fox Film Corporation
Broadway goes Majestic!

with 2 first runs in 1 week.

AT
WARNER'S STRAND
"The Sin Of Nora Moran"
Opened Big
Tuesday, December 12th

AT
THE 7th AVE. ROXY
"The Charming Deceiver"
Premiered
Friday, December 8th

And That's Only the Beginning, Folks, Only the Beginning!


Majestic is out front—It's going to stay there.

MAJESTIC PICTURES CORPORATION
Herman Gluckman, President
MOTION PICTURE HERALD

60

December

1933

16,

(THE RELEASE CHACT—CONT'D)

SHORT

Title

FILMS

Enchanted Trail

COLUMBIA
Date

Rel.

Min.

Last

Antique Antics
Curio Shop, The
House Cleanins
Krazy SdooI<s
Out of the Ether
Stage Krazy
Whack's Museum
LAMB S GAMBOLS
Hear Em and Ween

I

rl

I

rl.

.

Stepin

71/2..
I
rl..

Sent.29

Irl..
2rls.

LAUGHING WITH

MEDBURY

Sent.29

Morocco
Orient

the

in

— Famous Crinpon
Case
Commander Perry
—
No.
Opens Japan
No.

Wi
I

.

rl..

20

1

rl.

Oct. 24

I

rl..

Oct.

MICKEY McGUIRE
COMEDIES

1

— Mickey's
— Mickey's

Touchdown
Tent Show

... Oct. I4....I8...
Oct. 27
18
Covered Wagon. Nov. 30.... 18....

2— Mickey's
3

SCRAPPY CARTOONS
Alarm

False

I

Hollywood Babes
Movie Struck

Nov.

rl

7'/2..

Scrappy's Art Gallery
World's Affair. The

June

Irl..

5

MYSTERIES

MINUTE

—

Went

I

Out

I

— The Clown
MUSICALS
— Roamin'
No.
No. 4

rl

.

rl..

Dies

Nov.

No. 2— Ura-Pa
Jack Osterman

16

2 ris.

Nov. 24

2rls.

DALE
20

Oct.

2 rls

Oct.

June 29. ...19...

t

So

Richey Craig,

4. ...20...

Jr.

WORLD OF SPORT
Gloves
Aug. 18.
Hook and Line
July 28
In
the
Good Old Winter
Time
June 17
We Want a Touchdown
Oct. 23

Who

TORCHY COMEDIES

Scotch

June 25..
July 23..

Started..

I

rl..
rl..

I

rl.

Irl..
Irl..
9..,.

Oct.

6
Said the Weaker Sex?. Sept. 8

Shorts

Vienna

What Does

1934 Hold?

Your Life
Hands

Is

EDUCATIONAL
[Distributed through Fox Films]
Title

Date

Rel.

Min.

ANDY CLYDE COMEDIES
An Old Gypsy Custom....

Jan.
July
Sept.

Sgueal,
The
Dora's Dunking Doughnuts.

Big

5, '34..

9

Easy Mark Anthony
Frozen
Assets
His Weak Moment

Nov.
Oct.

17
13

Loose

June

II

Relations

2 rls.

18

I....20. ...

20....

AS A DOG THINKS
I

Polly

War

Tix in
Babies

Washington.

.

Oct.

6

Rel.

June

4

of

the
at

North

Home

June 4
June 18
June

IB

Nov.
Dec.

3

DId-Fashioned Newsreel. An. July

2

No. 6

Good

Bad

Wifie

Man, The

Yours

Pardon My Pups
What's To Do

Capers

Sawdust

in

Get There
Clay

to

Sidelights

I9,'34

EDWIN
1.

4.... 10.

MERMAID COMEDIES

2.

Human
Human

Aug. 25

Leave It to Dad
Pop's Pal
Stage Hand, The
Tied for Life

20
Dec. 29
Sept. 8
July
2

18.

MORAN AND MACK

Feb.

COMEDIES

Aug,

18

Sent. 15.

.

.

.

18.

10

9..
9..

Sent. 30

THE FROG
8..
8..
8..
7.

8..

Fine Feathers

Nov.

Handlebars
Happy Warriors

Aug. 26

Menu

Aug. 26

20.

.

9

18

10.
9

21

Oct.

Min.

10...
10...
I

:

1

9.

.

Carlisle,

.

.

II..

21..

9

Sent.

18..
June 10
June 24.... 16..

Nov. 14
Sept. 16.

20..

Jackie
°

•

July

Oct.

4
5

6

Two

Editions Weekly

SPORTLIGHTS
No.

I

No. 2
No. 3
No. 4

— What Makes a
Aug, 4
—
Melodies. .Aug. 25.
— Sporting
Water Lure
Sept. 22
.

— The March
Champions
No.
— Kennel Kings
Nov.
No. — Around
Calendar. Dec.
No.
— Jumping Giants.
of

.

.

.

18.

.

20 ... II...
24.... 10.
22.... .1 rl.

.


26, '34. .1 rl.

Sept.

June 23

TALKARTOONS
Betty Boon's Big Boss..
Betty Boop's Hallowe'en
Party

.June

2

7.

Nov.

3
I

7
7

6

7

Heard

Sept.
Oct,

8..

Mother Goose Land
June 23
Old Man of the Mountains. .Aug, 4
Cab Calloway
Parade of Wooden Soldiers Dec,

Min.

the

Sailor

Oct.

27

.

...10...
.

.

1

1

.

.

II...

Arthur

Barber,

7

...

Irl..

7
7
5.'34..lrl..

The

July

28

July

14

Daddy Knows Best

June

C.

.21...

Fields

Walter Catlett
Ducky Dear

6...

June 2. ...10...
June 30
10...

Marriage Humor
Harry Langdon
Meet the Champ
Eugene PalletteWalter Catlett
Old Bugler, The

Dec. 22

July
Right. ..Jan,

Big Fibber. The
Sennett Star
Cold Turkey
Joseph Cawthorne

Sidney Toler
Husband's Reunion
Sennett Star
Just an Echo
Bing Crosby
Knockout Kisses

Vincent Lopez
Where's That Tiger?
Borrah Minnevitch

7....

I

TWO-REEL COMEDIES
W.

1

10.

July 21. ...10..
July 21
II..

Rubinoff

7.

I.

1

.

SPORTS EYE VIEW
Balance
Over the Jumps

She Wronged Him

A

10...
10...

..

Oct.

the

Don Redmond
Morning, Noon and Night.

8..

Date

... II...

the

5

Popeye.
Rel.

The

9...
7

Aug. 25...
Sept, 22...
20...
Nov. 17...
Dec, 15
Jan. 12, '34.

I

2
3

.

Sept. 29

Dec.

Sept.

July
Jan.

20
2

I

19

I

7

rls.

22..

16

... 19..

I9,'34. .2 rls.

June 23...

19

Aug,

18

19

Aug,

4

Jan.

5. '34

.

Sennett Star

HOLLYWOOD ON
PARADE
12
13

June

PARAMOUNT SOUND
NEWS

1

Sept. 16
Oct. 14
Nov. II

Rumba Rhythm

II

7.

Sept. 16...

Straight Shooters

-

18

NEW SERIES

19..

Radio Roundup. A
Nov. 24
Molasses 'n' January Mary Small - The Poet
Prince- Vaughn De LeathThree X Sisters.

No.
No.
No,

Aug,

Bros.

6
7

.

Date

Sisters

Champion

II..

Broadcast.
Donald Novis
Tracy - Mills

X

12
13

No,
No.
No.
No.
No.
No,

20..

7

Nov. 25

Little

9.

GRANTLAND RICE
Oct.

Blues.

17

SCREEN SOUVENIRS-

HARDY

Title

With Roy
and

10..
9,.

Duke Ellington

Peggy
Fulton and

Ray

June

Captain Henry's Radio Show Aug.
Lanny Ross-Annette Hanshaw-Don Voorhees

Mealy. Jack
Pickens Sisters

Martha
Green

2

No.
No.

of

HEADLINERS

—

—

9
9..

PARAMOUNT

HILL

Charles

25
28

Sent.

of

Nov,

June

Sfoopnocracy
Stoonnagle and Budd
When Yuba Plays the
Rumba on the Tuba
Mills

WILLIE WHOPPER

Friend— With

Atwell,

Land

Play Ball
Spite Flight
Stratos-Fear

16.34.

,

7.
7.
7.
7.
7.

SCREEN SOUVENIRS

Backs to Nature
Beauty and the Bus

2, '34.

Feb.

27

Funny Boners
Like Mountain Music
Nov. 10
7.
Eton Boys
Keeps Rainin' All the Time. .Jan. I2.'34. .7.
Gertrude Neisen
Sing, Babies, Sing
Dec. 15
Baby Rose Marie
Sing. Sisters. Sing
.June 3
7.

.

TODD-KELLY

5, '34.
Jan.
Jan. 19, '34.

Side of the News
Side of the News

Benny Davis

.20

.

Bros.
Vincent Lopez-Roy Alw:il

MELODY MAKERS

Cliff

20..
20..

Aug. 26

Rummy. The
Thundering Taxis

18.

With Eton
Fain
Boys, N. Brokenshire and
Evelyn Hoey

Oct.

.

TAXI BOYS

Rel
C.

17.

I

Inflation

Nov.
Dec. ID
..

.

,

17...

SPECIAL

Aug.

Sammy

(Harry Langdon)
Hooks and Jabs

Blue Blackbirds
Farmers' Fatal Folly

Madness

Title

9.

21
..

Oct. 14
Sept. 30.

Work

Bundle

July 16
July 30

June

.

,

Boo, Theme Song

Three

Bedtime Worries
Wild Poses

.

MASTER ART
PRODUCTS

HODGE-PODGE
Any Way

I9.'34..
26,'34.
9, '34.
16, '34.
23,'34,

8

Nov. 24

.

21
2.

20...
21...

OUR GANG

5, '34..

4

Chorus

Down

ODDITIES

SPECIAL SUBJECT

6

.

20..

Oct.

Dirty

.

Aniakchak

Oct.
Jan.

3..
9..

Aug. 26

Nov.

Busy Bodies

22
29

Aug.
.

"Boilesk"

.

.

July

Venice
Guiana.

3. ...I
10

Oct.

Sept. 20
Dec,
8
Dec. 29

I

Eieohinks

Boo.

19

.

II

Dec.
Sent.

Guiana

Si

10.
10.

.

I

Rhymes

27

My Wandering

7....
Irl..

FROLICS OF YOUTH

Nov.

Oct.

LAUREL

13

15

Jan.
Jan.
Jan.
Sentinels of the Sea
Roaming the Netherlands. .. Feb.
Feb.
Cradle of Storms
Feb.
In Java Sea

of
of the

West

.

Paleface

29

.

Watson Sisters
.

Soda Snuirt
Techno-cracked

10.

I

15

10...

3

SCREEN SONGS

Chinaman's Chance

24
30

Flemish Folk
Tunisian Travels

Helen

DO YOU REMEMBER?
Merrily

Byways in Bangkok
Around the Acropolis
Gem of the Sea
Rural England
London Medley

The Extravagant Wife
The Girl from the Country
Emma's Dilemma
The Heart of Valeska
Love's Old Sweet Song

CORONET COMEDIES
Little

Nov,
Nov.
Nov.
Nov,
Dec.
Dec.
Dec.

9....

BROADWAY GOSSIP
Git Along

Glimpses of
Playground of Pan
Elephant Trails
The Island of Malta
A Day in Tokyo

A Moment
June 25

BRAY'S NATURGRAPHS
Wild Life

Sent.
Sent.
Sept,
Oct,
Oct,

Loved.

I

Bullonev

France
Greece

6. ...10...

I

Me Down
Eats My Spinach
Yam What
Yam

Wild
Min.

Sent. 23

and Kalabahai
Scotland the Bonnie

Aug. 18
Aug. 25

.

8.. ..10...

Dec.
Dec. 29

6—

Seasin's Greetinks

Date

Rel.

Midsummer Mush
Sherman Said It

FLIP.

10.

II

of

Nation

the
No,

.

Blow

DJuka

SERIES

Little

POPEYE THE SAILOR

Papua

Mississippi Showboats
Boardwalks of New York
Pagodas of Peiping
Shades of Cairo

14.... 10...

.

4

June

Dutch

July

Dress— Just a
— The Rock Garden
—
Salmon — Trotting Out the
Champion — Johnny Green. Sept.
No. 3 — Dr. Roy Chapman
— September
Andrews
Morn — Harry Armstrong Oct.
No.
Let's Go Crabbing
—
— Manhattan Nocturne —
Irvin S. Cobb
Nov.
No. 5 — The Old Mill —
Jack Frost. Master Decorator — Song
Makers
I

8...

New Zealand

.

Sept. 18

Beneath Our Feet

10

16. ... 10.

Aug.
Irving Mills
No. 2 On the Trail of the

.

10.

Tour

in

June

..

Arabian Tights
Luncheon at Twelve...

Day

—
— Putwith

America

of

No.
ing

ALL-STAR SERIES

British

MAGIC CARPET

Is

Makers

TRAVEL TALKS

9.
9.
9.
9.
9.
9.

1

29
30
20
22

1..,

1

.10...

Hunt

Summer

of

Wax
— Bird— Sanctuary — Song

FITZPATRICK

.Sent.
Sent. 22....
6
Twin Dukes and a Duchess Oct.
Oct. 27
The Great Train Robbery

BATTLE FOR LIFE
Giants

I

Sept.
Following the Horses!
Sent.
Motor Mania!
Nov.
Conauest of the Air!
Scouring the Seven SeasI...Oct,
.Dec.
Answering the Riot Call!.
Nov.
Filming the Fashions

For the Man She
Slander's Tongue

8.

Spilled Salt
Phyllis Barry-Geo. LewisJ. Carrol Naish

Nertsery

Boy?

Africa

.

Plane Nuts
Rhapsody in Brew

ADVENTURES OF THE
NEWSREEL CAMERAMAN

Where

.

BABY BURLESKS

6.

Beer and Pretzels
Hello. Poo!

MOVIE TINTYPE SERIES

Walking the Dog
Sent.29
You and
and the Gatenost Aug. 25

Nick Lucas-Lew White-Kelvin Keech
Tintypes

COLORTONE MUSICAL
REVUES

FOX FILMS

9....
7..

PARAMOUNT PICTORIALNEW SERIES

CHARLEY CHASE

Your

in

12

Wings

.

Is

— Treasure

ting
One
Over
Lillian Roth
13
No.
Tableaux in

.

Kaufman-Lew White

s

June
July

Don Aspiazu

7.

8.

Crook
Yeast

Sent. 22..

Outposts of

N

.

.

8..
Dec.
Nov, 10..
Nov, 3,.
Dec. 15..

The Desert Patrol

Kin

.20.
18.

of

PARAMOUNT PICTORIAL

Kaufman- Lew White

Title

(Ray Cooke)
Torchy's Loud Snooker
Trying Out Torchy

6

No.

I

1

5

7...

METRO-GOLDYWNMAYER

4
Sept.

4

Jazz a La Cuba

PET SUPERSTITIONS

Not

.

Flying

the

But

II...
18
Sent. 8
II...
Oct. 13
II...
Nov. 10
II...
8
II..
Dec.
Jan.
5,'34.ll...

3

Tom Howard

Melody Tour
Sylvia Froos-Dick LiebertJohn S. Young
Organlogue-ing the Hits
Nick Lucas-Lew WhiteHerbert Rawlinson
Songs of Nations
Carl He - Rawlinson- White

July
9
Nov. 30

Much

2 rls.

Say

What

Aces Wild
Divorce Sweets
Honesty Pays,

Aug.

I

2

Howard
Detective Tom
the Suicide Sauad

Lew White

Home Again

I.

Title

Sept. 13

Ken Murray
Entertainer.
The
Will Mahoney
Isn

The

TOM HOWARD
COMEDIES

You Spare

Brother, Could
a Million?

Ralph

.

Feb, 23, 34..
Nov, 30,
9.
The
July
Sept. 8.
Pick-necking
Rip Van Winkle
Feb. 9,'34
Nov. 17
Robinson Crusoe
Dec. 29
Sunny South, The
Jan, 26, '34
Three Bears, The
3...
Village Blacksmith, The. ...Nov,

COMEDIES

SUNRISE

It

June

of

Hill.

Date

Rel.

ONE REEL ACTS

Irving Kaufman-Lew White
Oriental Phantasy
8...
Charles Carlile-Lew White- Kelvin Keech
9.
Organ Festival
Lew White-Ann LeafDick Liebert-Jesse Crawford

2 rIs.

(Tent.)

Daze

Hot

Sent, 22..
Aug. 25..
6..
Oct.
Jan. 12, '34

Little Boy Blue
Oil Can Mystery.

Song

GEO. SIDNEY AND
CHAS. MURRAY

SMITH AND

Day

A

Day Dreams

the Roses
Art Jarrett

7...

Irving

.

TREASURE CHEST
Through

I

Radio-dough

6

20.

Oct.

King Zilch

.

Sally
Singin'

— With

.

June 25

.

,,

Irl..

.

Irving

?9
6
13

6.

Bond

7.
Ship of Dreams
Ralph Kirbery-Lew White-Kelvin Keech
Melody on Parade
7...

Den.. .July 23..

Mouse Trapper, The

Death
No.
Attends
a
Party
Oct.
No. 2— Fast Fanas
Oct.
No. 3— When
the
Lights
I

Irl..

The

15

10

Sent. 8
Oct.
6

rl

17

Dec,

.

Sandman Tales

Nov.

Aug,

Straw,

Songs of the Hills
Radio Rubes

26,'34

Jan.

Hypnotic Eyes
In Venice
Last

4

The

the Lion's

Fanny's Wedding

.

Sam-Don Wallace
Night of Romance
Donald Novis-Ann Leaf-John Young
Tongue Twisters

Banker's Daughter,
Beanstalk Jack

Grand Uproar
Gypsy Fiddler,
Holland Days

3

I

TERRY-TOONS

Irl..

25

Oct.

MARCH OF THE YEARS
Sent. 22
No.
I— "Boss" Tweed
2—
Oct.
6
No.

Sept. 22

Fetchit

in

9.

No.
No.
No.
No.
No.
No.

ORGANLOGUES

Nov. 17
Nov, 24

Expectant Father.
Mr, Adam

Fanny

9...

.

ens Sisters
Carrie Jacobs
Edwin C.

STAR COMEDY
SPECIALS

Irl..

Oct. 13
Sent. 5
Nov. 13

Title

HOLLYWOOD ON
PARADE— NEW SERIES
10.

Kirbery and

The

Dogie,

Manhattan Lullaby
Helen Morgan
Slow Poke

KRAZY KAT KARTOONS

— In
—

II...

SONG HIT STORIES

Title

1

20
Dec,
8
Sept. 22

Oct.

Romance

of

Min.

—

Oct. 27
Dec. 15

ROMANTIC JOURNEYS
Canyon

Date

Rel.

Ralph
Four
Minute
Men and John S. Young
Stephen Foster With John
Hundley, Nancy McCord
and Kelvin Keech
Fields and McHugh— With
Jack Osterman and PickKirbery.

18

MUSICAL COMEDIES

Across the Sea

Title

Edwards— With

Gus

Dec. 22

June

Million Dollar Melody
Popnin' the Cork

[All dates are 1933 unless
otherwise stated]

2

Min

Date

Rel.

The

Freeze-Out,
Hot Hoofs

July

28

10...

Chic Sale

...

21...

.2 rls


HOLLYWOOD
A critical study
by TERRY RAMSAYE

Terry Ramsaye, editor and commentator, is in Hollywood to observe and to write about the production capital of motion pictures.

Watch for his first Hollywood article in

MOTION PICTURE HERALD
The Last Strays Are Being Counted

in Motion Picture Herald's Big Roundup of Exhibitor Votes to determine THE TEN BEST MONEY MAKING STARS of the past year

When twelve thousand exhibitors were asked about it, they went to the one authority that knows all — the box office figures — and selected the winners.

They'll be named soon in MOTION PICTURE HERALD only three dollars the year
The Annual 1934 Booking Calendar of Quigley Publications

WITH 200 HANDY SPECIAL BOX OFFICE TIEUP DATES FOR LIVE WIRE SHOWMEN

Is Now Ready For You

USE THIS BLANK

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, N. Y.

Kindly send me one Booking Calendar for 1934. I enclose herewith twenty-five cents to cover cost of calendar and postage.

Name

Theatre

Address

City...State

THERE SHOULD BE ONE IN EVERY MANAGER'S OFFICE
PRICE ... 25¢ EACH
MANAGERS' ROUND TABLE CLUB
An international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress

EXPLOITATION
by MARTIN QUIGLEY

Effective exploitation of motion pictures is an essential factor in the progress and prosperity of the industry. Irrespective of how great, in terms of potential box office draw, any motion picture may be, it cannot be proportionately profitable to the theatre unless it is represented to the public in such terms and in such manner as to create in the minds of the public a genuine desire to see it.

The theatre must, of course, depend greatly on word-of-mouth promotion. But this is a decidedly variable factor which cannot be gauged in advance and cannot be relied upon. Hence the public must be told. If the telling is fortified by considerable word-of-mouth advertising—so much the better. But whether it is or is not, the theatreman consistently must see to it that the public is adequately informed about coming product—and that it is informed in an arresting manner.

Failure to do this—any lag whatsoever in this vital function, cannot help but slow the progress of the industry. Hence the responsibility and the opportunity of the theatreman in this connection is enormous.

Now, at the approach of a New Year—which ought to be a year of really bigger and better exploitation—the Managers' Round Table Club in an effort to recognize meritorious work and thereby stimulate its creators to even greater efforts announces a series of awards to managers for outstanding campaigns.

Such recognition is fit and proper. If it shall serve to widen and better the uses of exploitation its sponsors shall feel that their objectives in providing the awards have been splendidly served.

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"ATTENTION DETRACTORS?"

The following from a Round Table's recent communication contains much food for thought concerning a matter that without question can stand quite a bit of simplification. He says:

"You no doubt have seen from time to time, the ones, threes and fives put out by the various producers on their particular pictures. Have you ever tried to read what this paper sometimes has to say from across the street or from 20 to 30 yards away? . . . it seems that each company is trying to outdo the other with as many colors as they can, instead of trying to present paper that will tell the story in a manner that will attract attention instead of detracting from it. . . . we should like to get your opinion regarding this, and what can be done through the influence of the Club pages."

Your chairman can well sympathize with this member's complaint, having tried unsuccessfully in the past to clean up some of the poster mess. Without doubt, home office ad men agree in part, but eager as they are to turn out work that will "attract instead of detracting attention," the flies in the ointment offtimes are the legal requirements in the contracts of the lesser players, directors and authors that necessitate inclusion of their names in the billing.

Not all paper is so burdened, but the effect of many an attractive poster has been destroyed by the stupid demands of "no-draw" names that do not mean a hook at the box office. Nevertheless, there is more to the subject than these silly studio vanities, and our further findings will be chronicled in a subsequent issue.

In the meantime, if there are others who wish to voice their accord or disagreement with this manager's protest, as usual the Club columns are wide open to whatever they have to say. Let's have it.

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A SPLENDID ATTITUDE

A few days ago, we had the pleasure of hearing from a member, long silent J. P. Harrison, whose activities on "Duck Soup," we have given space on another page. With an account of the campaign he included the following cogent words. Read them:

"It is not fair and it isn't right to take everything and not give back in return. . . . The right spirit is to put back in the Club at least as much as you take out, so at this time am enclosing a few stunts on this date."

There are many members, splendid showmen, who read the Club pages religiously and from them obtain many ideas. But due to their modesty, desire for self-effacement or kindred cause, reports of their doings are rare. To these, and to the other "laggards" is the suggestion made that they adopt Harrison's splendid attitude.
Round Tablers Put
Over Season Drive

An autumn leaf trade-mark cut in all theatres and co-op advertising readily identified the "October-November Autumn Season Drive" put over successfully at the Capitol, Lyric and Orpheum Theatres, Aberdeen, S. D., by City Manager A. J. Sonosky, aided by Manager Herbert Gahagan of the Lyric. The cut was used wherever possible, copy varying according to ad. For instance, merchants used it to congratulate the theatre on the coming pictures; it was made up as a sticker placed on all store packages, restaurant and soda fountain menus and also glued to the back of tickets sold for a series of high school dances. The leaf idea was also carried out as background, painted on a number of leading downtown windows, and on a special six sheet poster pasted in center of lobby floor.

Newspapers, of course, gave splendid support, outstanding being a front page 40-inch type ad, announcing the opening of the season. A unique ad that caused plenty of buzzing was a cartoon idea in which the photographed heads of leading citizens on midget cartoon bodies praised the coming shows. Papers also ran three-column cuts showing Mickey Mouse disembarking from airplane, bringing some of the new pictures.

An effective tieup was arranged with the local 4-H Club in which tickets were given as prizes for the best exhibit of garden produce, handicraft, etc. Two thousand letters to club members were sent out by the Club officials, all of which of course mentioned the theatre. Special calling cards were printed with the names of the theatre creditors, the girls making a house-to-house canvass, leaving a card at each house with a short talk on the coming attraction, besides a bookmark with names of the big picture.

Another unique idea was the distribution of pieces of jigsaw puzzles made up from production stills, one piece being sent to every home within a certain district accompanied by a letter stating that the 34 other pieces of the puzzle were distributed in that neighborhood and, offering prizes for those collecting the complete sets and turning them into the theatre.

Harrison Promotes Real
Duck Soup as Give Away

A campaign that embraced a free toy Christmas matinee, and a tieup whereby a nearby restaurant distributed over 15 gallons of real duck soup were two of the clever slants executed by Manager J. P. Harrison, Waco, Texas, on his showing of the latest Marx Brothers' opus.

The soup stunt, started as a gag, was publicized in a two-column ad to the effect that to each patron attending the preview midnights showing would be given a ticket good for a load of "soup." It went over so well that the restaurant ran out of supplies early the next day. A nice gesture to the needy was incorporated in the same ad whereby Harrison advertised for a hundred ducks to be paid for over the market price and to be distributed among the unemployed.

Signed "The Four Marx Brothers," it naturally attracted plenty of attention. The accompanying photo illustrates how "J. P." tied in his picture to the toy matinee. On the shelves were placed the contributions from the youngsters, and in the center the table was elaborately set with the cutouts fitted to the chairs, the card in the center reading "Laughing Menu." Incidentally the shelves have been used since the opening of school for the collection of canned goods brought to the theatre for the free food matinees Harrison has been putting on monthly for the benefit of under-privileged school children.

An excellent street bally made itself felt in the person of four men who wore specially made bright orange lettered smocks, so that when the four lined up the title and theatre were spelled out across their breasts from left to right. Each also wore huge, grotesque paper-mache heads closely resembling the Brothers, which naturally brought the desired results.

This street gag should go over as well in other spots, and we have written Harrison for costs and details of their construction, which will be published upon receipt for the information of the membership. The permanent lobby shelf idea for canned goods is not a bad good will slant, either.

Harry Peddles Tin
Cans on "Duck Soup"

And now it comes in cans, according to Round Tabler Harry Botwick, Paramount, Rutland, Vt., who sends along an honest-to-Henry tin can sealed and labeled "Laughing Soup" to advertise his showing of the Marx insanities. The cans were passed out on the streets during the rush hours and as the size and shape were such that people had to carry them in their hands, the stunt therefore was very noticeable and built up a pile of laughs.

The labels were printed locally and sold the picture as well as providing gigglies, a smart line being "Look for the opening date on every can." Each of these contained an imprinted paper bagful of peanuts, and the work of filling, sealing, and labeling was done by Botwick and his house staff. The expense for the entire thing was about $20 for 500 cans, which Harry says paid excellent dividends at the box office.
HERALD OFFERS AWARDS FOR 1934 EXPLOITATION

Rules and Information

STARTING JANUARY 1, 1934, the Quigley Awards will be presented monthly during the ensuing year, a plaque to be given each month for the campaign submitted to the Managers' Round Table Club and selected by the judges as the most meritorious executed between the first and last day of each month.

THE QUIGLEY GRAND AWARD will be given for the campaign submitted to the Managers' Round Table Club during the year of 1934, selected by the judges as possessing the highest merit.

CAMPAIGNS may be forwarded after the last day of the month, but they must be on pictures that have been played during that month. This includes attractions that are played on the last day of one month and succeeding days of the following.

THEATRE MANAGERS everywhere in the world are eligible for the awards. Campaigns from distant parts will be given extra consideration in order to provide for the difference in mailing time.

MANAGER'S NAME and theatre must appear on all campaign material, which should include photos, tear sheets, heralds, etc.

NON-MEMBERS of Managers' Round Table Club are eligible for the awards.

EACH CAMPAIGN will be given equal consideration regardless of the situation, large or small, from which it emanates. What was accomplished for the money spent will count more than how much was spent. Thus the small budget will not be ignored.

ALL CAMPAIGNS entered are to be carefully wrapped and forwarded to the following:
QUIGLEY AWARDS COMMITTEE
1790 Broadway, New York

Martin Quigley Will Present Plaques to Managers For Outstanding Monthly Campaigns Submitted To Club; Grand Award to Be Given for the Best Campaign of Year; Every Theatre Manager Everywhere Is Eligible for These Important Prizes

by A-MIKE VOGEL

The Managers' Round Table Club is honored to announce the inauguration, starting January 1, 1934, of the Martin Quigley Awards, to be given one a month for the theatre exploitation campaign selected by the judges as possessing the highest merit. In addition, a Grand Award will be presented at the expiration of the year for the campaign judged to be the best submitted within that time.

Every theatre manager everywhere in the world is eligible to qualify for these awards. First run or subsequents, small town or big cities, small capacity theatres or deluxers—no one is barred, nor is any product barred.

COMMITTEE WILL BE REPRESENTATIVE OF VARIOUS BRANCHES OF THE INDUSTRY

It is expected that the committee of judges will be composed of executives from different branches of the motion picture industry. Sales and theatre heads, as well as advertising managers, are being asked to serve for the purpose of insuring the utmost consideration for every campaign insofar as local conditions are concerned and their bearing on individual efforts. Arrangements are being made to have different judges serve each month so that competing managers may have the advantage of these fresh viewpoints. Thus every precaution will be taken to give each campaign "full measure," so to speak. The names of these judges will be published in succeeding issues.

AWARDS MARK MOST FORWARD STEP IN CAUSE OF THEATRE EXPLOITATION

The Quigley Awards signify the most progressive step yet taken in recognition of the importance of theatre exploitation. For the first time, showmen now have the opportunity to win worldwide recognition for their exploitation efforts. Winners of the prizes may well point with pride to their accomplishment, undoubtedly a most distinct mark of honor.

The rules are few and simple. They will be found in another column on this page, as well as more detailed information. There is nothing onerous about these qualifications, as every effort is being made to encourage theatremen in every situation, big or small, to send in their campaigns.

Everything is being pointed to make the Quigley Awards as significant to theatre managers as are the Academy awards to the studio-ites. Showmen who have already been sounded out are unanimous in their enthusiasm.

It should be the biggest thing in the history of the Managers' Round Table Club. We aim to make it so.
Outpourings from the membership continue on Charley Bassin's recent bust on exploitation, and in these columns we have the pleasure to present the further views of Round Tablers who have something to say on the subject. And there's more to come. Gentlemen, we present you:

E. E. BAIR

STATE, UHRICHSVILLE, OHIO

Dear Mike:

Two minutes ago I just finished reading Bassin's story. This chap, to my mind, is correct. Indeed, or it, I am adding my answer or remarks of his comment in printed form. This printed form, I will explain, is a regular mouthpiece in my daily paper appearing under the caption "Motion Pictures and Local Things Theatrical," which I sign "Mickey Mouse."

Text of the attached column is you will notice inspired by comment of a Pittsburgh writer. I have passed it on to my patrons in this manner—it serves in this instance a double purpose, my comment of Mr. Bassin's article.

(ED.: Here follows the copy from one column type ad Bair refers to above.)

Florence Fisher Parry, writing for the Pittsburgh Press, just about missed the new motion picture entitled "Broadway to Hollywood."

She minces no words, she calls a spade a spade. In her remarks she relates that the title did not sound good, beside the advertising looked like another conglomeration of exaggerated theatre ballyhoos. Business at the theatre showing this picture had the theatremen bewildered. The public stayed away from one of the very best pictures of the year. This "Broadway to Hollywood."

Miss Parry relates further as she believes it to be a general experience: "... It was about show people I gathered from its title and advertising. The advertising conspired to make me think it was a picture to stay away from, so I stayed away and saw another instead."

The Old Wolf Wolf story. I had actually passed up the best picture in New York. Then the engagement was over and the critics started to rave. Every one was bowled over. No one had expected what they were treated to.

Theatre men are still asking Why? Why? Our advertising said it was a human interest story. It said it was a great show, but, as Miss Parry points out, "They have made the same boasts before. Not just that theatre, mind you, but generally, all over."

"Some said it lacked the bait of big names to attract crowds. That may be true, but WHY is it true? Because that's all the public has been fed for years, ever since the old Mary Pickford days.

"But this is a new era in motion pictures. The industry is being recruited from Broadway; legitimate actors of a lifetime standing are placed in well balanced casts—when we utilize the well balanced cast together with the story's excellence? "Some one has to start a new line of publicity to suit the new regime."

"Names have been made to carry a poor picture; but that only is definitely the time that the wane. The play's the thing. It is so in the theatre, and is fast becoming so in the movies."

"What we want to know is now: What kind of a picture is it? Is it well directed? Does tell an intelligent story?"

"We're getting a new kind of 'glamor' into our pictures, thank heaven; glamor that isn't all sex and passion. The glamour of human relationships; of family life; and we need a kind of publicity that suits this new regime."

"When that happens, no longer will a screen play of real merit suffer for its public, reading the advance stories and notices about it, will at last be ready to believe them."

Bullseye, Miss Parry. You hit it; no argument. Without doubt many excellent pictures have suffered due to poor titles and too much ballyhoo in advertising. If you know what we mean, you will not miss "Stranger's Return," "Another Language" and "Man Who Dared" at the State soon. We'll make it our business to tell the public about these attractions in a manner as suggested by Miss Parry.

Yours,

MICKEY MOUSE.

DICK MOSS

RKO, LOS ANGELES, CAL.

Dear Mike:

I've read Mr. Charles Bassin's article in the Sunday paper the 25th issue, and I wish to congratulate him on the courageous stand he takes upon a very sensitive phase of the theatre management. I believe Mr. Bassin is right when he claims that it is practically impossible to sell the public anything which it doesn't want. I said practically impossible, and that doesn't mean it is absolutely impossible. I've had very many experiences, in fact, some very recent ones, when a specially conceived exploitation plan will put over a picture. But, it usually worked on what is known as a "freak" attraction.

What good is putting over big campaigns when you haven't anything big to sell? And, Mr. Bassin stated, the fan magazines tell the public all about it long before the theatre manager knows his booking date. Of course, that is a great evil. It is like knowing all the answers; going to a football game and knowing the score in advance, or going to a show and knowing all the jokes beforehand. Most of these fan magazines relate the complete picture; where the hero meets the heroine, what happens, and how they lived happily ever after. What enthusiasm can you work up over going to see a picture, about which you know all. I believe that is one of the reasons why talking pictures, made from old silent successes, have so far flopped. The public knows the answers.

When Mr. Bassin tells about the big campaigns which he has worked and seen then flop, I felt like shaking his hand. I've had the same experience many a time. Big campaigns, with lots of money spent and effort used, and the picture takes a dive. Why? Because they didn't want it in the first place, and it was just a waste of time, effort and money to attempt to force them into it. Wouldn't it have been better just to spend a normal amount on advertising? Wouldn't the weekly statement have looked better if the campaign took a more intelligent approach? I've seen campaigns put on that would have been worthy of heralding the coming of the Messiah. But, the pictures flopped.

Build Up "Clucks".

Every theatre manager should put his heart and soul in selling every picture, but he should select the correct way. When a picture is on the air, the manager has got to scout around and try to find another attraction to put on the program—possibly an outstanding short subject, a Comedy Carnival, a radio attraction, a special kids' picture, or possibly a revival. And don't say that these things would make the week a great success, but they'd help the gross. Wouldn't that be better than doubling the newspaper and taking more billboards or putting some heralds into grocery bags . . . just to tell them you've got a picture which they have previously heard is rotten? What good is it to tell them that here is "the greatest picture the most considerate one of a Nation," when the critic in Liberty has given it a sixteenth of a star? What good is it to say that this picture "teems with action, is crammed with sex, and over-flowing with music and comedy," when the movie commentator of Screenland informs that "the action drags, the love interest is nil, the music is absolutely without melody, and the comedy smells." What's the good of trying to make a hit out of the press, the medium which forms public opinion. And, the funny thing is that the press is usually right. When the picture is good, they usually say so, and when it's lousy they explain that in no uncertain terms.

I've put on quite a few campaigns. Most of them I've put on because I sincerely felt that I had an attraction to sell, and I'll also be frank enough to admit that I've put some on because I wanted to make a showing for one reason or another.

All in all, I believe the answer is: Shout for the big ones, and when the poor ones come along look elsewhere for something to put them over, but don't try to butt up against a stone wall with exploitation as the only buffer.
Many Strong Ideas
Sell "I'm No Angel"

From various spots come many ace campaigns on "I'm No Angel." It seems that very little, if anything, has been left unsaid or undone to make the country "West conscious," and the following speak for themselves:

Anna Bell Ward
Ben Ali, Lexington, Ky.

Putting over the appointment of Mae West as a colonel on the staff of the Governor of Kentucky was one of the smart ideas of this well known showwoman, whose fast thinking resulted not only in plenty of space in the local newspapers, but also brought national response through the Associated Press papers everywhere carrying the story. As Anna Bell is an officer in the "Honorable Order of Kentucky Colonels," her picture appeared with that of West in many of the dailies.

In addition to this outstanding stunt, an effective broadside of exploitation was put over locally, including street car placarding, attractive window displays, and many newspaper breaks, including the press book wisecrack contest. An unique lobby display was made up with a cutout of the star reclining on an actual divan, so lighted as to give the figure a life-like appearance.

J. J. Rosenfield
Paramount, Omaha, Neb.

A midnight matinee for men and a working girls' matinee at 7 A.M. on the opening day were two of the click gags that worked very well for this Round Tabler. The men received an autographed picture of the star, and the girls free breakfast, which was promoted from a nearby restaurant, and served during the showing. Each woman present also received a copy of the press book NRA code for girls.

Numerous angles were used to put over both performances, such as street parades with banded musicians making all the downtown streets, and by giving passes to the personnel directors where many girls were employed, "J. J." was able to place cards on bulletin boards.

A local beer distributor supplied 5,000 beer pads upon which most of the space was devoted to the picture, all Postal telegraph offices displayed jumbo telegrams from the star advertising the showing and numerous store tisues were made, including one in which a local girl was dressed in a Mae West gown and spotted in the foyer.

One of the most novel ways we have yet seen to sell this picture on the billboards was a special 56-sheet (see photo) in which Swedish, German and Yiddish were used to interpret the famous "Come up and — ."

J. Clayton Tunsill
Saenger, Pine Bluff, Ark.

A fashion revue sponsored in conjunction with leading women's stores, sponsored by local society leaders, for the benefit of crippled children's society was one of the highlights of Tunsill's campaign, considerable interest being aroused by announcement that Mae West herself would appear in the show, which of course turned out to be a local production as the star.

Many press book ideas were put into effect, including the animated dance cutout planted in a prominent window and proving a continuous crowd stopper. The star reclining cutout was also used, being planted in a furniture window on an actual settee.

Frank P. Larson
Paramount, Idaho Falls, Ida.

Stressing the "heat" angles, Frank enlisted the aid of his local fire department to deliver the film from the express office to theatre via hanned fire truck. That's Larson in accompanying photo holding film can, who also planted empty film can in ice block on street corner with copy reading "Keeping this film cool for the preview."

Promoted local news agency to place illuminated theatre sign free of charge on building at most prominent cormer. Also used the press book gold fish gag in three windows and distributed the teaser cards at all local football games Saturday before opening. Put on wisecrack contest with local paper, and took part in civic "Spin Day" celebration with banded float.

We have not mentioned in the above campaigns the wealth of West publicity stories planted by these showmen, but in every case newspaper all cooperated.

Reservations Jump
For The Xmas Party

Gettin' better n' better. Yowsir, you know what we mean. Plans for the big managers' shindig, the Sancy Claus "How-Are-You." We mean that.

Round Table Midnite Xmas Party, next Thursday Nite, Dec. 21, at the Brass Rail, 49th and 7th Avenue, New York. It's to be tremendous, and the price for everything is just—one Dollar.

Your chairman had the pleasure of meeting up with the party committee of arrangements from the Randforce Circuit, composed of the following Round Tablers: Maury Reisner, Joe Herman, Bill Brown, Ben Friedman, Sam Reinler and Paul Binstock.

And are those kids rarin' to go. Each of them has pledged himself to round up every manager in his district, and they're also going to bring their supervisors, assistants and others. Looks like we'll need more room, as there will be at least 50 from this outfit. Curly Curley, Warner New Jersey ad chief says he'll be there with other Warnerites from his territory and from New York. Mort Blumenstock, Warner Theatre advertising director, will be on hand with the home office gang, and Will White, Skouras division chief, has assured the committee that, as usual, his zone will be adequately represented.

So come on, everybody. You'll meet friends you haven't seen in years, and you'll be tickled pink with the surprises that are being planned. Yes, there are plenty of them. Xmas presents of course for every one, and other souvenirs from the producers. And the entertainment?

All the stars who expect to be in town that night are being invited. Eddie Cantor has been invited, as has Gary Cooper, and many other celebrities from MGM, Warner, Radio and the other studios. Lou Preston has promised his orchestra and a flock of headline acts, and there should be plenty of others.

There is every reason to believe that this "Get-Together" will be the best yet, and managers from nearby points in Connecticut, Jersey and on Long Island are included in the reservations, for the party starts at midnite, and keeps going until?

Remember, One Dollar covers everything. Beer, sandwiches and other accessories, souvenirs, presents and entertainment. Not too tough, what? So plan to be there. Fill out the blank below right now. Make up a party or come alone. You'll have a good time either way. See you Thursday.

Here's The Dollar!

Please mail me my ticket for the Round Table Xmas Party to be held on Thursday, December 21st, at the Brass Rail, Seventh Avenue and 49th Street, New York.

NAME. ....................................
THEATRE ..................................
CITY & STATE .............................
Boston Daily Carries Sidman Picnic Story

A free outing given to the members of his local Buck Jones Ranger Club netted Manager Maurice Sidman, Arcadia Theatre, Portsmouth, N. H., a nice story and three-column cut in a leading Boston newspaper. Sidman tied up with the head of a popular riding school upon whose grounds the picnic was held, the local transportation company supplying buses free of charge.

Athletic contests were held and refreshments served through tients with local merchants. The Mayor of Portsmouth accompanied club members and other prominent citizens served on the arrangements committee. Not only did Sidman add to his theatre patronage through this party, but also received a lot of publicity that should count at the box office.

Lykes Decorates Lobby
With Crepe Paper

Quite successfully, he reports; Manager Jack Lykes, Loew's Stillman, Cleveland, Ohio, has been experimenting with crepe paper for decorative purposes and sends along a number of photos to show the effective lobby displays worked out by the ingenious use of this inexpensive material. Jack states that it is not necessary to be skilled in its use as by watching any expert window decorator working with this paper, sufficient ideas may be gained to adapt it to theatre use.

A recent ballyhoo on his showing of "Take a Chance" is illustrated in the accompanying photo, whereby a "wheel of chance" was planted on the sidewalk containing a regular paddle wheel with 60 numbers mounted on a display board. A corresponding amount of small paddles with the same numbers were handed out to the gathered crowds with the holder of the winning number receiving a pass to see the picture. In spite of the extremely cold weather, enough attention was created to effectually stop traffic, and for this reason the gag had to be discontinued from time to time.

Quite a snappy slant, indeed, which, as Lykes says, can also be used in the lobby. It doesn't sound expensive, either.

Edris and Conner Move Fast in Tacoma

Recent activities in the Northwest are recounted from Tacoma, Wash., by Will J. Conner, assistant to Ned Edris, city manager of John Hamrick's Theatres in that city, which comprise the Music Box, Blue Mouse and Temple. A Mickey Mouse Club at the Temple Theatre, just one year old, now boasts a membership of over 5,000 and includes a band of 50 skilled musicians.

Shaw Whams Over "Keyhole" Gag

The "Keyhole" gag on "Broadway Thru a Keyhole" is doing yeoman service for Round Tablers, who are making the most of it in tiers with local merchants. In Syracuse, N. Y., Harry Shaw, Loew publicity chief, used this ace press book suggestion in cooperation with one of his leading department stores, whereby a special two-day "Keyhole Sale" was announced in a series of five-column newspaper ads, with a large portion of the copy given over to the theatre and attraction.

Each purchaser at the sale was given a key attached to a card with copy to the effect that if that particular key unlocked a special door in the lobby of the theatre, the holder would be presented with a pass to see the picture. Besides the newspaper advertising, the idea was carried further in half-sheet cards which were tacked in prominent spots throughout the city.

Another gag which hit the newspapers was a tieup with the head of the local Board of Education, who sponsored a presentation to local high school honor pupils of the famed Winchell orchids, a local florist supplying the blooms in exchange for a break.
VARIOUS SLANTS FROM THE FIELD

(Left) MYERS BROTHERS, Majestic Theatre, Chillicothe, Ohio, entered this float on "The Power and the Glory" in their recent local NRA Parade, and the flash it made just about capped the spotlight. Which is as it should be, for the display is very artistic and looks like a heap of dough.

(Left) BOB COVINGTON, California Theatre, Santa Rosa, Cal., used this swell stage setting for his Kid Hallowe'en Mickey Mouse Party. Note the Mickey and Minnie back drop, and the cornstalk decorations. FRANCIS RANCOUR, stage manager, is the chap in the picture.

(Left) JACK SHARKEY, in person, was the first one in line at the Capitol, New York, on the opening day of "Prizefighter and the Lady." Evidently his defeats have not dimmed that happy smile, and he still seems to be of great interest to the gathered crowd.

(Right) LOUIS ORLOVE, Uptown Theatre, Milwaukee, Wis., planted this advance stopper to let the folks know about his coming date on "Lady for a Day." Placed above the inside lobby doors, it made an ace flash, as patrons leaving the theatre could not miss this announcement.

(Left) STANLEY MEYER, Alhambra Theatre, Milwaukee, Wis., is responsible for this slick front on "Her First Mate." The grotesque figures of the stars were taken from the posters, and above the box office, a rocking effect was obtained with a ferryboat and the star cutouts.

(Right) LEO JUSTIN and STOCKTON LEIGH, Mayfair Theatre, New York, plugged the press book tieup on "Midshipman Jack" wherein a new style in millinery, the "Ensign Beret," and worn by Betty Furness, was given a nice plug in the lobby on a department store hook-in.

(Left) BERT LEIGHTON, manager, art director WILL WILLS and ANTHONY ALDI, designer, cooperated on this flash "Footlight Parade" float for the Stanley Theatre date, Utica, New York. A lot of thought and talent were expended to turn out a very attractive display.

(Right) FRANK GRAVATT, Steel Pier, Atlantic City, N. J., put over a Hallowe'en Party in conjunction with his showing of "Worst Woman in Paris," and although after the season at that resort, the affair drew very well. Note the decorations around the ballroom. Very harvest-like, what?
SOME PROJECTION POINTERS

Expert Suggests Various Ways And Means of Improvement In Articles Written for Managers

by F. H. RICHARDSON

The author of this article and those to follow, hardly needs any introduction to the membership. Acknowledged as an outstanding leader in the field of projection, his lectures, books, and regular departments in the Motion Picture Herald and Better Theatres have done much to better vision and sound on the screen.

Written expressly for the non-technical showman, these observations should be carefully studied by every manager intent on a better picture.

The series is based upon the now generally recognized fact that box office income is not wholly based upon what theatre patrons see upon the screen and what they hear in sound, but also to a very considerable extent upon how they see and hear. Consider the fact that a really beautiful scene may be almost anything but beautiful if poorly shown. Sound that might be charged with horror may be just plain puny if projected in distorted form. You surely know that is quite true. You also surely know poor work has a direct and injurious effect upon box office income.

If you admit the foregoing to be true, then does it not automatically follow that you as an exhibitor or theatre manager have no more important duty than that of fitting yourself to judge intelligently as to whether or not the picture is being displayed at its best, and whether or not the sound is or is not all that it might be? Not only that, but if you are to take the matter of either picture or sound up to your chief projectionist and talk convincingly, you must have at least some rather clear idea as to what the fault consists of.

Not necessary that you know all the details of projectionist work, but at least. Perhaps better that you do not, but just the same you must know enough to discuss matters intelligently and with some degree of understanding if you expect to make much impression.

Room for Improvement

Remember this, Mr. Manager. While it is quite true that you have no possible control of what your patrons will see and hear, save in the matter of selection of subjects, the fact remains that you may have a very great deal to do with "how they see it" and "how they hear it." That you surely must and admit to be quite true, yet it is astounding how many otherwise excellent theatre managers fall down flat in the matter of picture and sound excellence. I have myself entered many, many theatres, only to view a dull, flat and perhaps unsteady screen image and to hear sound that might have been improved by a full 100 per cent. I came near saying 200, but the manager seemed to have no idea that improvement was possible.

Mr. Manager, it should be one of your duties of highest importance to educate yourself thoroughly in the matter of screen images and sound. You have many duties, but that should head the list. If you yourself are unable to look at your screen and listen to your sound and say, with at least some authority, they are good, or this or that stands important, then you are engaged in selling to the public "goods" you do not yourself understand very well.

There is no better method of studying screen images and sound than by actual comparison, and there is no more effective comparison than the visiting of theatres and observing results.

Were I a theatre manager or exhibitor, one of my most pressing duties would be to pay a visit to at least half a dozen theatres other than my own, of various classes if possible. I would enter as a paying patron, wholly unannounced, and if possible to them unknown to them. My aim would be to get a full appreciation of how the theatres were being brought out better in other theatres than in my own, if then would be up to me to ascertain just why that was so, and to build up my weak point.

Check Projection Faults

In doing this it is of course very necessary to be able to distinguish between faults due to wrong procedure and faults inherent in the films themselves. This is, however, not all that it all depends on. If it is found that the sound is consistently poor through-out, it is unlikely the reason lies in the print itself, because very seldom will a print be of very poor quality. It is sound, however, that a part of it will be good.

If, then, in sound I found the results to be generally poor, but that occasionally it was excellent, I would immediately conclude the theatre equipment to be itself good. For the reason that if there is any basic fault in the equipment itself it would show up continuously. No part or parcel of the thing would be good.

I would make careful notes of such points, if any, as seemed to be better than my own, and next day go into executive session with myself in an endeavor to find out exactly why my own results seemed less excellent; also by what means improvement could be brought about. Sounds like good logic, does it not? Think it over! I know all about the chap who does not believe in paying any attention whatsoever to his competitor, or to what other managers do.

I agree that he is right, in so far as concerns matters having purely to do with competition. What I have in mind is, as I see it, a very different matter. It has only to do with enabling managers to compare their own results with those attained by others, preferably not competitors, by the way, to the end that they may know just in what way they may be in some degree failing, and thus be enabled to improve.

(Continued next week)

READ "BETTER THEATRES"

During the holidays and through the winter, fire hazards are greater. These and other sources of complaint, loss and danger are discussed by Jack Knight in his theatre maintenance article appearing in Better Theatres, published with this issue. In it, the manager will find practical ways of keeping his theatre safe for patrons at all times.

Among other features are theatre lighting for the holidays, and John Ebersen’s good advice on reconditioning at little cost.

Booth's Benefit Shows

Steady Gross Builder

Discovering that his situation is favorable to benefit shows, Manager Billings Booth, Jefferson Theatre, Springfield, Mass., has been putting on a number of theatre parties for local organizations which have helped not inconsiderably in holding up his grosses on slow nights.

Billings has compiled a list of local associations, such as Community Chest, Red Cross, Boy and Girl Scouts, P. T. A. and lodges, from these selecting the ones which seem best suited to his program. The deal is made by offering the organization a two-night benefit giving them 50 per cent of their outside sales.

In most every case, Booth reports that he is able to secure gratis some stage attraction which otherwise would have to be paid for, such as dancing revues, musicians from local studios and concert singers. So far the idea has produced turnover business with the house netting an increase in the day’s receipts, as well as creating many new customers who previously had not attended the theatre.

To avoid selling tickets in front of the theatre, Billings requires returns to be made in the afternoon of the first day of the benefit. He states that his last treat of this kind held on Wednesday and Thursday trebled his ordinary receipts for these days, in addition to which he was able to present a number of talented amateurs, the entire extra expense to the theatre being an hour overtime for the operators.

Members interested in building up their weak days and nights might consider this idea, and no doubt Booth will be glad to furnish further details to managers desiring more information.

Manager Jack Wright and Ad Head Jim Mantland of the New York opening of "Broadway Through a Keyhole." These shows have been turning out some acre crowd-stoppers.
TRAVELERS...

Lester Cowan, Harold Hopper, and A. R. Simon are in New York from Hollywood.
Paul Muni is en route to New York from the Coast. He will appear on the Broadway stage.
Pat Casey, labor contact for the MPPDA, left New York for the Coast.
Leslie Howard leaves London en route to Hollywood this week. He will be starred in an RKO Radio production, "Oh Human Bondage."
Mary Pickford arrived in New York from Hollywood.
Walter Futter is motoring to the Coast.
Tom Cochran, in charge of Paramount's Japanese activities, is "somewhere on the Pacific," after a New York visit.
S. Charles Einfeld returned to the Warner home office from Hollywood.
Eddie Golden, Monogram sales chief, is making a tour of the Midwest.
Cecil B. DeMille arrived in Washington from the Coast. He is due in New York shortly.
Tom Bailey arrived in Atlanta from New York.
Pandro Berman will sail from New York for a European vacation late this week.
L. J. Schleifer, western division manager for United Artists, left New York for a tour of his exchanges.
W. S. Butterfield is in Miami for the Winter.
Spyros Skouras and Harry C. Arthur are due back in New York from the Coast December 24.
Paul Lukas, Dennis King, Martin Beck, Ketti Gallian and Jules Demaria, honorary president of the French Motion Picture Syndicate, arrived in New York from Europe.
Dr. James Wingate is en route to New York to attend conferences at the MPPDA home offices.
Leo Morrison is on his way East from Hollywood.
St. Seadlem, director of MGM advertising, is in Miami for a week's vacation.
Mervyn LeRoy left Hollywood for New York, where he and Doris Warner, Harry M.'s daughter, will be married on January 2.
Herman Robbins, president of National Screen, arrives in New York from the Coast December 18.
John C. Flinn returned to New York from Hollywood.
Al Friedman is in Boston.
Laurie La Plante, Marc Connolly, Robert E. Sherwood and Don Alvarado arrived in New York from Europe.
Douglas Fairbanks, Jr., is en route to Hollywood.
Grace Fisher is in New York from Cumberland, Md.
Roy Disney arrived in New York from the Coast.
Joe May, German director recently signed by Columbia, left New York for Hollywood.
Harry Brand, west coast publicity chief for Twentieth Century, is in New York for a brief vacation.
James R. Grainger, Universal sales manager, left New York last week on a five-week trip.

HAVE YOU A JOB OPEN?

THEN YOU NEED ONE OF THESE EXPERIENCED MEN

Publicity man for stage units

Handled such shows as RIO RITA and SCANDALS. Former publicity director, Allen Theaters, Cleveland. Five years' experience in press department of two major motion picture companies, including position of publicity supervisor for group of forty theatres in Florida. Put him to work — he'll prove his stuff.

Expert on pressbooks

A top-notch copy writer and lay-out man, ten years' experience on pressbooks, sales promotion ideas, pamphlets and general advertising campaigns. Well known as magazine and newspaper feature story writer.

Handled foreign publicity for thirteen years

Former City Editor of the "Register and Leader," Des Moines. Then for thirteen years director foreign publicity and advertising for one of our major companies. Handled publicity for the motion picture industry on the Liberty Loan drive and is now free lance contributor to many leading magazines. He's a sure-fire bet. Just try him.

Exploitation Advance man

Has been head of some of New York's biggest theatrical attractions, including Theatre Guild shows. Hard plunger who'll always grab off space in the newspapers regardless of what city you will send him to. Pleasing personality and well liked by motion picture critics in many cities.

The accomplishments of the above four men are listed as a guide to those employers who are in the market for GOOD men who will deliver GOOD work.

These men are no weak sisters. They are experienced in their line and are qualified to deliver better than full value for the salary you will pay them.

We have purposely refrained from mentioning their names, but if you will communicate with either of the three members of the Service Committee of the A. M. P. A. listed below, they will have these men contact you at your convenience.

Ray Gallagher
MOTION PICTURE HERALD
1790 Broadway, N. Y. C.

Marvin Kirsch
FILM DAILY
1630 Broadway
New York City

Monroe W. Greenhal
UNITED ARTISTS CORP.
729 7th Avenue
New York City

ASSOCIATED MOTION PICTURE ADVERTISERS, Inc.

THIS IS THE FIRST OF A SERIES OF SIMILAR ADS. DESCRIBING THE QUALIFICATIONS OF OUTSTANDING MEN FOR WHOM THE A. M. P. A. IS DESIRIOUS OF SECURING EMPLOYMENT.
## USED EQUIPMENT

UNUSUAL BARGAINS IN USED OPERA CHAIRS, SOUND EQUIPMENT, MOVING PICTURE MACHINES, SCREENS, SPOTLIGHTS, STEREOSCOPIC, ETC. PROJECTORS REPAIRED. Send for catalogue II. MOVIE SUPPLY COMPANY, 844 So. Wabash Ave., Chicago.


BARGAIN IN ROSS LENSES. ANY SIZE. BOX 345, MOTION PICTURE HERALD, 407 So. Dearborn St., Chicago, Ill.

## TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Approved home-study training. Free Catalogue.

THEATRE MANAGERS INSTITUTE, 515 Washington St., Elmira, New York.

## POSITIONS WANTED

PROJECTIONIST. BEST REFERENCES INCLUDING WIDE RANGE SOUND. Write, 141 DIDAMA, Syracuse, New York.

EXPERIENCED SOUND OPERATOR. REFERENCES. B. N. ALSBROOK, JR., Eatonon, Ga.

## GENERAL EQUIPMENT

ALL TYPES OF PROJECTION, SOUND AND THEATRE EQUIPMENT FOR SALE, CHEAP. LET US KNOW YOUR WANTS AND WE WILL SERVE YOU. BOX 124A, MOTION PICTURE HERALD.

STOP COUGHING UP HARD EARNED PROFITS. WIDE FIDELITY SOUND, $1279.70 complete; sound-heads, $99.30 each, unified control amplifiers, $55.00 each. S. O. S. CORP., 1600 Broadway, New York.

MIRRORS RE-SILVERED FOR LOW-INTENSITY, $4.90; hy-low (3900) work guaranteed; all types new reflectors at reasonable prices; exister lamps all sizes, 6 for $3.50; odorant blocks $1.25 per dozen. De Jee perfume and evaporator, $3.00, trial size. CROWN, 311 West 4th St., New York.

SIMPLE, FOOLPROOF, FINE WORKMANSHIP; SAYS FRED WILKERSON, GRANBURY, TEXAS. WHY DON'T YOU INVESTIGATE WIDE FIDELITY SOUND? S. O. S. CORP., 1600 Broadway, New York.

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ONLY THEATRE IN CITY OF SEVENTY THOUSAND, MAKING MONEY. BOX 345, MOTION PICTURE HERALD.

WANTED TO LEASE THEATRE IN SEVEN-DAY TOWN NOT LESS THAN $300. BOX 7, Belle Plaine, Iowa.

## THEATRE PROGRAMS

THE BETTER CLASS AT THE LOWEST PRICES. all cuts furnished by us. Delivery same day copy received. THEATRE PRINTING CO., 720 So. Dearborn St., Chicago.

## LEDGER SYSTEMS

KNOW EVERY WEEK HOW YOU'RE DOING. Use Bryan Theatre Record Ledger Practical, Simple. Special now $2.50. Prepaid if cash with order. Guaranteed satisfactory. GEORGE POSTICK, 417 Stevens, Minneapolis, Minn.

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### USED EQUIPMENT

<table>
<thead>
<tr>
<th>Item</th>
<th>Details</th>
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<tr>
<td>Chairs</td>
<td>Approved home-study training. Free Catalogue.</td>
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<tr>
<td>Sound Equipment</td>
<td>Free Catalogue II.</td>
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<td>Moving Picture Machines</td>
<td>Send for catalogue II.</td>
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### POSITIONS WANTED

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<th>Position</th>
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<td>Projectionist</td>
<td>Best references including wide range sound.</td>
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<tr>
<td>Mirrors</td>
<td>Re-silvered for low-intensity, $4.90; hy-low (3900) work guaranteed; all types new reflectors at reasonable prices; exister lamps all sizes, 6 for $3.50; odorant blocks $1.25 per dozen. De Jee perfume and evaporator, $3.00, trial size.</td>
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### THEATRES

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<th>Theatre</th>
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<td>Only theatre in city of seventy thousand, making money.</td>
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### THEATRE PROGRAMS

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<th>Program</th>
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<td>Better class at the lowest prices.</td>
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### LEDGER SYSTEMS

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<th>System</th>
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<tr>
<td>Bryan Theatre Record Ledger Practical, Simple.</td>
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**运动图片广告**

每张图片10美分，预付邮寄。最低价格订制，四份插入，价格每份$1。每周须知你的状况，使用布莱恩戏院记录。可能导致实际的，简单。特殊时2.50美元。欲付现金须订，保证满意。乔治·波斯提克，417斯蒂文斯，明尼阿波利斯，明尼苏达。
Greeted With APPLAUSE

EASTMAN Background Negative is winning wide acclaim among the many producers and cameramen who have already discovered its possibilities. Its remarkably fine grain meets the prime requirement of background shots that are to be projected and rephotographed. Other qualities... particularly a surprising degree of speed... give it a potential versatility that may well lead to finer photography in other directions. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN
Background Negative
7 reasons why "PARAMOUNT'S DESIGN FOR LIVING" is an outstanding hit
Better Theatres

WITH WHICH IS COMBINED "THE SHOWMAN"

DECEMBER 16, 1933

MODERN DESIGNS FOR SMALL THEATRES
Carlton, New York; Circle, Toronto

DECORATING WITH LIGHT FOR CHRISTMAS
By Francis M. Falge

RECONDITIONING WITH MODERN MATERIALS
By John Eberson

KEEPING YOUR THEATRE ABSOLUTELY SAFE
By J. T. Knight, Jr.
Theatre carpet gets a thousand times more wear than carpet that goes into the home. Hundreds of shuffling, scuffing, scraping, careless feet day after day, week after week, month after month. Chewing gum, candy, liquids, dirt and dust ground deep into the pile.

Covering a much larger area, the patterns must be larger; colors brighter and richer. Often laid on a sloping surface, more expert knowledge is required to install it.

Unlike carpet for the home, it cannot be bought simply because someone likes it regardless of whether that someone can afford it. It must fit into rigid budgets, often very small.

* * *

Doesn't it follow that carpet made by a manufacturer with many years of experience in the theatre field is most apt to give satisfaction? Alexander Smith & Sons have been making theatre carpet for more than half a century. How well their carpet meets the theatre owner's requirements is best demonstrated by the fact that

ALEXANDER SMITH CARPET

Is Used in the Majority of the Country's Most Successful Theatres
And in the WORCESTER MEMORIAL AUDITORIUM
You'll find Heywood-Wakefield Seating

The list of America's fine theatres and auditoriums that have selected Heywood-Wakefield seating to contribute comfort and beauty within, continues to grow—continues to include the most imposing structures, the most palatial interiors.

The Memorial Auditorium recently dedicated in Worcester, Mass., stands in its simple grandeur as a majestic memorial for the use and benefit of many generations. Only after the most critical search for seating worthy of so enduring and imposing an edifice was Heywood-Wakefield seating selected. Both the main auditorium and the Little Theatre which this memorial houses have H-W seating—beautiful in design, rich in comfort, quiet in mechanical operation and of enduring quality.

• • Whether your seating needs are extensive or modest; for a new theatre or for a re-newed interior; we suggest you confer with one of our many seating engineers.

Heywood-Wakefield Theatre Seating
Better Theatres

A section of Motion Picture Herald devoted to the operation . . . design . . . maintenance . . . and equipment of the motion picture theatre

GEORGE SCHUTZ, Editor
C. B. O'NEILL, Advertising Manager
RAY GALLO, Eastern Advertising Manager

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an editorial for Christmas 1933

the world is going to hell
chaos
anarchy
persecution
all is lost
grenny
disaster
will be destroyed
CHRISTMAS DECORATING WITH LIGHT

Easy and effective ways for brightening the theatre with the spirit of the Holidays

By FRANCIS M. FALGE

Because sparkling, colorful light is symbolic of the original Christmas, it is logically used during the holiday season to express an old tradition in a modern fashion. It plays a major role in radiating holiday cheer. As a decoration, light is of particular value to the theatre during the Christmas season because of its attracting force and because of its flexibility in the creating of pleasing effects.

Unusual opportunities are offered the theatre this year to dress up for the Christmas season with festive lighting—lighting which instills the Yuletide spirit within everyone. The theatre affords an excellent location for decorative lighting. Positioned as it is on our most heavily-traveled thoroughfares and in our community centers, it can extend the season’s greetings in colorful, sparkling light to the thousands of people passing by and attending the performances. The theatre should be the center of community interest during the Christmas season, the most attractive and compelling display in the vicinity.

Because of its attracting power, a planned Christmas display has such unlimited possibilities for improving business that no theatre manager or proprietor should neglect it. Properly handled by the theatre display man, it can make the holiday season yield more than just a seasonal increase at the box office. Such is the drawing power of well-conceived displays.

Since the results are more dependent on artistry and cleverness, rather than on any expense involved, even a limited budget need not be an obstacle in the creation of an effective display. With a little imagination and careful planning, materials available in the storeroom can be used to help a theatre radiate holiday greetings.

Variety of Motifs

A large number of different types of Christmas display materials are available from which a good selection may be readily made when planning the decorations. These include many which have been used in past years, as well as some of new design. Some of these familiar decorations which have been used in past years, such as electric candles with colored lamps, electric wreaths with candles in the center, and lighted figures and shapes in the form of animals, bells, flowers, etc., can be used to advantage again this year. Strings of colorful electric lamps evenly spaced, used as festoons, streamers or made up into various decorative shapes, are also of particular value to the theatre display. This simple lighting equipment alone can be used in developing novel ideas in displays to produce an unusually attractive and effective display scene which is of much greater value than if the equipment were arranged haphazardly here and there.

Some of the appropriate motifs from which to choose the decorative display for the Christmas season are Christmas trees (either realistic or conventionalized), wreaths, bells, flowers, Santa Claus and his reindeer, stockings and fireplaces, and snowflakes or stars. Red and green are usually the most effective colors, although silver or gold and black are excellent for modern effects.

Decorating the Front

The running display borders afford an opportunity for a change in decorations during the Christmas sea-
son. These may be changed to characteristic Christmas colors, such as rose or green, and may be very effectively accompanied by a border of rose lamps, or a design in rose color beneath the marquee.

FESTOONS

If festoons are to be used in decorating the theatre front, it should be remembered that these ought not to be used in a haphazard fashion with a variegated color scheme. They are much more effective if attractively arranged in pleasing curves, or definite lines and shapes, with the colors arranged so as to produce predominant color effects over various areas, thus indicating planning and definite design.

Another pleasing effect may be produced by draping the lighted festoons in beautiful curved lines from a central point above the marquee to various points on the marquee, these festoons being interspersed with light-tinted lamps, such as yellow, old rose, or amber-orange installed with the button type twinkling flashers.

MAKING A TREE

A Christmas tree shape may be made above the marquee in a similar fashion. The framework for this tree consists of four pieces of wire fastened to a central point high above the theatre face, which is to be the top of the tree, and pulled taut at four points just above the marquee (as indicated in the accompanying illustration). At six or eight points along each wire, other wire or rings are fastened, to which festoons are draped from the inner and outer wire to produce the desired Christmas tree shape. A simple yet attractive star lighted in yellow or amber-orange color shapes, each smaller than the other, cut out should be located at the top, and green naturally should be the predominating color outlining the Christmas tree shape in the festoons. Lamps of light tints, with or without ornaments, may be scattered throughout the tree. They produce a striking effect, particularly when arranged on twinkling flasher buttons.

The large, temporary, exposed-lamp sign often used at the theatre front to advertise special stars and pictures, may be used to spread the Yuletide spirit by replacement of the regular inside-frosted lamp with rose or green colors.

Real Christmas trees, whether they are large or small, always attract considerable attention both inside and outside the theatre when beautifully lighted by sparkling colorful Christmas tree strings. One method of producing more striking color effects is to light each tree in one predominant color—for example, all green or all blue. This change from the usual scheme of decorations may be varied by using a few warm tinted lamps throughout the tree for the decorative effect, and may be accompanied by light green floodlighting, which adds considerably to the attractiveness of the display.

Other trees besides the regular Christmas trees may be used in a display to produce striking effects. Spruce trees, for example, may be beautifully floodlighted, in contrasting colors, while white trees are available, or real trees may be sprayed with white or silver or aluminum.

A new development for decorative Christmas displays in or outside the theatre is a multiplane conventionalized Christmas tree. This consists of three Christmas tree of white composition board and arranged with the smaller in front of the larger. The lamps in various colors are placed either on the front or on the back of these cut-out boards. The effect of various combinations of colored light flashing on the white surfaces is unusually striking. Such trees may range in size from one 18 inches high, using the eight-lamp series Christmas tree string, to any desired larger size. They may be mounted in any locations where they will prove the most effective and most attractive. Star-like effects may be produced in the smaller trees by scratching the colored coating in straight lines.

Such colorful silhouette effects may be (Continued on page 34)
KEEPS THEATRES ABSOLUTELY SAFE

By J. T. Knight, JR.

W hen to look for the causes of hazard, and how to remove them—the eighth article of a series on maintenance

A letter from Mr. Edward W. Roemer, Building Commissioner of the City of Boston, contained such valuable suggestions for every theatre manager in the country that this effort is made to elaborate upon those thoughts. Addressed to the editor of Better Theatres, it was published in an advertisement in the November 18th issue.

Mr. Roemer operates his department with a most friendly and helpful attitude towards all under his jurisdiction. His understanding of theatre problems is impressive to any theatre man upon the very first contact. In addition to all the courtesy and friendliness one meets when contacting the Building Department of the City of Boston, a theatre man is immediately impressed with the fact that the department expects compliance with the existing laws, and further, that there are additional laws of moral responsibility that must be effective and appreciated by all who are at any time in any way charged with the well-being and safety of a group of people assembled together under one roof.

Laws or regulations can't be written to cover all details of this moral responsibility so necessary in the business of operating theatres. Such moral responsibility can't truly be regulated—it is a process of evolution of thought and proprietary behavior. Such a movement needs leadership and in Mr. Roemer the City of Boston has the necessary guidance and leadership. Consequently this article is dedicated to Mr. Roemer and his thoughts on the responsibility of theatre managers to consider carefully the idea that the general public has the right to expect safe conditions and careful operation of every theatre open to the theatregoers of this country. The following are Mr. Roemer's specific suggestions:

First—Frequent inspection of fire escapes.
Second—Prevention of accumulation of unnecessary props on the stage.
Third—The necessity of having aisles and passageways kept clear, especially immediately preceding the change of a picture.
Fourth—The discontinuance of the use of inflammable materials for decorations.

Fifth—To impress upon the theatre managers the fact that while their loyalty to their employer requires careful consideration of their box office figures, their loyalty to the public that supports both manager and employer requires their strict attention to Class One Maintenance Problems.

Before going into the detailed elaboration of each of these suggestions, it is relevant to this subject to quote a paragraph from the article entitled "The Common Sense of Maintenance," which appeared in the June 3rd issue of Better Theatres.

Here is an outline of classifications. Into one or more of such classifications all maintenance problems will fall. This arrangement is in the order of importance. Every effort within good business reason and judgment should be made to take care of those items which fall in the highest classification. It may not be possible to take care of all your desires in connection with your theatre, but be governed by this table and do as much as you can...

Class 1—Hazardous conditions.
Class 2—Projection and sound.
Class 3—Stage shows or presentations or spot acts where used.
Class 4—Comfort of audience or patrons.
Class 5—Clearance of auditorium, rest rooms, in fact all spaces where your patrons are admitted.
Class 6—Exterior signs, marquees, etc.
Class 7—Physically deteriorated conditions of lighting or equipment that might lead to emergency break-downs at some unexpected time.
Class 8—Improvements such as redecorating, refurbishing or general rehabilitation.

It follows then that the old slogan, Safety First, can be considered as the first and most important consideration of all managers and other circuit executives charged with the operation of theatres or other places of public assembly.

Consideration will be given hazardous conditions in special groupings. These groups are designated by the possible resulting catastrophes that are likely to be caused by the unsafe and hazardous conditions.

Group 1—Fires.
Group 2—Structural defects.
Group 3—Unexpected conditions, happenings or circumstances.
Group 4—Panic, the most likely and dangerous resultant development of any of the foregoing.

GROUP 1: FIRE HAZARDS

With the holiday season at hand there is great responsibility placed upon each manager to remove every possible fire hazard. Decorations at this season of the year present definite fire hazards. In Mr. Roemer's own words, "Discontinue the use of inflammable materials for decorations." The object of holiday decorations is to create an atmosphere of joy and light-heartedness, and by gaining this through the use of inflammable materials a very poor risk is created.

HOLIDAY DECORATIONS

Also during this season, many of the decorations will be illuminated, which many times means that electric light circuits are probably overloaded. This, too, is a fire hazard and constitutes serious negligence on the part of every manager who permits such conditions to exist.

Definitely there is a great responsibility on each and every theatre manager to make the theatre safe for the millions of theatregoers to whom we are going to be host during this coming Holiday season.

SOURCES OF HAZARDS

Some of the principal locations of possible fires in any theatre are:

All-electric switchboards, switch panels, fuse boxes, light and power circuits, projection room with all its equipment, including the sound equipment; also the stage, fly lofts and gridiron, attic spaces, closets, plenum chambers, boiler rooms, coal bunkers and passageways.

It should be perfectly obvious from the foregoing list of places as the possible origin of fires, that detailed inspections of all parts of the theatre at frequent intervals by the manager is most necessary. In spite of the many possible points of origin of fire, the records of theatre fires indicate that most of them start backstage or in the projection booth.

PROJECTION ROOM

Because the projection room is so obviously a fire hazard, many municipal and State regulations have been enacted to control this condition. There is little need for further words of caution here. Regardless of regulations, however, the manager or the circuit executive who permits the use of the earlier type of flammable sound screens is guilty of the worst kind of negligence. Rear shutters should be considered standard equipment on all mechanisms. Finally, there are some projectionists who still smoke once in a while in the projection room. It is to be expected that the union will help you eliminate this habit on the part of the few who still persist in it.

STAGE

In considering the stage, every piece of scenery, whether movable or stationary, and all drops should be thoroughly fireproofed. In the average motion picture theatre there is little excuse for a manager to permit the use of scenery that at least has not been rendered very slow-burning by application (Continued on page 29)
THE CARLTON: MODERNIZED TO SEAT 600

ONE OF A cluster of theatres on uptown Broadway, New York, was the Keystone. It was a good example of the motion picture theatre of another day. Architecturally, it consisted principally in ornate doodads. It had 1,000 seats crowded between two exit courts, in a building which, though only 40 feet wide, was 200 feet long. The entrance was jammed between stores. The lobby was noticeably restricted. Bad acoustic conditions. No air conditioning. Today this property is modern in facilities and architecturally suited to its place, time and purpose, made so at a cost of $40,000 for structural changes, and $10,000 for equipment.

Renamed the Carlton, it now represents one of the new type of theatres devoted to motion pictures—small in capacity but thoroughly modern in arrangement and facilities. To bring the Carlton into this class the seating capacity was reduced to 600.

The architect was J. Irrea of New York, who, with Ben Schlanger, designed the Thalia, the first theatre incorporating the Schlanger reversed floor plan.

The theatre is owned and operated by the Keystone Theatre Corporation of New York. The building, overall dimensions of which have been brought to 60x212 feet, also contains a single store. Construction is fireproof of steel and brick, with terra cotta facing. Although located in an important business district, the drawing area is largely the immediately surrounding residential apartment section. The project was carried out under sub-contracts.

SCHEME OF REVISION

In revamping the Keystone into the Carlton (compare accompanying plans), the vestibule and lobby were moved from their original central position to the left side. The new lobby is 40 feet long, increasing in width for a space 15 feet deep at the entrance to the lounge. The lounge, an added element, has been placed under the projection quarters and extends the full width of the auditorium. Its area of about 1,000 square feet replaces that formerly occupied by 400 chairs in the original overly deep auditorium. The manager's office, men's and women's rooms with adjacent toilets, are entered from the far end of the lounge. These latter occupy space formerly devoted to an exit court. Other revisions will be referred to in the course of describing the present theatre.

SEATING

Seating is arranged in two banks of 31 rows each, an equal number of chairs (with the exception of the first few rows) in all rows. Chairs (by Ideal Seating Company) are of spring edge type, with Russeloid seat covering and full-spring backs covered in mohair of wine-red color.

PROJECTION

The existing projection room is retained without structural change except for the addition of toilet facilities. The walls and ceiling are painted gray. Equipment (previously installed but reconditioned) includes Simplex projectors and Western Electric sound system. There is also four-plate dimmer equipment for controlling auditorium lighting. The maximum screen size possible is 13 feet, 4 inches by 18 feet, 6 inches. The distance from the first row of chairs to the screen is 10 feet, 6 inches.

AIR CONDITIONING

The air conditioning equipment incorporates cooling with spray chamber water refrigerated by Freon (F12) gas. The installation (by the York Ice Machinery Company) is one of the earliest employing this type of compressor in a theatre. Heating and cooling are by means of the same system (Aero-fit), with the temperature in the auditorium semi-automatically controlled. The air flow is from grilles at the projection room level and at the proscenium spays, with exhaustion for partial recirculation through grilles along the lowest part of the walls. Fuel for heating is oil. Cooling and ventilating equipment are located in what was formerly an exit court, while the boiler (as is the electrical machinery)
FLOOR PLAN (ORIGINAL), KEYSSTONE THEATRE, NEW YORK. NOW THE CARLTON.

FLOOR PLAN, CARLTON THEATRE, NEW YORK. I. IRRELLA, Architect.
is placed in the basement under the lobby. The system also supplies the lounge with conditioned air.

**LIGHTING AND ACOUSTICS**

Acoustic treatment in the auditorium consists in the application of "Sabinite" plaster on the rear wall and in ceiling slots. Illuminating incorporates the use of changing colors on a dimmer system in the auditorium. This lighting emanates from ceiling coves, and the colors are red, amber and blue. The proscenium curtain is illuminated by spotlights concealed at the top of the arch, projecting light in the same three colors. Regular house lighting is indicated in the description of the decorative scheme.

**DECORATION**

The general architectural style of the Carlton is modern, emphasized not only in simple, direct patterns, but in the use of modern materials.

The facade is of plain lines carried out principally in black terracotta strips against a gray background of the same material. Facing throughout is in a matte-glazed finish. The marquee is of galvanized iron with aluminum trim at the sides and bottom. Lighting is by neon tubes and direct lamps in the soffit, while there are also indirect bowls in ceiling panels.

The vestibule walls, including pilasters, are done in aluminum. The box office is decoratively treated with aluminum strips, a marble base and formica panels in imitation of Verdi marble. The doors leading into the lobby are of aluminum with extruded edges and mouldings and etched stiles and rails.

The lobby has a color scheme of gold, orange and silver, carried out in plaster walls with painted silver and gray strips, and a plaster ceiling stippled in green and silver. The floor is of vari-colored terrazzo set in aluminum strips, with a base of black flowered marble. The lobby is lighted from cornice coves running the full length of the room, and from a ceiling trough of cadmium and glass.

The lounge has plaster walls pointed with painted aluminum strips. On the left, to balance the passages to the auxiliary rooms, is a decorative fireplace. The color scheme is the same as that of the lobby. The floor is carpeted and there is furniture of modern pattern executed in chromium-plated tube frames and coverings in Dupont fabrikoid, the colors varying in red, blue, yellow and brown.

The auditorium treatment is simple, the decorative scheme consisting chiefly in a graduation of painted shades of the plaster walls and the colored illumination previously referred to. The former auditorium had flat brick pilasters, and these have been faced with slightly convex plaster extending from a Keene cement base to ceiling beams. Two large circular pilasters frame the screen platform and terminate the splayed forward wall. Here are pierced plaster grilles for air supply and emission of sound from the organ chamber. The old ceiling beams have been furred into additional.

*(Continued on page 29)*

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**The lounge, treated spaciously in a neat modern pattern.**

**The auditorium, looking toward the screen platform.**

**A rear view of the auditorium, seating 600 in 31 rows.**
LATE LAW FOR OPERATORS OF THEATRES

By LEO T. PARKER

Selected cases of recent adjudication involving legal questions commonly or occasionally confronting the exhibitor

The courts in some states have held that a contract restraining the use of property or restraining the continuance of an occupation cannot be held valid unless it is ancillary (subordinate) to a lawful contract or transaction in reference to a matter in which the complaining party has a legitimate interest in need of protection. It is also the general rule that contracts which have for their object merely the removal of a rival or competitor in business are unlawful. On the other hand, various other courts have upheld the validity of contracts in which the owner of theatre property agrees to discontinue use of such property for theatre purposes.

CASE

For example, in the late case of Robey v. Plain City Theatre Company (186 N. E. 1. Plain City, Ohio), it was shown that the owner of a competitive theatre approached the owner of the Princess Theatre in the same town and offered to pay him $1,200 if he would discontinue use of the theatre building for theatre purposes. Soon afterwards the two parties entered into a contract containing the following clause:

"In consideration of said cash, note and stock, the defendant agreed to forever discontinue the use of said Princess theatre as a house or auditorium for the use of public gatherings of any kind, either by himself or by other persons, partnerships or corporations."

Afterward the owner of the Princess theatre continued to operate it, and the party who had paid the money above mentioned filed suit to prevent use of the Princess theatre for exhibiting motion picture films. In holding the contract valid and thus preventing use of the Princess theatre for theatre purposes, the court said:

DECISION

"The restraint agreed on in this contract is partial only. The building may be used for any other purpose than for the holding of public gatherings. The restraint is limited to this one particular building. Robey can operate a theatre in any building in Plain City other than the Princess theatre, . . . The contract is reasonable, based upon an adequate and valuable consideration, not invalid as being in restraint of trade."

CASE

Also, in another late higher court case, Horany v. Treese (91 Okl. 264), it was shown that the owner of a theatre building contracted with a competitor not to equip the building for use as a motion picture place of exhibition. Later it was contended by the owner of the theatre that the contract was void, and that he was not liable for violating its provisions. However, this higher court also held the contract valid and enforceable, saying:

DECISION

"An oral contract by the terms of which a party agrees not to equip and operate a competing moving picture show house in a particular building, where the other party to the contract owns and operates, in another building, the only show in the town, is not void as contravening public policy, where it is shown that the agreement does not prevent his opening and operating such show in any other building or place in the town."

BREACH OF LEASE CONTRACT

Either a landlord or a tenant may be liable to the other for breach of a lease contract. The amount of the liability depends upon the damages suffered by the complaining party.

CASE

For illustration, in Pollock v. Ives Theatre (24 P. [2d] 396, Skagit County, Washington), it was disclosed that the owner of a theatre and a theatre operator entered into a written lease contract by the terms of which the latter agreed to pay a stipulated rental for use of the theatre building for a period of 15 years. After several years had passed the tenant failed to pay the rental due, and the landlord wrote to the theatre operator stating:

"This is to notify you further that in the event you do not make the aforesaid payments within thirty days from and after the date of this service upon you, that the lessee (landlord) will elect and do by this notice elect to declare the lease breached, in default and forfeited, and will bring suit against you for the breach and for damages . . . ."

The theatre operator immediately answered this letter, stating that since the landlord had terminated the lease he would move his property from the theatre building immediately. The landlord then filed suit against the theatre operator to recover damages for breach of the lease contract. The counsel for the theatre operator contended that since the landlord had cancelled the lease contract in the above mentioned letter the theatre operator should not be held liable. However, the higher court held the theatre operator liable in damages, saying:

DECISION

"There is a distinct and vital difference between an unqualified surrender or forfeiture of a lease for all purposes and a mere termination of possession under the lease for breach of conditions, followed by a re-entry. In cases of unqualified forfeiture all liability is at once at an end, but a lease in no sense differs from other contracts in that one may claim a breach when a breach occurs and hold the defaulting party for damages arising from his failure to perform if the intention and election so to do be clearly manifested, even though the contract in itself does not specifically so provide. It is true that in the notice, as hereinafore quoted, the word 'forfeited' is used, but other words are used in connection therewith, and it is immediately followed by the words, 'and will bring suit against you for the breach and for damages,' thus indicating a clear intent to hold appellant for damages for the breach."

DAMAGES FOR INJURY TO PIPE ORGAN

It is important to know that the owner of a theatre building is not liable in damages as a result of defective structure, which causes injury to equipment owned by a theatre operator who leases the building, unless the evidence indicates clearly that it was intended, when the parties originally entered into the lease contract, that the owner of the building should keep the building in good repair. This point of the law was decided in the late case of Partlow & Gates v. Monroe (186 N. E. 5, Tippecanoe City, Ohio).

CASE

In this case it was shown that a theatre operator leased a building in which he installed an expensive pipe organ. As a result of a leaking roof water entered the organ and damaged it to a great extent. The theatre operator filed suit against the owner of the building to recover $3,100 damages. However, in view of the fact that in the original lease contract the owner of the building had not agreed to maintain the premises in good repair, the higher court refused to hold the owner of the building liable, and said:
The owner of real property may lease the same in whatever condition it exists at the time of the lease. If the owner does not agree with the lessee to put the property in good repair, or to keep it in good repair, the lessee cannot recover from the owner damages for an injury sustained by the lessee, due to the defective condition of the property.

LEGALITY OF SIGNED INSTRUMENT

VARIOUS COURTS have held that no person can avoid liability on a contract on the mere excuse that he neglected to read the contract and understand his assumed obligations before signing the instrument. However, if the evidence indicates he was induced by deception or fraud to sign the contract, then under these circumstances he may avoid obligation.

CASE

For instance, in Union Company v. Shaw (59 S. W. 1021, Hope, Arkansas), it was disclosed that an employee was negligently injured while performing his regular duties. After the injury was sustained a claim agent approached the injured employee and induced him to sign a release from further liability. Afterward the employee was informed of the contents of the instrument that he had signed and filed suit contending that the release was not valid because he had not read it. However, the court held that he could not be relieved from liability on this ground, but that if he could prove that the claim agent exercised fraud or deception to obtain the signature he would not be bound by the release. This court said:

DECISION

"It has been held that one cannot avoid the effect of a contract of release by stating that he did not read it when he signed it, or know what it contained. . . . Under the circumstances, although he is not allowed to avoid the effect of the release on account of not having it read to him, if he was induced to sign it by the deception, whether it was intentional fraud or not, practiced by the claim agent in making the statement that there was no liability on the part of the company for payment of damages for the injury suffered by him, such would not be the case."

EFFECT OF WRITTEN NOTICE

UNDER ORDINARY CIRCUMSTANCES an employer may not be liable for payment of compensation insurance to an injured employee, if the employee fails to give the employer written notice of such injury within the period specified by the state laws. However, if the employer has knowledge that the employee was injured, this is equivalent to receiving the written notification ordinarily required by the state statutes.

CASE

For example, in Cooper v. Independent (19 P. 1057, Payette County, Idaho), it was disclosed that an employee was seriously injured and the employer had knowledge immediately thereafter of the accident. At a later date the counsel contended that the employer was not liable for payment of compensation insurance for the reason that the employee had failed to give the employer the required statutory written notification of the injury. However, the higher court held the employee entitled to recover compensation, under the compensation laws, and said:

DECISION

"Under the general rule so frequently announced by this court, the provisions of the Workmen's Compensation Act must be liberally construed with a view to effect its object and promote justice. . . . We have reached the conclusion that there is sufficient uncontradicted competent evidence that the employer had knowledge of the accident and the injury resulting therefrom. This being true, it becomes unnecessary to consider the question of prejudice by delay or want of notice."

NEGLIGENCE OF EMPLOYEE

THE LAW is well established that an employer is responsible for negligent acts performed by an employee in the course of his regular employment. This rule of law is applicable in all litigations involving negligence of an employer.

CASE

For illustration, in the late case of Amberson v. Paramount Famous Lasky Corporation (59 S. W. 875, San Antonio, Texas), it was shown that the driver of a bus accepted for shipment two boxes (Continued on page 34)

LESSOR'S LIABILITY IN DAMAGES

By M. MARVIN BERGER
MEMBER NEW YORK BAR

IT CANNOT BE TOO OFTEN repeated that the law imposes upon the owner of a place of public amusement, a duty to the public, greater than that placed upon the ordinary business man. As a matter of fact, so great is this responsibility of a theatre owner to the public, that in some instances it continues even after he has parted with control of his theatre by leasing it.

A single example will illustrate this point. John Jones, deciding to retire from active theatre operation, leases his theatre for a period of years to Bill Smith. Jones fails to check up on the condition of his theatre before entering into the lease. Within a few months after the execution of the lease, and while Smith is occupying the premises, a balcony rail gives way and a spectator falls to the auditorium floor.

The injured party sues, not Smith the tenant, but Jones the landlord, claiming that the balcony rail was defective at the time the lease was drawn, and that Jones knew or should have known of this condition before he entered into the lease with Smith. The verdict is for the plaintiff against Jones.

At first sight, the proposition that a man can be held responsible for an injury arising out of a defective condition existing, at the time of a lease, on premises which he no longer controls, seems far-fetched. As a matter of fact, the opposite of this rule is very generally true—that is, the landlord, by making a lease, does not as a matter of law warrant that the premises are safe or fit for the use proposed to be made of them by the lessee.

But the rule is different in the case of a theatre or other place of public amusement. In such a case the care required of the lessor is, on principles of public policy, of a higher degree than when property is let for private purposes.

In making a lease of a theatre, the lessee or owner holds out to the public that the theatre building or structure is reasonably safe for the purpose for which it is leased. Upon the lessor or owner is thus thrown the burden of being reasonably certain that if the public use of the premises is to continue, the premises have not deteriorated and they are still safe for use by the public.

The duty of the owner of a theatre about to part with control by leasing it, is set forth in the language of a leading case as follows:

"This obligation requires affirmative action on his part, and in order that he may be exculpated to one injured by reason of the decay of the place he vouched for, it must appear that he inspected the property or in some other adequate manner fulfilled his obligation to the public before leasing the same." Reasonably certain that if the public use of the premises is to continue, the premises have not deteriorated and they are still safe for use by the public.

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A 700-SEAT THEATRE OF RICH DESIGN

LAST YEAR we illustrated in these pages a suburban theatre in Toronto, Canada. We have now completed another theatre in another Toronto neighborhood district. This new theatre is at 2567 North Yonge Street, the main street of that city. At this location Yonge Street passes through a highly restricted residential section.

The problem was to design a theatre for a high class patronage. The local and provincial building codes demand a building of fire-resistant materials, and all laws regarding this were complied with.

The Circle theatre was erected for its owner and operator, Mr. Hyman Freedman of Toronto. The architects were in full charge of the entire construction, contracts for which were awarded under separate trades.

The Circle has 700 seats. The cost, including the site and land for parking space adjoining the building itself, furnishings and all sound and mechanical equipment, was approximately $100,000. The building houses the theatre, associated facilities, and two small stores. The stores are independent units in the building and have no access to the theatre. These stores have their own lavatory and storage accommodation.

The overall dimensions are 47 feet frontage by 150 feet, 6 inches, with an average height of 35 feet. Construction consists of exterior walls of brick backed up with Haydite blocks. There are also steel columns which carry steel trusses for the roof. The roof is of a specially prepared insulated Haydite block.

GENERAL PLAN

The architects began with the understanding that they were to design a small high class theatre with all necessary rest rooms and accommodations, including a stage, but that the area used for this purpose must be in an economical proportion to the seating capacity. The single seating floor type of building was decided upon, and all public rooms are on this floor. The seats are of the box spring type, with Jacquard velour backs and Morrocoline leather seats.

[The new Circle theatre in Toronto—a Canadian contribution to our growing number of small-capacity motion picture theatres of big-theatre beauty and technical facilities—presents one of the most interesting of richly ornamented, yet thoroughly modern designs. It was designed by Messrs. Kaplan and Sprachman, registered architects of Toronto. Following an outline submitted by us, Mr. H. S. Kaplan of that firm has himself prepared the following description.—THE EDITOR.]
Public rooms include a lobby, foyer, women's and men's rest rooms, and toilets. There is a private stair off the foyer which leads to a second level and to the basement. The second floor contains the manager's office, projection room, rewind and battery room, and a large room to house the air conditioning equipment. There is also a "quiet" room 7x8 feet, 6 inches with special seating.

The proscenium opening is 26 feet, 6 inches wide, and 22 feet high. While stage productions are not contemplated at this time, realizing the fickleness of public taste, the architects provided dressing rooms off the stage. These are over the exists and are reached by steel stairs.

Upon entering through a vestibule the patron is within a lobby. From there he enters the foyer. From the foyer, there is access to the women's and men's rest rooms, the auditorium, and by stairs to the basement and second level.

**PROJECTION**

The projection room measures 14x20 feet and is plastered with acoustic plaster at walls and ceiling. The walls are painted dark gray.

Two projectors are installed and provision has been made for a third machine. Projectors are Simplex, and the sound system is Northern (Western) Electric. The Circle has a maximum screen size of 14x18 feet. The distance from the first row of seats to the screen is 20 feet.

**AIR CONDITIONING**

There is complete air conditioning equipment which provides for heating, cooling and de-humidifying. The water temperature in Toronto is consistently low and refrigeration is not required. The conditioned air throughout the year is forced into the auditorium through ducts, to ten outlets in the roof space. The impure air is withdrawn through two large ducts at the rear and near the floor.

All other heating than in the auditorium is by radiators, with coal as the fuel. The boiler is provided with a stoker. The basement contains the boiler room, coal room, basements for both stores, an usher room, an electric equipment room, and general storage space.

**DECORATION**

The general decorative treatment of these rooms is modern and colorful, but not freakish or upsetting. Stenciled designs are sparingly used. The decorative treatment may be indicated as follows:

**Facade:** Facing of light gray brick with trim in white stone. The marquee is of unusual design, in that it slopes up and out from the facade. Neon tube and bulb lighting is used. Under the marquee is a horizontal sign with interchangeable letters to advertise any production adequately. The ends of the marquee are used for advertising, but the face is purely decorative.

Stone pilasters in the center of the facade rise to form a small tower crowned with a stone bowl containing three stainless steel tubes, which are to be illuminated by reflectors. This tower serves a dual purpose—as a sign hanger it does away with the necessity of ugly steel framing, and it also serves as an intake shaft for fresh air for the air conditioning system. Vitrolite is used extensively. Strips of black vitrolite form the horizontal lines which give form to the design.

The box office is a special feature of the (Continued on page 34)
The experience theatre architect is in position to materially help the owner in the preparation of an economical budget. Original and striking ideas, more than lavish money expenditures, are necessary. The application of *new materials* and *new methods* on economical lines will do more than anything else to rejuvenate your theatre and give it new interest for your patron and added efficiency from the operating standpoint. I have recently returned from a continental trip and had an opportunity to gather a great deal of information and ideas and giving me new thoughts for the American sound theatre. My recommendations in general run along the following lines:

**THE STAGE**

On the *stage*, a modern shadow box with drapes running well unto the proscenium arch, more in free-hand fashion than along the lines of typical embellished and formal style.

A new straight up-and-down closing curtain, or a modified three-line contour curtain.

A pair of episode lamps, and a booth-controlled three-color dimmed glow light effect for intermissions and changes.

A concealed electric illuminated clock intermittently announcing the time.

A great many houses need their screen cleaned, painted or replaced.

Remodel the unnecessary footlight trough and orchestra pit and create interesting foreground in cascade fashion.

Check number and direction of horns, and in many cases you will be able to improve your sound considerably.

**THE AUDITORIUM**

The auditorium the time-worn architectural treatment can easily be changed by a combination drapery and decorative scheme, arranging color contrasts so as to create an entirely new atmosphere.

Remove and subdue all lights in path of patrons' line of vision. Devise a lighting scheme for general illumination, concealed in rear portion of theatre. The banding of aisle carpets with white tape will in many cases take the place of aisle lighting.

Many of the most renowned general decorators have fallen down in presenting proper color schemes and economical execution of effective theatre auditorium decoration schemes. It is the experienced theatre decorator who realizes that color values must be selected with proper consideration of the complete scheme so that it will be seen under artificial light and attractive in semi-darkness. The average decorator and artist is accustomed to judge colors for daylight exposure or brilliant illumination.

While purchasing new opera chairs or chair parts consider the rearrangement of aisles. You might gain seats or be able to improve sight lines through the stagger system. The addition of automatic seat lifters and self-closing devices will be a welcome innovation for your patron facilitating entry and egress. The re-enameling of aisles standards and striping of seat backs in very light colors will improve the general appearance of the seating installation.

Refurbish lounges and retiring rooms. Shift furniture and bric-a-brac. Where possible, replace worn out wood or metal or tile partitions and wainscoting with structural glass. Replace, for the sake of creating impression of newness, all glass in your exit and directional signs. Apply modern push and pull bars on your main exit and entrance doors.

Check the acoustical properties of the auditorium in every part. Modern sound apparatus is extremely sensitive, and there is no question in my mind in which cases average results are only obtained, and there lies a dormant possibility of improved sound condition in almost every auditorium.

**FOYERS AND FACADE**

In the lobby and vestibule you might embellish your poster frames, replace some of your principal lighting fixtures and acid-treat all polished brass in order to avoid needless cleaning. Every lobby and vestibule should be furnished with perforated or link rubber matting in proper design and shape. This installation will reduce noise and will help to keep the house clean.

To give the average-sized lobby and vestibule a new appearance I recommend the application of a new product in the art marble line imitating marble in most perfect fashion giving side walls a stain and dirt proof surface and at the same time elegant appearance. This new type of art marble is very easily applied, reasonable in cost and perfect in appearance, as it imitates genuine marbles through a photographic process. Display frames and doors may be completely rejuvenated by bakelite panels with metal inserts.

Another very interesting development re-

(Continued on page 27)
NOW THAT THE MOTION PICTURE INDUSTRY HAS ITS CODE UNDER THE NATIONAL RECOVERY ACT, TO BE IN EFFECT FOR THE NEXT TWO YEARS (THE PERIOD OF THE ACT), PROJECTIONISTS SHOULD BE FAMILIAR WITH THOSE PROVISIONS WHICH PERTAIN TO THEM.

THE WORKING CONDITIONS, HOURS AND WAGES OF LABOR IN THE INDUSTRY IS THE CHIEF INTEREST IN THE CODE, AND THE INSTRUMENT AFFECTS ORGANIZED AS WELL AS ORGANIZED LABOR. FIRST LET US SEE JUST WHAT THE CODE PROVIDES WITH RESPECT TO LABOR, AND THEREFORE TO PROJECTIONISTS.

SECTION 6. (4) EMPLOYEES ASSOCIATED WITH OR ORGANIZATION OF OR PERFORMING THE DUTIES OF BILLOPERS, CARPENTERS, ELECTRICAL WORKERS, ENGINEERS, FUEMEN, MOTION PICTURE MACHINE OPERATORS, OILERS, PAINTERS, THEATRICAL STAGE EMPLOYEES, ATTIRE WARDROBE ATTENDANTS, OR OTHER SKILLED MECHANICS AND ARTISANS, WHO ARE DIRECTLY AND REGULARLY EMPLOYED BY THE EXHIBITORS, SHALL RECEIVE NOT LESS THAN THE MINIMUM WAGE AND WORK NO LONGER THAN THE MAXIMUM NUMBER OF HOURS PER WEEK SPECIFIED IN SUBPARAGRAPHS 1, 2, AND 3 OF THIS SECTION.

(5) IF THE QUESTION AT ISSUE ARISES WITH AN ORGANIZED EMPLOYEE, OR WITH AN ORGANIZATION OF SUCH EMPLOYEES AFFILIATED WITH THE AMERICAN FEDERATION OF LABOR, AND IF IN SUCH CASE THE EXHIBITORS HAVE ENTERED INTO A COLLECTIVE BARGAINING AGREEMENT WITH SUCH ORGANIZATION, OR WITH THE REPRESENTATIVE OF SUCH ORGANIZATION, THE EXHIBITORS SHALL EXAMINE INTO THE FACTS AND DETERMINE THE EXACT MINIMUM RATE OF WAGES AND MAXIMUM NUMBER OF HOURS OF LABOR WHICH THE ORGANIZATION HAS AGREED UPON AS BEING APPROPRIATE.

THESE PROVISIONS APPLY TO THE MINIMUM WAGE, THE MAXIMUM NUMBER OF HOURS WORKED, THE MEANING OF THE TERMS "LABOR"

PROJECTION IN THE CODE

IN ORDER TO EFFECTUATE THE FOREGOING PROVISIONS OF THIS SECTION 6 HEREOF, AND PENDING THE DETERMINATION OF ANY DISPUTE AS ABOVE SPECIFIED, THE EMPLOYERS HEREBY AND THEREAFTER AGREE THEY SHALL NOT STRIKE, AND THE EXHIBITORS AGREE THAT THEY SHALL NOT LOCK OUT SUCH EMPLOYEES.

SECTION 7. IN EVENT THE DUTIES OF ANY OF THE EMPLOYEES HEREIN SPECIFIED IN SECTION 6 (A) DIRECTLY AND REGULARLY EMPLOYED BY THE EXHIBITORS AS OF AUGUST 23, 1933, BE INCREASED AS TO DECREASE THE NUMBER OF SUCH EMPLOYEES EMPLOYED IN ANY THEATRE OR THEATRES IN ANY COMMUNITY, EXCEPT BY MUTUAL CONSENT.

IT WILL BE OBSERVED THAT SECTION 6 PROVIDES THAT WHERE MEN ARE ORGANIZED, THE A. F. L. MINIMUM WAGE SCALE IN AND FOR THAT LOCALITY, AS WELL AS THE A. F. L. MAXIMUM HOURS, WILL OBTAIN. I WOULD IMAGINE THIS MIGHT CREATE SOME MISUNDERSTANDING AND CONFUSION, THOUGH LET US TRUST NOT. IT SEEMS IN ANY EVENT ONLY TO HOLD GOOD FOR MEN WHO WERE ORGANIZED ON OR BEFORE AUGUST 23, 1933. IN SO FAR AS WAGES BE CONCERNED, WHERE ORGANIZED AND UNORGANIZED MEN WERE RECEIVING THE SAME WAGE FROM EVERY THEATRE IN THE ORGANIZED TERRITORY—IN OTHER WORDS, ALL PROJECTIONISTS WERE ON AN EQUAL PAY BASIS—NO DIFFICULTY CAN COME ABOUT, AT LEAST UNTIL THE CODE EXPIRES OR IS ALTERED. SINCE THE CODE PROVISION IS THE MINIMUM PAY ANY EMPLOYER MAY OFFER, REGARDLESS OF WHETHER THE MAN OR MEN BE ORGANIZED OR NOT. HOWEVER, LET IT BE CLEARLY UNDERSTOOD THAT NO PROJECTIONIST IS PERMITTED TO WORK IN EXCESS OF 40 HOURS A WEEK.

NOTICE, TOO, IN READING THE CODE, THAT THE ARBITRATION BOARD SET UP CAN CONSIDER TWO THINGS ONLY; NAMELY, WHAT THE MINIMUM WAGE WAS, AND THE MAXIMUM HOURS WORKED IN THE CLASS OF THEATRES IN THAT LOCALITY AS OF AUGUST 23, 1933.

THE QUESTION OF THE MINIMUM WAGE AS OF AUGUST 23, 1933, IS TO BE ARBITRATED IN COMMUNITIES WHERE THERE WAS NO ESTABLISHED WAGE SCALE; WHERE THERE WERE VARYING WAGES IN DIFFERENT THEATRES OF LIKE CLASS OR WHERE BOTH ORGANIZED AND UNORGANIZED MEN ARE WORKING.

IN CASES WHERE THE DISPUTE IS SOLELY BETWEEN THE EXHIBITORS AND THE I. A., THE EMPLOYERS SHALL APPOINT A MUNICIPAL REPRESENTATIVE WHO SHALL BE ENTITLED TO SIT UPON THE ARBITRATION BOARD. THE I. A. ALSO APPOINTS A REPRESENTATIVE AND THOSE TWO SELECT A THIRD, WHICH SAME SHALL CONSTITUTE AN ARBITRATION BOARD IN THAT CASE, WITH THE PROviso THAT IF THE TWO CANNOT AGREE UPON A THIRD PERSON TO FILL THE BOARD, THEN THE NATIONAL RECOVERY ADMINISTRATOR...
Gentlemen:

St. Paul, Minnesota.

Horn are, therefore, shipping back three other makers of speakers which were sent to us on trial.

Yours very truly,

Carl Veseth

Judge and jury with the knowledge that they can return the units for full credit if not entirely satisfied.

Our Engineering Department will be glad to make suggestions if you write, giving complete detailed description of your theatre and sound equipment.

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December 16, 1933

shall appoint the third one. In case the trouble to be arbitrated is what was the prevailing scale of wages as of August 23, 1933, and the dispute is between the I. A., the exhibitors and unorganized men, or men organized in some organization not affiliated with the A. F. of L., then the arbitration board shall consist of an I. A. representative, an Exhibitors representative, a representative of the unorganized men or non-affiliated organization, which three shall select a fourth, or in event they fail to do so then the N. R. A. Administrator will appoint him, the four to constitute the board.

In cases where a projectionist in any theatre claims he is not receiving the code requirement in wages or hours neither can the employer discharge the man, nor can the man quit, nor can there be any strike until arbitration as before described has taken place. Until the minimum pay and maximum hours are officially decided by arbitration, the employer can neither reduce the rate of pay, nor increase hours of labor per day, with this exception, hours of labor provided for can in no case exceed 40 per week.

Here is one rather queer thing—until an arbitration board has definitely fixed the minimum wage and maximum hours of labor as of August 23, 1933, strikes are barred. As soon, however, as this has been done, the right to strike or lock men out is automatically reinstated. May be quite all right, but seems a bit odd. After an arbitration board has acted and set the August 23 matter straight, men can strike for higher wages, less hours of labor or what have you, in which event the employer in opposition must pay any man he hires as strike breaker the minimum pay, and is not permitted to work them in excess of the number of hours the board has fixed as of August 23. Take warning, however. Before any strike is called, an honest effort must be made to come to terms with the employers.

Many small town exhibitors and projectionists have written asking information as to the effect of the code upon them. It is a difficult question to answer. So far as I am able to determine, since each local of the I. A. claims jurisdiction over all territory half-way to the next local in every direction, it should naturally follow that the unorganized men and the exhibitors within all that territory must expect the same determination in the matter of wages and hours as the organized territory is accorded. However, it will most certainly not be so applied—in fact, cannot be so applied—or so it seems to me. Just how that phase of the matter will finally be worked out must, it would seem, be left to time to determine. It is very true the unorganized men have the right to go through all the rigamarole of demanding arbitration, etc., but I have a tinfoil of them doing it when they are scattered through many towns and villages, possibly only one to each place. It is one of those things that sound all right, but just can’t be carried out successfully.

And so, these are your working rules. All projectionists should know them well.
Recently I talked with a wide-awake theatre manager who said such excellent things that I asked him to reduce them to writing. I think his remarks should be read by every theatre manager and employee.

"First let me say I make it my business to visit other theatres at every possible opportunity. I pay admission, enter unknown, sit through an entire performance, making written notes of anything I may see in either presentation or projection that seems an improvement upon my own methods. Often I wait until the house lights up after the show to note anything in the auditorium decoration I think I might use to advantage later on.

"In my own theatre I require all members of the staff to keep their minds upon their work during working hours. That I conceive to be what they are employed for, and demand they do it under pain of instant dismissal, or if they prefer it, a fine of one day's pay. This rule is fully explained to them, and in the case of projectionists, to the union business agent as well, at time of employment. In the case of projectionists, I explain to the business agent that there is one thing I will not tolerate or arbitrate, and that is absence from the projector while it is projecting film (I have a two-man shift), except when there is an emergency demanding instant attention from both men.

"As for myself, I honor the rule I oblige others to honor. Except when duties call me away, I remain on watch every moment from the time the audience begins to assemble until it has departed. I watch, and watch closely, to check up on any and everything that seems to require attention. Occasionally I visit the projection room. No excuse would be accepted save the single one before cited, for a projector to be in operation without one man beside it, attending strictly to business.

"I have mentioned the projectionist procedure as an example, Mr. Richardson, because you have yourself many times, in print, demanded the presence of one man of a two-man shift constantly at the working projector, in which I hold you to be 100 per cent right. Yet I find managers who do not even speak a word of reprimand when both men are away from the working projector, either engaged in unimportant work or doing nothing at all, as I have at times witnessed many.

"However, I demand exactly the same service of all other employees in the theatre, from janitor up, including myself. Be on the job and keep your mind on your work, is my order to all employees, and so far as I humanly possible, I enforce it right up to the handle. To do this consistently, however, one must follow the same rule himself. One cannot reasonably expect employees to live up to any rule the manager fails or refuses to honor by observance himself.

"Many times I have visited a theatre to consult its manager, only to find the show running and him parked comfortably in his office chair, out of sight and touch with everything, possibly reading a paper. Instead, the manager should be on the floor, watching his men, greeting patrons (which, I find, it rightly done and not over-done, to get business) and seeing to it that every cog in the theatre wheel is working smoothly and with maximum efficiency.

"How many times have I witnessed rank neglect of duty or rank inefficiency by theatre employees with the manager apparently totally unaware that anything was wrong! Ticket office girls waggling jaws on a wad of gum, ticket taker almost snatching tickets from patron's hands, ushers with about as much real courtesy as a broom handle. How many times have I peeped into projection rooms to see neither projectionist of a two-man shift anywhere near the working projector, or perhaps the single man of a one-man shift reading a book or paper, or 'chewing the rag' with a visitor while the motor runs the show. In other words not a man in the entire theatre, including the manager, with his mind really on his work.

"How in Heaven's name can the best results be expected? How can a theatre manager thus be expected to succeed in any large way—or at all, for that matter?

"Mr. Richardson, I honor you for the work you are doing and have done for so many years. I honor the old Moving Picture World and the present Motion Picture Herald for providing the means for carrying it on. But the old, vigorous verbal club you once used freely seems to have been more or less laid aside, and that is not good. It is badly needed. Get it out. F. H., and polish it up by causing it to connect with the solid ivory of men who are physically present on the job, but mentally miles away twenty-nine thirtieths of the time."

I too well know the type of inefficiency this manager has in mind. I thoroughly agree with his methods, and also that the "club" still has its right place. I propose to have a talk with my superiors upon the advisability and feasibility of rubbing the rust off it a bit. The trouble in that lies in the fact that for psychological reasons, little attention is paid to such things unless the theatre and some of its personnel are named. I don't know why, but my experience through the years proves it to work out that way. I think probably it is that naming names wakes people up, and perhaps makes them wonder who is going to be next!

After all it is the manager himself who
is basically at fault. When employees know there is a watchful manager on the job every hour, and, that the penalty of failure to be strictly on the job, both physically, and mentally will result in a prompt reprimand and, if persisted in, dismissal, they will attend strictly to business and give the best service they are capable of. It is rank nonsense to say, for example, that a projectionist can do his work in the best way and read a paper while the show runs. It is quite true no visible defect may occur at the moment, but viewed as a whole, the man who has his mind on his work constantly, and on nothing else while on duty, will do a far better job than will the man whose mind is on something else.

74 HOURS A WEEK WITHOUT RELIEF

from the great state of Texas comes this letter. While one does not enjoy publishing such communications, it nevertheless seems very necessary. Surely exhibitors, following such a course and seeing the matter in cold print, will realize that they are not doing exactly the right thing. The letter is from a projectionist, whose name and location are not given for obvious reasons. He writes:

I have just read what your daughter had to say about projection conditions in Baltimore, Maryland. Those men certainly have things nice. It is a sad contrast with the conditions we have imposed upon us here, meaning one other projectionist and myself, being a town of about 3,000 population. There are two theatres, both owned by the same company. One runs seven and the other five days a week. One opens at 2 p.m., the other at 7, except Saturdays and Sunday. On Saturday we open at 10 a.m., and close around midnight. During all of this time I am on duty without relief. My meals are brought to me. I must eat while working. The other man has to work likewise at the other theatre.

"Mr. Richardson, do you think any one should be obliged to work 14 hours in any one day, without relief. Don't you think it bad for the health and ruinous to the eyes? Of course, this happens only once a week. The other days we work ten hours a day. We do all repair work on both projectors and sound equipment. I don't want to brag, but we certainly do have good projection and sound in both theatres at all times. We must come to work early in the morning in order to get the advertising work done before time to open the show.

"I wonder what city men would say were they compelled to work as we do? The height of my ambition is to be projectionist in some large theatre and to belong to a union. Union men who get good wages, work short hours and have good conditions generally—often two men to a shift—would have their eyes opened were they able to understand what we small-towners have to put up with."

Surely there can be no legitimate excuse for working men 10 and 14 hours a day when great numbers are unable to find any work at all. Were I to express my views concerning those who work men in a projection room 14 hours a day, even though only one day a week, the page upon which this is printed would certainly burn. However, even were 10- and 14-hour days justified, it would be very poor procedure from a business standpoint. A man watching a motion picture for 10 hours—to say nothing of 14—at a stretch, is murdering his eyes. In due time he will have to get out of projection. The strain is too heavy. Aside from the element of eye strain, being cooped up for all those hours beside a hot lamplhouse, with the whir of machinery in one's ears continuously, will certainly in due time undermine the health and wreck one's nervous system. I am sure any unbiased doctor will back up that statement.

Men working under such conditions cannot possibly give consistently good results. The statement of the correspondent that they have good results I take with a grain of salt. While the results may be all right, that does not necessarily mean that they might not be better. Certainly two theatres such as these should have three projectionists. The third man could relieve the first one in one of the theatres after he had worked 3½ hours. Then he could be relieved by the regular man and relieve the man at the other theatre, again being relieved after 3½ hours work by its regular man. This would give each man 6½ hours work a day and some time more on the long day. That would be reasonable and theatres operating 10 hours a day five days, and 14 hours the sixth day, that cannot afford three projectionists between them, had better shut up shop. The exhibitor running them has no moral right to expect his projectionists to contribute to charity in the form of unjust hours.

EXAMINATION PROCEDURE

The Department of Labor and Industry of one of our great states recently applied to the writer for a list of questions suitable for use in examining projectionists. In response to this request I sent a list of 385 questions, together with correct answers, but with a warning that a fixed list of questions is not good practice, for the reason that if a question be asked many times, very soon it will become expected, whereupon certain "schools" might collect money for supplying answers to the question. Without taking the trouble to impart any real information whatsoever—just a learned-by-heart answer (as has happened).

There is but one way really to examine a projectionist, and that is dependent upon an accurate understanding of the subject by the examiner himself. If a question is asked and the one being examined immediately gives a correct answer, one may reasonably assume the subject to be well understood. However, hesitation or an unsatisfactory answer does not necessarily mean lack of knowledge. It may merely indicate embarrassment, nervousness or inability to express the answer properly in words. Therefore, if an unsatisfactory or hesitant answer is returned to any question, it is up to the examiner to ask other questions along the same line, and thus to ascertain just what is wrong—either it is lack of knowledge, or just one of the things named above.

It is nothing short of outrageous for an examiner to be hard-boiled and abrupt. An applicant frequently (for that matter, usually) is under a nervous strain. A hard-boiled examiner may completely upset him and actually cause him to answer questions wrong on matters he understands very well. The examiner should be kindly, but work understandingly.

Incidentally, the list of questions and answers I have compiled was made up for the Society of Motion Picture Engineers some while ago, when it had under consideration the inauguration of a projection department for educational purposes. The matter fell through, hence the questions and answers, which involved a vast amount of work, were not delivered to the Society. I believe one union or individual would like a copy of them I might be willing to supply it. Those interested, particularly unions, may address me and we will see...
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Better Theatres Section

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what can be done in the matter. They should be valuable to union examination committees.

BOUQUETS—

AND BRICKBATS

WHEN I SPRUNG that Union Membership article in Better Theatres of September 23, I expected response. It came all right, in the form of a flood of bouquets interspersed liberally with verbal brickbats. Of the many union men who wrote, some more or less objected to some points in my argument, while some (only a few, be it said) were just plain abusive, giving no reasonable reason for being that way, except that I had dared to suggest some line of action to the I. A.!

Many intimated that my argument had points well worthy of very serious consideration. Someone inquired the plan as a whole, but doubted it could be put through an I. A. convention, for the reason that the many stage employee members now out of work demanded the right to fill projection jobs, or anyhow desired to, regardless of an almost total lack of study or practical experience. A great number of small town men wrote also.

I shall quote three letters, withholding names for the obvious reason that such publication would or might subject the correspondents, if a union man, to attack by some members of his own local, and possibly bar the “sticks” man from membership should he afterward apply. I do not know this would be so, but it nevertheless might be, and I wish no man to get into trouble because of having either approved or opposed my views.

The following comes from a “sticks” man in Canada, and one I happen to have reason to believe to be a competent, live-wire projectionist, who knows his business and delivers the goods in every sense of the word. He says:

“Dear Brother Richardson: I take the liberty of calling you ‘brother’ for several reasons, though I am not a union man. First, you rose to leadership from a projection room many years ago and never since have failed to remember that fact and stick by what you conceive to be the really best interests of both the men and projection.

“Second, you have done far more than any other man, or half-dozen of them, to cause our bosses to respect us, anyhow to some extent, and to make projection respected. Third, you have never dodged into a hole when rocks were thrown, and I can remember times plenty when they were, too.

“And now as to the union matter: I hold myself to be a competent motion picture sound projectionist. I study your department and the Bluebook, and helped by them, study my equipment. I work, of course, under the jurisdiction of the I.A.T.S.E. and M.P.M.O. local. I am almost equally close to two of them and am not certain which one. I have applied for membership in them both several times. I have talked with the president of each, but though this has been going on for more than three years, I have been nothing less than ignored. They have nothing against my character, or, so far as I am able to learn, my ability. I am working in their territory, but they won’t accept me into membership, which is equally true of some other ‘sticks’ men whom I know.

“Brother Richardson, I hold such a situation to be wholly wrong. The union men condemn non-union men, then turn around and force us to be just that. The plan you suggest seems to me to be sound and workable—provided the union wants to be fair. If it is unfair, well, I guess you know what unions call a man who is unfair to them.

“Keep up your work, Brother Richardson. We ‘sticks’ men most earnestly thank both you and Better Theatres for giving us small towners a ‘break.’ No one else seems willing to do it.”

Here is another letter—from a union man this time: “It was with some surprise I read your article in September 23 Better Theatres. Must hand it to you, Dad. You haven’t lost your nerve with the passing years. I’ll bet you get a lot of slams on that article, but just the same, I think you have made it stick. I’m sure we need it, and that the whole thing is well worthy of serious attention by an I. A. convention.

“My own local has never refused admission to any projectionist working in our jurisdiction who could prove himself really competent to handle any theatre equipment within our jurisdiction competently, but I do know some other locals not far from us which will take in no members except those actually working in their own cities. I am forced to agree with you that this is not fair. The basis of their refusal is, as you said, fear that such men might demand that their wages and working conditions be improved, which is not always possible in small towns and villages, or that they be given a job in the home city of the local. You have worked out a plan for protection against this very cleverly, Dad, and I do hope some action will be taken on it.”

And now for a sample of those few letters of the abusive class. What do you think of it?

“Dear Sir: Who in hell do you think you are, anyhow, telling the unions what to do? When we want any help from a typewriter operator we’ll let you know. Your scheme is crazy. We don’t want a lot of them fellows in. They wouldn’t do anything but make trouble. Maybe you meant all right, but you’re full of suds.”

Well, there’s nothing like a difference of opinion!

MR. RUBIN DEVISES A PROJECTION NOVELTY

SOME YEARS AGO our friend Harry Rubin, chairman of the projection Practice Committee of the S. M. P. E. and chief projectionist of the Paramount theatre in New York City, put into use the “imagnascope” screen. A few days ago I was asked to go to the Paramount the-
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BRENKERT "K" PROJECTION LAMP

Using alternating current at the arc produces snow white light and more light than low intensity lamps at but slight extra operating costs.

Eliminates generators, rheostats and rectifiers. Quiet, dependable and a revelation in automatic operation.

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the true anastigmatic projection lens which improves the image quality and gives increased angular covering power.

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WHAT IS A SPOT?
HOW TO FIND IT

THERE SEEMS to be a general misunderstanding as to just what the spot on the projector mechanism cooling plate really is. William N. Sanderson of St. Louis, writes:

"I had a rather heated argument with a St. Louis projectionist today and ask that you straighten the matter out. He tells me the spot is just a big beam of light.

Complying, I saw something that impressed me as in the nature of a decided novelty, but one that might be used by progressive projectionists in many ways. I found but one objection — as then used it eliminated quite a bit of the film photograph. That, however, could be either partly or wholly overcome with but little trouble. It would merely be a matter of enlarging the blocked-out center and the opening in the slip-in aperture used.

This was the arrangement. Three projectors (one motion picture, one stereopticon, and one effect) are necessary, but it could be done somewhat differently with less. In the motion picture aperture a slip-in brass aperture was used, in which an opening of suitable size had been cut. This supplied the motion picture projection.

In the stereo a very clever device was placed, invented by Rubin, which produced upon the screen the optical illusion of a rotating globe on which was a map of the world. This illusion was perfect in its effect. It was really a very simple device.

In the upper effect slide carrier was placed a block-out center which must coincide exactly in screen dimensions with the aforesaid motion picture projected through the special slip-in aperture. In the lower effect carrier was placed some suitable colored magnascope design slide. In the lower stereo slide carrier was placed a moving cloud effect. In addition there were word titles.

The thing worked out thus as applied to a newsreel. First came a rotating globe of the world, surrounded by a floating cloud effect. On this globe appeared the title, which faded into a colored magnascope, in the center of which was the block-out upright oval carrying the newsreel scene. Sound, of course, was in no way affected.

As a novelty the thing is very distinctly a hit, though as I said, the m. p. aperture and blocked-out area might well have some added dimensions.

However, with the actual stunt itself I am not so much concerned as with what it points out. Mr. Rubin has given us two projection novelties. I took pains to ascertain the fact that Rubin himself worked out this last one, as he did the first. He tells me its perfection required months of thought and experimentation. Now gentlemen, how many of you attempt to think out a projection improvement or novelty in the form of "something different"? How many of you pride yourselves on being a "good projectionist," but call it a day and stop right there?
PAY by the week, easy terms, own outright. Let us outline this new plan for your theatre, so you can have the finest sound Equipment NOW. Write for full information.

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"SUN BEAM"
Standard Low-intensity Automatic REFLECTOR ARC LAMP
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The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $10, and I will examine the pertinent U.S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal attention. Established 35 years.

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KNOW ALL ABOUT YOUR BUSINESS

The EASY METHOD LEDGER SYSTEM keeps accurate records. Ideal for taxation and other bookkeeping work. Set includes one two-year Ledger with daily cost system and one two-year Invoice Record for fixtures and sheets separately. One kept—always used. Many theatres happily satisfied. Both books, until December 31, 1933—$7.50. Thereafter price will be $10.00 per set.

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SEYMOUR, INDIANA

and that is all there is to it. Perhaps he is right. He is a projectionist in one of our deluxe theatres and ought to know, but just the same if he is, you can write out off all the light on the cooling plate and stop wasting it? I wish, Mr. Richardson, you would please explain this to me. Somehow what he says doesn't make good sense—to me, at least."

It does not make good sense, Friend Sanderson, for the simple reason that it is not good sense. The "spot" is nothing more or less than thousands of images of the light source superimposed, or partly so, on each other. If you are yourself a projectionist you may very easily clear the whole matter up in your own mind by doing as follows:

Wash a converging element (mirror or condenser) converging lens, as the case may be) in soap and water. Polish it thoroughly and then coat with black water color. Lamplack mixed in turpentine will do. Install the lens or mirror in place, and in the coating—at the center if a lens, and near the center if a mirror—make a pin-hole. "Turn on the light and you will find at the aperture a more or less enlarged, centrally located image of the light source. Make another pin-hole at the very edge of the free diameter of the converging element and you will find another similar image, but not centrally located. Probably the first one will all pass through the aperture. The other, however, will partly fall upon the cooling plate, probably only a small portion being available to the aperture.

If you now make a series of tiny holes from the center to the edge of the lens or mirror, you will find a series of images, each one of them located a bit differently with regard to the aperture opening. Now think that over. It means that each pin point of the converging element is projecting to the spot an image of the light source, since with the lens washed clean again the action will be in no degree altered, except that all images will be projected simultaneously.

You cannot cut the light off the cooling plate for the simple reason that only those images projected by the central zone of the converging element entirely pass through the aperture, hence to cut all light off the cooling plate you could use only the above named central zone, and you would not have very much light left. Instead of "one big beam of light" the condenser or mirror beam is really thousands upon thousands of cone-shaped beams having their apex at a pin point of the converging element surface. Unless you are blind you cannot of course understand why the outer zone of the beam which falls upon the cooling plate cannot be cut off by reducing the converging element diameter. The converging element light beam is something deserving of real study by projectionists, since from it the meaning of many things now grasped all too practical and made practical use of.

Another thing I may mention here is what I have just given the designation "effective beam." It, and its effect, also should be well understood. This came up prominently in connection with the rear shutter in preparing the sixth edition of the Bluebook, now well under way. Save for some illustrations this edition will be wholly a new work.

One may decide the rear shutter has nothing whatsoever to do with any light not actually passing through the aperture. Since light travels only in absolutely straight lines, it then follows that what I have dubbed the "effective beam" is that light contained within straight lines drawn from all points of the outer diameter of the converging element to corresponding points on the aperture outline. With light falling outside those lines the shutter has nothing to do.

Of what importance is that, do you ask? Well, in the first place it enables one, merely by the aid of a sheet of paper, a ruler and pencil, to lay out the exact light beam of his own condenser or mirror and know what depth of beam the shutter must cut through according to its distance from the film plane. Knowledge of this has value to projectionists who take enough interest in their profession to make comparisons of the performance of different professional projectors. Then, too, it enables the projectionist to lay out the effective light beam for any type of light source, and determine the diameter of the converging element and the distance from the aperture. The difference in shutter master blade width requirements is involved in economy of operation. And there are other reasons why such things should be understood.

DO YOUR ROLLERS ROLL?

L. VAN BUSKIRK, projectionist at the Malta theatre in Alpena, Mich., asks "How often does the average projectionist check up on fire valve and sprocket idler rollers? I have myself seen magazine fire trap rollers worn flat to such an extent that it was a certainty they had not rolled for months.

"Certainly it should not be necessary to remind projectionists that fire trap rollers form a potential fire risk, and not a small one either. Idler rollers that do not roll also are responsible for much damage to sprocket holes, which makes for both unsteadiness of screen image and fire danger."

"In the sound heads there is a stabilizing roller between the sound sprocket and magazine. If this does not roll constantly the film may be scratched from end to end. Projectionists who are careless in the matter of inspecting their idler rollers do not deserve the title of projectionist. They belong back in the machine operator class. If a roller has a flat, it should be lost in replacing it with a new one. Flat spots should not be permitted to develop, though, and will not if the projectionist is 'on the job.'"

"Certainly if a flat roller is permitted to develop, friend manager will get a new one or have the matter properly explained to him. Tell him such a roller-that-don't-roll is not only useless for the purpose intended, but is dangerous as well. It may cause him to accumulate a nice big bill for damaged film. Don't have the idea that merely because you may have used such a roller for some time without trouble, it won't bring..."
Mr. Trouble around finally. Remember that if or when trouble does come, that sort of alibi won't be worth Adam. It won't do your manager any good either."
Correct! Projectionists won't have trouble of that sort, for they won't permit any roller to accumulate a flat spot. The man who does so automatically sinks to the machine operator class, as Brother Van Buskirk says. If his union makes periodic inspections of projection equipment, as it should, and a flat roller is discovered, then that man should be reported to the theatre manager.

FOLLOW RULES OF GOOD PROJECTION

A. B. Jeffries of the New Piedmont theatre in Piedmont, Mo., writes most interestingly as follows:
"Dear Brother Richardson: Although I have followed your writings since 1912, this is the first time I have written to you. I have not been employed as a projectionist in the past, though it has always been my hobby. I have at last realized my—perhaps I may better say we have realized our—ambition, for Mrs. Jeffries and her husband (myself) have opened a small theatre (seats 222) here in Piedmont, population about 1,000. Nearest theatre is 40 miles away, and we have a number of small towns to draw from. I have every edition of your handbooks (the Bluebook) from first to last, and right here want to say that we small town fellows would be just plain lost without such a lifesaver to fall back on.
"I am my own projectionist and try hard to live up to the title. Have designed my projection room in accordance with your teachings, with one exception, namely dimensions. We remodeled a building and the space just wasn't there. However, we made it 7x9 feet, with dark walls and large observation ports. Have two Powers 6B projectors with Mellaphone soundheads and a Webster amplifier. The sound equipment is giving excellent satisfaction. Our light source is G. E. Mazda equipment, 30 volts, 30 amperes, lined up according to specifications. The light is good. Projection distance 58 feet. Screen is a Walker sound screen. In building the theatre we kept one eye on the Bluebook all the time. I do not claim to be a real projectionist, but this I can say honestly: Our sound and picture will compare favorably with any I have yet seen and heard."
Friend Jeffries sent a photograph of his projection room, but, as he says, it is small and all that can be seen in the picture is the rear end of the projectors.
I am interested in this letter for the reason that it comes from a man who loves his work, has real pride in it and tries hard to produce the best possible results. It is that sort of man who finally succeeds, I would like to sit down and watch one of Mr. and Mrs. Jeffries' shows. I'll bet both sound and picture are good. Believe you me, it most emphatically is not the city men who put on all the good shows. I have sat through many and many a small town show and enjoyed it thoroughly.
The Question:
WE ARE planning on reconditioning our theatre and would appreciate any advice or plans your architect might furnish. Our theatre seats 730, lower floor 580, balcony 150. We wish to change the color scheme throughout. Our walls are built in blocks of concrete 10 feet high, then 18 feet of plastered brick. Ceiling is of Celotex with beams across the width 12x18 inches. The arrangement of the theatre is very good for a town of 7,500 population. Any suggestions you might make will be appreciated.—R. L. B.

The Answer:
ACCORDING to the description of your theatre I am afraid that you are experiencing quite a little trouble with the acoustical qualities in your house. If that is one of your troubles I believe that you will have to fur out the lower parts of the walls before you start decorating. The beams in the ceiling are not good for perfect sound. I am simply presuming this, but if I am right and the sound is bad, fur down the ceiling to the bottom of the beams and apply suitable acoustic treatment. You can then arrange for concealed light effects, which will give you a complete transformation of the interior.

Let me suggest a rather plain treatment for the walls. If you can arrange for some concealed light boxes along the walls, provide them with cutout tops. The design of the cutouts could be reflected against the walls and give quite an unusual effect and is very inexpensive. Of course it all depends on how the walls are treated. The color scheme could be changed by simply installing different colored gelatins in the cutouts. [See article, "Modernizing the Interior With Light," November 18 issue.—THE EDITOR.]

The Question:
YOUR BETTER THEATRES has been of great assistance and exceedingly inspiring. The writer, who is owner and manager of the Tosa theatre at the above mentioned address, has experienced considerable trouble with regard to heating and ventilating. Merely another case of "crying over spilt milk."

This theatre is two years old and was built without the supervision of an architect. The Question: I trust you will take this criticism in the spirit in which it is intended—that of helpfulness for the benefit of any confronted with problems of theatre planning—and not as a personal matter. After studying your plans very carefully, I find that they can be improved a great deal, and I hope that you have not started actual construction.

To begin with the ground plan: It seems to me that you are giving entirely too much prominence to the store area, and are sacrificing the entrance to the theatre. In my experience I have found that the revenue obtained from such stores is very small and under no conditions worth sacrificing the theatre itself. I suggest that you remove the masonry around the box office. It will improve the looks and also give the box office more prominence by having it exposed on three sides. Place the entrance doors back flush with the back of the box office so the doors will not project beyond the face of the building when open.

I notice that both the lot lines are parallel, but you place one side wall on a slant, presumably to provide for an exit court. I take it you planned for 589 seats. By making the building walls parallel you will not only get a better looking interior, but you will also obtain more space on each side of the stage to increase the width of the exit doors and by taking enough space from the store, or to add one exit door to the entrance doors you will have plenty of exits to comply with your State or local building code. By doing this you can increase the seating capacity or widen the foyer and stage apron.

As to your air conditioning system, I am afraid that the fan room under the apron will not give you very good results. The hot air will be blown directly into the faces of the people in the front part of the house. These outlets should be about 8 feet above the lower part of the auditorium floor, and on each side of the proscenium, and be properly diffused. Why not combine these with the cooling registers you have provided, as the cooling system is used only in warm weather?

I advise you to eliminate the ramps on each side of the stage. This can be easily done by placing steps in the exit spaces. The slope in the auditorium floor is very bad, as it creates a pit in the center of the auditorium, and I have been wondering if any of your patrons sitting in that part of the house can see anything of the lower part of the screen. By all means change this floor incline, making the slope continuous toward the stage. The first 25 feet in front of the screen may be on a level
Motion is in new scientifically true.

NEV/low-great perform suitable Perfection the TODAY.

the equipped connection 12,000 December unit having getting plane.

this floor ing out the glass surface be glowing surface and vertical of easily taking efforts.

The mutations remarks so at the a tube bulb free.

Don't Any remarks taking down the glass and vertical."
**EQUIPMENT AFFAIRS**

**Equipment News and Comment**

**LAMPS FOR A. C. CARBON**

- During the summer and fall projection lamp manufacturers have been rushing designs to bring forth equipment capable of handling the new alternating current carbon introduced last spring by the National Carbon Company. Lamp manufacturers have been asked to submit specifications, and below they are presented for two of the most recently developed representatives of this new and somewhat revolutionary product. The new a. c. carbons are already in use in many theatres formerly using low intensity equipment.

The Brenkert lamp, brought out by the Brenkert Light Projection Company and known as its Model K, operates on from 70 to 80 amperes arc current, and from 24 to 29 arc volts. A regulating transformer is also manufactured for use with this lamp, operating on a line voltage of from 100 to 140, or 200 to 260 volts. A screw adjustment permits regulating the arc current within a fraction of an ampere under this wide voltage range. The regulator, which is designed without moving parts, is built to standard electrical specifications.

The Brenkert lamp is equipped with a pyrex reflector designed to intercept a large angle of the light emitted from the arc. The arc control is built along the lines of a dynamoseter, and the contacting means is a mercury switch. The manufacturer claims a variation of less than 2% in the arc current. No setting is required to compensate for temperature changes.

The accompanying diagram shows the method of striking the arc with the Brenkert mechanism. The main switch on the projector base is closed, and the arc is struck by turning the hand feed crank to the stop. The constrictor then quickly back off until the carbons are separated the correct distance as shown on the arc reflector screen at the top of lamp-house. The hand feed crank maintains the carbons at the right distance. An ammeter on the rear lamp house plate shows when the correct arc current is acquired.

The Strong Electric Corporation calls its lamp the A. C. Mogul Automatic Reflector Arc Lamp. The lamp-house doors and top are of natural blued rust-resisting steel, double walled and lined with asbestos. The ends are of cast aluminum, finished in dull black heat resisting enamel. The base is of welded steel channels that form a rigid support for the burner mechanism.

The optical system comprises an optically corrected elliptical reflector 10 7/8 inches in diameter. The reflector is protected from damage while striking the arc by an auxiliary douser, which is automatically lifted when the changeover douser is opened.

Moving parts are sealed everywhere against the dust and dirt from the arc. Unit construction permits complete dismantling or assembling of the lamp in a few minutes. The Mogul lamp is provided with six ball bearings and a dozen manganese bronze sleeve bearings. The lamp also has an inside inter-connected mirror douser and changeover douser system, carbon setter, ammeter, arc imager, ash receiver, spot pre-aligner, automatic pilot and framing light, safety clutch and the Strong electrically balanced arc control system.

The arc control is a separate and independent unit, which is built to appear as an integral part of the lamp house but may be removed as a complete unit assembly.

An "Inductor," which is an adjustable transformer, is the only equipment required in addition to the lamps. It is used to step the 220-volt line current down to 25 volts for use direct into the arc.
Modernized to Seats 600

(Continued from page 11)

breaks. In addition to the cove and projector illumination, there are five fixtures centered between the pilasters at each side, designed in two sections, the bottom one being used for house lighting during the performance. The proscenium is draped with burnt-orange valance. All doors are of flush-panel kalamein, and aisles are carpeted.

Among the contractors and sources of equipment and furnishings are the following:

Carpeting, Bigelow Carpet Laying Company; doors, Empire Door Company; plumbing, Savoy Plumbing Company; electrical installation, Devine Electric Corporation; lighting fixtures, Charles Weinstein Company; furniture, Mafco Company and Metal Artcraft Furniture Company; painting, Rambusch Decorating Company; hardware, G. Goldberg & Sons. Masonry, H. Lordi Construction Company; plastering, Dorward-Wildermuth Company; concrete and cement, Acorn Concrete Company; steel and ornamental iron, Tyroler Iron Works; carpentry, M. Gerber Constructing Company; marble, tile and terrazzo, L. Cells & Company; roofing and sheet metal, Beacon Contracting Company; terra cotta, Atlantic Terra Cotta Company; marquee, M. Cassin & Company; screen, Amusement Supply Company; draperies, Landish Studios.

Keeping the Theatre Safe

(Continued from page 8)

of some one of the more or less standard fireproofing solutions. Surplus drops, legs and borders should not be left flying above the stage but should be removed. Briefly, permit on the stage only those drops, scenery and props necessary for the current show.

All stage cables should be carefully examined at frequent intervals to detect conditions of excessive wear which might at some time cause a short-circuit. This is especially true of cables extending up to light bridges, light towers, border lights and proscenium side strips or spots.

Fire fighting equipment, including extinguishers, water buckets and barrels, pike poles, hose, stand pipes, sprinkler equipment and axes, should be examined frequently to insure their proper condition. Be sure that all such equipment is easily accessible at all times, and not covered up by props or scenery.

The stage vent is an important item in the control of any fire backstage. The stage vent should be actually operated at least
monthly training periods, such reports to list by name the employees who were present and also all absent employees. The report should contain (1) notes of the subject discussed, (2) the specific instructions given, and (3) the situations assumed and solved. To some managers this is going to appear as unnecessary detail—that a theatre staff can’t be trained to handle a panic. Those theatre managers are reminded that the United States Army trains in peace time for war and up to date the system has proved successful. So the training to handle panic conditions must take place before the panic. Such training is essential, whether the staff of the theatre consists of three or thirty employees, if the manager is to do all in his power to protect and safeguard the patrons of the theatre of which he is responsible.

It is excellent practice for the manager to take a copy of his emergency drill report to the captain of the fire precinct in which the theatre is located and to discuss it in detail with him. Fire Department officials have found that a representative of the Fire Department is very willing to attend some of these drills and to talk to the employees about their duties and responsibilities in case of emergency. The advice these fire officials have to give is expert and is in the interests of the theatre itself.

From actual experience it has been learned that such emergency drills should be held on Sunday mornings before opening. The second Sunday of each month, for instance, is established as emergency drill day, then no employee has any excuse for not being present. Fire drills are over is an excellent time for the manager to make the monthly inspection for fire hazards and unsafe conditions.

**BOX OFFICE VALUE OF SAFETY**

The fifth point in Mr. Roemer’s letter is “to impress on the theatre manager the fact that while their loyalty to their employees requires careful consideration of their box office figures, their loyalty to the public, that supports both manager and employees, requires their strict attention to Class One [hazardous conditions] maintenance problems.”

This is certainly good advice. When faith is kept with the theatre-going public it usually is reflected in the box office. This statement applies in its broadest sense and its most liberal interpretation. It holds good in planning the show, in the advertising, the service, and in providing a safe theatre, where the public can enjoy the entertainment for which they have paid at the box office.

One serious mishandling of an emergency, the loss of a life, or bodily injury of a person in a theatre will react adversely on every theatre, every manager and every owner in the country.

Let’s make it smart to operate safe theatres and turn thumbs down on the manager who through laziness, irresponsibility or indifference thinks it’s smart to get conditions “fixed” instead of having them properly corrected.
Following is a list of theatre projects involving new construction remodeling and re-equipping. This list has been compiled from the latest reports available on December 11. The listing is arranged alphabetically by states. An asterisk indicates information received since a prior report.

**Arizona**

PRESCOTT—Prescott Elks Lodge to remodel Elks theatre. To put in new seats, plush carpets, stage curtain and renovation of air-changing system. Population, 5,000.

**California**


LONG BEACH—Charles Bolenger, 2501 E. Ocean Avenue. Will repair theatre at 30 Pike Avenue. Cost, $1,000.


SAN MATEO—Frederick Green Players, care, Architects, Shaw & McCool, 9 Geary Street, San Francisco. To erect community theatre to cost $80,000. Seating capacity 500.

SAN RAFAEL—Owner, care William S. Nock, 834—4th Street. To erect $130,000 theatre building. Seating capacity 2,000. Population, 8,000.

SUSANVILLE—T. & D. Jr Enterprises, 25 Taylor Street, San Francisco. To erect $60,000 theatre building at Main and Union Streets.

WEST HOLLYWOOD—Hollywood West Coast theater, 1609 Santa Monica Boulevard. Will make repairs to cost $2,000. Builder, L. A. Scenic Company, 1215 Bates Avenue, Los Angeles.

**Connecticut**


**Georgia**

GAINESVILLE—Owner, care Capitol Construction Company, 62 Bartow Street, N. W., Atlanta. Adding theatre to building. Population, 8,600.*

**Illinois**


CHICAGO—Charles Galen, 1141 Wilson Avenue. Will remodel theatre to cost $1,000. Architect, E. G. Frederick, 140 S. Dearborn Street.

**Massachusetts**

BOSTON—Lyric Corporation, 545-547 Washington Street. Will make alterations to theatre to cost $4,000.

**Michigan**

GRAND RAPIDS—Wealthy Theatre, Oscar E. Varneau, proprietor, S. Division Street. Alterations to theatre building. Builder, Peter Ebel, College Avenue.

KALAMAZOO—Leroy & Newlander, Pratt Building, Architects. To convert store into theatre. Cost, $7,000.

**Minnesota**

TYLER—Village of Tyler, care, Clerk. Will make repairs.

**Mississippi**

HATTIESBURG—Saenger Theatres, care Howard McCoy, district manager, 1401 Tulane, New Orleans, La., will remodel interior including new heating and ventilating systems, also new sound equipment. Architect, Juan G. Landry.*

**Nebraska**


**New Jersey**


NEWARK—Owner, care Walter H. Dickenshorst, 375 Ridge Street. To erect theatre, store and offices at Mt. Prospect Avenue. Cost, $100,000. Architect, Guernsey Wheeler, 10 Bleecker Street, Newark.

**New Mexico**

ALBUQUERQUE—Griffiths-Bachechi, 213 W. Central Avenue. To repair fire damage to theatre. Cost, $3,000.

**New York**

HOLLIS—L. I. Community Playhouse, 342 Madison Avenue, New York City. To make alterations to theatre costing $15,000. Engineer, Paul Greenbaum taking all bids at 191-12 Jamaica Avenue, Hollis, N. Y.


**New York City**


**North Carolina**

HIGH POINT—Paramount Theatre, S. Wrenn Street, R. L. Stewart & Sons, S. Main Street, to repair and rebuild interior of theatre. Population, 37,000.


**North Dakota**

JAMESTOWN—James River Valley Theatre Co., Second Street, West, lessee. Bennett & Jones will remodel building. Seating capacity 500. To put in air conditioning system.

**Ohio**

TOLEDO—Carl B. Hoke, architect, 1118 Madison. Will make interior decorations, new colored glass front, cleaning and fixtures to theatre.

**Oklahoma**

CHANDLER—Odeon Theatre will be remodeled, redecorated and new equipment installed.

**Pennsylvania**


**Texas**


**Wisconsin**


**Incorporations**

Avon Theatre, Inc., Lenoir, N. C. Capital $50,000. C. V. Davis and others.

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### Among Contributors to This Issue:

**Francis M. Falge** (*Christmas Decorating With Light*) is a specialist in theatre lighting, having in addition to his experience within the lighting industry, extensive experience within the theatre field itself, with Paramount Publix and others. He is now attached to the research staff of the engineering department of the General Electric Company at Nela Park, Cleveland. He is a frequent contributor to Better Theatres.

**J. T. Knight, Jr.** (*Keeping Theatres Absolutely Safe*) is writing a series on theatre management and maintenance for Better Theatres. Mr. Knight is in charge of maintenance for the Paramount Publix circuit of theatres.

**Leo T. Parker** (*Late Law for the Operators of Theatres*) is a regular contributor to Better Theatres on legal subjects pertaining to theatre operation. He is a Cincinnati attorney-at-law.

**John Eberson** (*Remodeling With Modern Materials*) is probably as well known in the field of the motion picture theatre as he is in his own profession. He is an architect who associated himself with the cinema when it first began to emerge from the nickelodeon, and many of the nation's most prominent theatres are of his design. His remarks on modern architectural values are especially significant since he himself was an originator in the highly decorative, fanciful style of theatre architecture. Mr. Eberson's architectural offices are located in New York. He is also affiliated with the National Theatre Supply Company as architectural adviser and head of a new department devoted to guiding the exhibitor in his reconditioning problems.
BETTER THEATREs CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A
Accounting systems
Acoustical installations
Adapters, metal
Advertising novelties
Advertising projectors
Air conditioning equipment
Aisle rope
Amplifiers
Arc regulators
Automatic curtain control

B
Banners
Batteries
Blocks, pulleys, stage-rigging
Boats, chair anchor
Booths, projection (portable)
Bulletin boards, changeable

C
Cameras
Canopies for fronts
Carbon
Carpets
Carpet cushion
Cement, film
Cement for fastening chairs
Chairs, theatre
Change makers
Changeable letters
Changeovers
Color hoods
Condensers
Cutout machines

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Signs, directional
Signs, marquee
Slides
Shutters, metal fire
Sound equipment, complete
Sound heads
Speakers, dynamic
Speed indicators
Spotlights
Stage lighting equipment
Stage scenery
Stage rigging
Statuary
Stereopticons
Switchboards
Switches, automatic

T
Tapestry
Telephones, inter-communicating
Tickets
Ticket booths
Ticket changers
Ticket selling machines
Transformers

U
Uniforms
Upholstery materials

V
Vacuum cleaning equipment
Ventilating systems
Vending machines

W
Wall coverings

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1 ............................................. 7 .............................................
2 ............................................. 8 .............................................
3 ............................................. 9 .............................................
4 ............................................. 10 .........................................
5 ............................................. 11 .........................................
6 ............................................. 12 .........................................

Remarks: ........................................................................

Name ............................................. Theatre .............................. City ..............

State ............................................. Seating Capacity ........................
produced in any other desired shapes, such as flowers, birds, Santa Claus and his reindeers, fireplaces, or other symbolic Christmas figures.

**TRANSLUCENT DESIGNS**

The appearance of the theatre marquee may be changed to produce a Christmas atmosphere by removing the opal glass attraction letters from the marquee face, and placing over this cardboard with cutout letters and Christmas symbols, covered with laquered muslin or other appropriate diffusing material to form an attractive translucency, and lighted from behind with colored lamps. Or, if desired, the entire box may be covered with lacquered muslin which has been appropriately decorated. Such translucencies in smaller boxes are particularly appropriate for the interior of the theatre and the lobby.

**DECORATING THE INTERIOR**

**INTERIOR CHRISTMAS displays are generally much more effective if the lighting is made a component part of the display. Such effects are more striking than if the displays are floodlighted, inasmuch as the contrasts created are greater. And less wattage is usually required.**

Silhouette effects with lamps concealed behind cutouts are particularly pleasing, and easily obtained. Lamps may be concealed in panels, with cutouts suspended from these. Also, silhouette effects with two or three planes are particularly appropriate for the interior. These have the value of giving the impression of greater depth or of translucency. Although pigment may be applied in poster fashion, it is not essential inasmuch as white surfaces or those of neutral tone provide complete flexibility of light coloration.

Projecting colored shadows on a translucent screen produces a highly desirable effect. This is obtained by concealing light sources, either bare lamps or lamps in reflectors, a few feet behind the screen in such a position as to cast shadows upon it of objects placed in front of the lamps. The arrangement of different colors in the light sources will produce unusual patterns.

The effect of motion may be created by suspending the objects on strings so that they are free to move and thus produce ever-changing silhouette colored shapes.

---

**A 700-Seat Theatre of Rich Design**

Facade and is entirely in vitrolite and stainless steel, with three circular windows, one of which is for ticket selling. Another window in the lobby serves for selling during inclement weather.

**Lobby:** The floor is of terrazzo in four colors, laid in broad pattern, with a circle motif in the center. The walls and ceiling are painted and glazed. Lighting is rather unusual and is accomplished by means of a circular plaster cove, which is silver-leaved and illuminated by a chromium-plated trough supported by chromium-plated rings. The walls are finished with two coats of acoustic plaster, except in panels, which is painted a deep red over cement stucco.

The acoustic plaster is colored in three tones of red, beginning lighter toward the ceiling. These bands of color are separated, and the wall is relieved by wood strips painted gold and picked out in black and gold. All wood work is painted in red and gold. The wall curves around to the stage where a reverse circle in painted plaster is separated from the main wall by a vertical light trough. This trough was designed to carry concealed reflectors up from stage to ceiling. This reverse circle is painted with whimsical figures from life in a bright color on a blue ground.

The ceiling consists of five drop (steps), each drop carrying a continuous reflector trough containing 90 colored bulbs in each drop. These drop the bottom of the roof truss in a slight curve down to the walls. The front drop, of course, is semi-oval. These are painted in a conventional representation of clouds in a golden orange, with brown cloud outlines, and gold and silver stars. At the edge of each drop is a band of triangles.

The walls have two sets of fixtures. Near the ceiling are semi-circular ones with six color changes, and the lower emergency ones have two changes and are 2 feet in diameter, with alternate designs of comedy and tragedy etched on their opal glass faces.

The name Circle is derived from the design, in which circle motifs are used extensively. For example, auditorium fixtures, terrazzo floor, ornament for sign and marquee, etc., all have the circle as their basis. The underside of the marquee is a series of circular troughs for bulbs.

---

**Late Law for Operators of Theatres**

 WebElement clip 12:18:40

**WHEN INJUNCTION MAY BE REFUSED**

It is well known that a preliminary injunction will not be granted by the court to prevent any person or company from performing an intended act, unless it is reasonably certain that the complaining party has no adequate remedy at law.

For instance, in Fraxam Amusement Corporation v. Skouras Theatre Corporation (167 Atl. 672, Newark, N. J.), it was shown that a certain theatre owner filed suit to restrain another motion picture theatre owner from purchasing more films than he could normally display. The complaining theatre operator also requested the court to grant an injunction against the film distributor from selling more films than could be shown. The court said:

"The object of a preliminary injunction is to preserve the subject-matter in controversy, without determining the question of right, and it was never used for the purpose of taking property out of the possession of one party and putting it into the possession of another."
COMPLETE MODERN SOUND PROJECTOR EQUIPMENT

Including the Motiograph De Luxe Sound Projector and Perfected Sound Reproducing Equipment for Wide Range and High Fidelity Reproduction.

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"MOTIOGRAPH" Has Represented a Standard of High Quality to the Exhibitor for Over Thirty Years and Is Your Assurance of Satisfaction and Performance.

THE ENTERPRISE OPTICAL MANUFACTURING CO.,
4431 W. Lake Street, Chicago, Ill.
NOTABLE FOREIGN INSTALLATIONS

THOUSANDS OF THEATRES THROUGHOUT THE WORLD ARE EQUIPPED WITH SIMPLEX PROJECTORS

INTERNATIONAL PROJECTOR CORPORATION, 88-96 Gold Street, N. Y
DE-CODING
THE CODE

Beginning a series of articles literally translating the law into the working language of the industry
A NEW SHORT SUBJECT

that's a

HOWLING SUCCESS!

Remember how Leo topped the Short Subject lists with his clever "Dogville Comedies"? Remember how he followed through with "Fisherman's Paradise"? They were the sensational short subject series of their day. Now he repeats with the last word in lovely lunacy!

LEO, THE LAUGHING LION

presents the newly born
M-G-M Comedy Series

"GOOFY MOVIES"

ONE ROARING REEL EACH

Talk by Pete Smith, the Mad Chatterer

FIRST DELIRIOUS
RELEASE DEC. 23d

IT'S SMART TO BE "GOOFY"!
GIRL:—Do you love me, honey?
MAN:—Yes my little daffodil.
GIRL:—Kiss me again.

GIRL:—Heavens, my husband.
MAN:—Heavens, my end.

HUSBAND:—Do you two know that "Convention City" with Joan Blondell, Adolphe Menjou, Dick Powell and Mary Astor is playing at the theatre around the corner tonight?

GIRL:—That swell comedy everybody's talking about?
HUSBAND:—Yes! Come on, let's hurry.
FIRST BURGLAR:—It'll blow in a minute now.

FIRST BURGLAR:—What do you want?

COP:—I just thought I'd tell you boys that they're showing "Convention City" at the theatre next door.

SECOND BURGLAR:—Is that the picture with Joan Blondell and Dick Powell?

COP:—Yeah. And Adolphe Menjou, Guy Kibbee, Frank McHugh and Mary Astor, too.

FIRST BURGLAR:—Well, what the heck are we waiting for? Come on!

NEVER STOP 'TILL THE LAST FRAME OF YOUR LAST PERFORMANCE

WARNER BROS.' VITAPHONE TRAILER ON "CONVENTION CITY"
“Selling 'Convention City' should be a cinch,” says M. P. Herald... And this clever, novel Trailer makes your selling job a set-up! If you haven't seen it, take our word that it's as funny as the picture... And if you haven't seen the picture—well, it's just as funny as the trailer! “Should be a money magnet at all houses,” says Variety Daily... Get it today from Money Magnet Headquarters—

WARNER BROS.

"Convention City"

with JOAN BLONDELL ADOLPHE MENJOU DICK POWELL MARY ASTOR GUY KIBBEE FRANK McHUGH PATRICIA ELLIS RUTH DONNELLY HUGH HERBERT SHEILA TERRY

Directed by ARCHIE MAYO

A First National Picture Vitagraph, Inc., Distributors
Girls... Wives... Everybody will revel in this sprightly romantic comedy

They'll glory in this story of a model American wife on a fling in Paris... who couldn't make a chump of her husband, because he made a chum of her sweetheart.

They'll gasp at the stunning Paris creations... delight in the merry situations from the stage hit by the author of "When Ladies Meet."

AS HUSBANDS GO

WARNER BAXTER
HELEN VINSON
WARNER OLAND

Catharine Doucet

From the play by Rachel Crothers
Directed by Hamilton MacFadden

JESSE L. LASKY Production
MOTION PICTURE HERALD

Vol. 113, No. 13

A SPORTING OPPORTUNITY

SOME comment by Mr. Vernon Van Ness in the New York Times reminds us that about 10,000,000 licenses for fishing and hunting were issued in the United States in 1931. It seems that in Iowa, for instance, a license to hunt or fish, or both, is issued to one person in every ten. Here is indicated a field of acute special and enthusiastic interest which receives practically no attention from the motion picture. It seems that when the camera goes afield it sees only Bali, Africa and exotic native sex. The expeditionary picture theme has become "seduction in many lands."

The rod-and-gun audience is a big one and restricted to no region or social stratum. It is still to be sold.

The motion picture industry always essays the exploitation of such fields by sports. About three years ago Pathé hit on the very successful notion of a football series with the late Mr. Knute Rockne and his Notre Dame brains. The next season saw a flood of "football shorts," mostly of indifferent quality. This season there have been none—but football is still with us and the market is still here.

ASSIGNMENT FOR MR. ROCKEFELLER

NOW that Mr. John D. Rockefeller, Jr., has permitted us to hear, in serial installments to the daily press, what he thinks and finds about the liquor problem and prohibition, may we not suggest, having had our interest stirred by recent expressions from and about his great Chase National Bank, that he also favor the American public with an equivalent treatise on what is to be done about bankers and banking. Mr. Rockefeller, one would fairly assume, should know even more about money than he does about liquor, at first hand.

In the New York Sun has expressed itself on "the rubber or self-cocking dollar," and Mr. Al Smith has discussed "the baloney dollar," may we not suggest "the screen dollar," based on the value of a large seat with a stipulated content of belly laughs, thrills and wisecracks. Probably it can be worked out by Dr. A. Lawrence Lowell, Mr. Eddie Cantor and Professor Moley.

MARTIN QUIGLEY, Editor-in-Chief and Publisher

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TAX BATTLE WON
Presenting a united front, Oregon exhibitors successfully battled a proposed 4 per cent tax bill, which was killed in committee last week at a special legislative session. Manager Ted Gamble of Parker's Portland theatres, and Manager George Jackson of Woodlaw Theatres are credited as battle leaders. . .

CONFERENCE ON CLEAN ADS
Meeting last week with AMPA President John Flinn with respect to the cleaner advertising movement afoot, were independent company representatives: Charles Hynes, Gaumont-British; Lou Guimond, Weldon; Ed Finney, Mostrom; Bert Dennis, Majestic; Charles Giegerich, Celebrity; Charles Jones, Chadwick; George Harvey, Harold Auten. . .

OFFER EXHIBITORS VOICE
Offering exhibitors voice in story, cast selections, playing on percentage, is part of the plans of a new producing company, formed by Tom Moore, Lloyd H. Atkinson, H. H. Railey. No stock is to be offered the public. . .

PATRONS CRITICIZED
Slapping at local theatre goers who beg for better films, yet fail to respond to that type when the opportunity is afforded, the Kansas City "Journal-Post" editorially took the citizenry to task for its incomparable box office support of RKO's "Little Women." . . .

SERVICE TO CHILDREN
For "distinguished service to children," Walt Disney, creator of the colored animation cartoons, "Silly Symphonies," was last week awarded a medal by the "Parents' Magazine." To the sensational "Three Little Pigs" particular reference was made. . .

LOEW IN AUSTRALIA
Invasion of the Australian theatre field by Loew appeared certain last week as Harry Moskowitz, engineering department head, took ship for the Antipodes, answering the cable call of Arthur M. Loew, Sydney and Perth appear likely initial spots. . .

ASKS NEW STUDIES
From Richard H. Paynter, psychologist who recently testified at the Senate racketeering inquiry, comes a suggestion as a result of the controversy over Motion Picture Research Council's charge of film influence on children, at the same inquiry. The suggestion: permit a new group of psychologists to examine the question, the results, in effect to settle the matter. . .

CHAMBERS PASSES
Most important of Robert William Chambers' contributions to the motion picture was "The Common Law," which, one of the innumerable popular novels he turned out in a prolific writing career of 35 years, starred Clara Kimball Young, was highly successful. Last week, in New York, at the age of 68, Robert W. Chambers died. . .

NEW DIRECTOR
To the board of United Artists Theatre Circuit last week was added Willard V. King, director in several large corporations, at the annual meeting. Officers re-elected for one year: Joseph M. Schenck, chairman and president; Lee Shubert, Dennis F. O'Brien, vice presidents; Harry D. Buckley, vice president and general manager. . .

THEATRE VICTORY
Canton, Ohio, theatre men scored last week as a two-men-in-a-booth ordinance, sponsored by local projectionists, was tabled indefinitely by the city council. To George Kraska, Loew manager, goes credit for opposition leadership. . .

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HERALD DE-CODES THE CODE; CODE AUTHORITY MEETS, PICKS COMMITTEES

Code Authority Starts Duties

The first meeting of the motion picture industry's Code Authority got under way Wednesday afternoon in New York.

The Wednesday meeting was largely routine, according to an official statement released to the trade press immediately upon its close. It dealt specifically with such matters as the creation of various committees and the decision to operate the body under a rotation chairmanship. At each future meeting the group will meet under the chairmanship of a different individual.

Sol A. Rosenblatt, deputy administrator, was chairman of Wednesday's meeting, with Harold S. Bareford, counsel to Warner Brothers, acting as temporary secretary.

The first business of the day was the correction of an error in the code; on page 247 in Section IV, the words "Section one" were changed to read "Section two."

Committees' personnel was decided upon as follows:


Permanent Secretaryship: Nicholas M. Schenck, Nathan Yamins and George J. Schaefer.

Committee on Code Authority Rules: W. Ray Johnston, M. H. Aylesworth and Ed Kuykendall.


Committee to Acquire Signatures of Assent to Code: Ed Kuykendall, J. Robert Rubin and Nathan Yamins.

Committee on Recommendations for Appointments to Clearance, Zoning and Grievance Boards: Sidney R. Kent, W. Ray Johnson, Charles L. O'Reilly and Nathan Yamins.

A resolution was adopted that the chairman of the next meeting, which will be held January 4, be elected at the end of the present meeting. (Continued on following page, column 1)

A translation of the complex legal phraseology of the motion picture code into the working language of the industry is being made by Motion Picture Herald. The first article appears in this issue, starting on page 23.

The machinery of the NRA motion picture code finally started to function this week within the industry, with the first meeting of the governing Code Authority held in the Bar Association Building in New York, and the mailing to each company and corporation, firm and association, exhibitor, distributor and producer, of an official blank upon which they will individually signify their assent of compliance, as prescribed by the law. Latest news developments in connection with the Code Authority meeting, and with respect to code activity elsewhere about the country, are reported in the adjoining column.

Even though the motion picture Code Authority and the National Recovery Administration commenced officially to present the code itself to the industry as an instrument for effecting nationwide compliance, conclusive evidence was in hand that there were many phrases moulded from the 14,000 words mentioned in the code, which still were not clearly understood by thousands of exhibitors (and by some distributors and producers and other companies), who do not have at their immediate disposal the knowledge of extensive legal talent to aid them in transferring the complete significance of the code's clauses and provisions from the legal artistry of the code's authors.

And so, in these articles, the code is being written down to a language which will be clear, workable and so organized that all related subjects, regardless of their position in the official draft, will be treated together. A concentration of similar subjects will be the plan, insofar as is practicable.

The translation will be just that. In no way will it attempt to interpret the meaning of any clause of the code, or the meaning of any of its provisions. The Code Authority and the NRA will be the code interpreters, no one else.

For practical purposes, the code will be separated for translation into two distinct parts:

1) Distribution and Exhibition.
2) Production.

Distribution and exhibition, being more intimately connected with retailer and consumer, are being discussed first, with the translation in this connection intended to show:

(a) The relation of the motion picture code distributors and exhibitors.

(b) The relation of the code among distributors and among exhibitors.

(c) The significance of the code, and its effect on the actual practices of merchandising.

(d) What the exhibitor and distributor must do to effectuate the labor provisions and the fair competitive provisions of the code.

Specifically, the distribution and exhibition parts of the code, joint discussion of which appears necessary because of their close relation, will be treated in three separate articles, as follows:

2) Definitions of the Technical Terms Used in the Code.
3) Administration of the Code Within the Industry:
   a) Code Authority.
   b) Local Grievance Boards.
   c) Local Clearance and Zoning Boards.
   e) Labor Arbitration Boards.
   f) General Arbitration Boards.

The subjects of this article are treated in this issue.

2) Labor:
   a) Exhibition.
   b) Distribution.

These subjects will be taken up in a second article in a subsequent issue.

3) Trade Practices
   a) Contracts.
   b) Clearances and Zoning.
   c) General and Miscellaneous.

The subjects of this article will be treated in a latter issue.

The application of the code to production will be taken up in subsequent issues.
BOARDS EXPECTED TO START SOON

(Continued from preceding page, column 1)
ceding meeting. Sidney R. Kent was named. It was not definitely designated where the Code Authority will meet next.
Mr. Rosenblatt refused to comment on the position of Dr. A. Lawrence Lowell, a Government representative, with respect to the Code Authority, Dr. Lowell, who did not attend the meeting, has been rumored as considering his resignation from the body. Mr. Rosenblatt declared the matter was "now in the hands of General Hugh S. Johnson."

Those who attended Wednesday's session were: Messrs. O'Reilly, Scheneck, Rubin, Cochrane, Warner, Rosenblatt, Johnston, Aylesworth, Schaefer, W. C. Michel alternating for Mr. Kent, and Yamins, Kuykendall, Bareford and Eddie Cantor.

Mr. Rosenblatt left for Washington following the meeting and Mr. Kuykendall returned to Columbus, Miss.

Labor and Consumer Advisors Seen

Possibility that Government representation on Code Authority might consist of one Recovery Administration representative and two "advisors" representing, respectively, labor and consumers, was seen in proposals laid this week before President Roosevelt by General Hugh S. Johnson, Administrator. Under the Johnson plan, while preserving the powers of the administration representatives, the proposed labor and consumers advisors could make recommendations.

The administration's members of approved codes are appointed for six months to one year, the terms overlapping. At least one member is to have a background of experience in the industry but no present interest. These members, "carefully avoiding the fact or appearance of dictation or coercion," will function as "co-workers in an undertaking of public interest, concerned only in the faithful administration of the code."

Summarized, their chief duties are:

1. Refer with recommendations subject to review and/or the approval of the Administrator.
2. Recommend other matters important to the welfare of the industry, or to the public interest, or to the consumers or employees.
3. Through the Code Authority obtain complete as to and compliance with all provisions of the code by each unit.
4. Assist the Code Authority in preparation of recommendations for necessary interpretations, modifications, and additions to the code.
5. Warn and guard against threatened deviations from the code and see that it does not permit or promote monopolies nor tend to eliminate or oppress small enterprises.
6. Advise the Code Authority in seeing that its affairs are handled in a cooperative and fair manner with respect to all units.
7. Insure that the industrial members of the Code Authority are representative of the entire industry and elected fairly.

A federal system to assure code boards in adjusting their standards and of code violations is being organized; 26 district compliance directors already have been named and these will be supplemented by at least 48 state directors. Each state will have an adjustment board working with the director.

In the motion picture industry such complaints could originate only where local grievance or clearance and zoning boards are not in operation at the time of the alleged violation, or in localities where the headquarters of the state or district boards are more convenient to the complainant. It was anticipated in New York this week that immediately following the Code Authority's first meeting steps will be taken to fill the 64 boards and the committees under them. Many nominations already have been received for the more than 400 positions.

It was reported that major company representatives proposed to the meeting Wednesday a rigid personal inspection of all persons proposed for the personnel of all such boards.

If reports concerning the resignation of Dr. A. Lawrence Lowell, one of the government's two representatives already appointed, are borne out, it is expected the administration will have to make two choices instead of one. If Dr. Lowell resigns and the third appointee is not named—and report had it that this appointee might be a woman prominently identified with governmental affairs—Sol A. Rosenblatt would be the only government agent serving on the Code Authority.

Representing the industry on the body, each with one vote, are Sidney R. Kent, who was unable to return to New York from Hollywood in time for the meeting Wednesday: Nicholas M. Schenck, M. H. Aylesworth, Robert H. Cochrane, Harry J. Warner, George J. Schaefer, Ed Kuykendall, Nathan Yamins, W. R. Johnston and Charles L. O'Reilly. The Government representatives have no voting power.

New Division Established

A new division was established this week to deal with amusement codes and Mr. Rosenblatt was named as division administrator. Under this change, it is expected that Willam P. Farnsworth, now assistant deputy administrator, will be advanced to deputy administrator.

The post of secretary of the Code Authority—a governmental post—also was up for unofficial discussion. Reports indicated that John C. Flinn, who is handling special exploitation for Paramount, was favored by large major companies.

Public hearings on the theatrical poster code will be held January 3, under A. D. Whiteside, division administrator. The code provides for a maximum week of 40 hours and an eight-hour day, with minimum wages of $14.50 to $15 a week for general employees and 40 cents an hour for mechanical workers.

Poli Circuit Reorganized;
Blumenthal Is President

Poli-New England Theatres last week announced the completion of its reorganization plans, and with A. C. Blumenthal as president, Sylvester Z. Poli, treasurer, and Louis M. Sagal as assistant treasurer and executive assistant, the company is now in full charge of Mr. Poli, who is operating the 22 houses with Mr. Sagal.

Mr. Blumenthal has participated in various financial enterprises connected with motion picture theatres and is equally well known in New York as a legitimate producer.

The current policy of the Poli-New England group will be continued for about a month, after which localized operation will be set up.

Exhibitors Meet on Accepting Code

While the industry was awaiting developments from the first meeting of the Code Authority, exhibitors and others were meeting on the code, as follows:

Baltimore:—The MPTO of Maryland approved the code.

Chicago:—Eighty-three Illinois independents organized a downtown division of Allied to "fight the evils of unfair practice."

Cleveland:—Cleveland Motion Picture Exhibitors' Association invited all independents to a code discussion Thursday.

Denver:—Rocky Mountain Theatre Owners elected committee including President Harry Huffman to recommend changes to the Code Authority.

Grand Rapids:—National Managing Committee of Allied outlined an "entirely different policy to govern future action" as Abram F. Myers hinted Allied will test code's validity in the courts.

Hollywood:—Pat Casey, chairman of the producers' labor committee, explained the code to studio managers. Independent Producers Association plans code protest this week.

Kansas City:—Independent exhibitors hope for a court test of NRA powers in the film code.

Minneapolis:—W. A. Steffes announced at Allied meeting he personally will sign code under protest. He advised exhibitors to make liberal use of cancellation rights to cut off high-priced pictures from blocks.

New Orleans:—Independent exhibitors declare that if present clearance and downtown prices are maintained they must be permitted to continue giving premiums.

New York:—Exchange personnel met with Louis Nizer to hear his analysis. Federation of the Motion Picture Industry expected to sign.

Portland, Ore:.—Oregon Motion Picture Club voted to accept.

St. Louis:—MPTO of Eastern Missouri and Southern Illinois approved code.

Trenton, N. J.:—Abram Myers analyzed code for Allied of New Jersey members.

Wilmington:—Code was expected to be signed Thursday, individually or collectively, by Independent MPTO of Delaware and Eastern Shore of Maryland.
Texas Rolls Her Own; That Goes In the Theatre Too, Says Ramsaye

All it wants is some film in the can and it will do the rest

BY TERRY RAMSAYE
Written at Dallas in Texas

TEXAS, once an independent republic, is still considerably that sort of a country, if one were to map it in a motion picture atlas.

All that Texas wants out of New York and Hollywood is some film in the can. After that the rest of the business will be done down here. The attitude of the Texas exhibitor is a magnificently forceful reiteration of the "States' Rights" doctrine of the old South. Texas, land of cattle, cotton and oil, will listen with courtesy, but if you are looking for the capital of the country, if you want to do something about anything in Texas you will have to come down here and do it, probably at Dallas. Where McFavish sits is the head of the table in this country.

As all the motion picture world knows, there was the typical chain theatre invasion of Texas along with the wave of distributor ownership of theatres that swept the nation. Now what we have euphemistically called "decentralization" in New York has largely turned the amusement business of Texas back to Texas. We are perhaps used to the fact that the land west of the Rockies is another nation, and that New York is a world city which merely sits on the edge of a continent, but presently we must come to know that Texas is neither South nor West. It is just Texas, so magnificently extensive and so rich in its own tradition that it can and does afford to be a world unto itself.

As the dust of readjustment settles, one discovers Texas motion picture business rather well classified, organized, regimented and ticketed. Three major groups of interest controlling and operating some five circuits are substantially the amusement business of the state. Outside of these circuits there is of course a considerable array of exhibitors in lesser towns, and all of them are most exceedingly independent.

EAST TEXAS AND JEFFERSON
HAVE 14 TOWNS, 30 THEATRES

With Mr. Joe Clemmons as president and Mr. Sol Gordon as the very articulate chairman of the board, East Texas Theatres and the Jefferson Amusement Company, with offices in both Beaumont and Dallas, control some fourteen towns and about thirty theatres. Of approximately equal weight are the Robb & Rowley theatres, with Mr. H. P. Robb and Mr. E. H. Rowley.

Conspicuous in the Texas scene stands the tall, slender, white-haired Karl Hoblitzelle, and at his right hand, R. J. O'Donnell, sharp featured, firm and familiar with the vernacular and personnel of Broadway.

A while back Mr. Hoblitzelle sold his theatres, built up from a start in the nickelodeon dawn of 1905, to RKO, and Mr. O'Donnell meanwhile spent two years with Publix. Now they are busy sorting out the fruits of "decentralization" and the turn-back into two divisions, both of them Hoblitzelle organizations under a single management. Now shaping up is the Interstate Circuit which will presently be found to include the Hoblitzelle theatres of Dallas, the onetime RKO theatres of Fort Worth, and the Paramount-Publix theatres of San Antonio, Galveston and Austin. Then their Texas Consolidated Theatres, Inc., will take in the one-time Dent theatres, later known as the Paschall-Dent theatres. This means a total of some ninety-six houses.

"We are having a decentralization movement of our own," Mr. Hoblitzelle observed in a discussion of the new alignments. "While our central office is in Dallas and we do the booking here, no manager is being expected to accept a booking or a schedule that he does not want. The manager is supposed and expected to know his town better than we do and to operate his show as a local enterprise.

"The motion picture theatre can properly be and should be as much a local institution as the local newspaper. The theatre should be as closely knit into the community. The newspaper is put on your doorstep every morning or evening, but the people come to the theatre and in that sense it is just that much more intimate."

Mr. Hoblitzelle has strong feelings with respect to the social and moral status of the motion picture. He recalled some of the earlier days of the screen theatre when he found to his dismay that political bosses classified the motion picture with the saloon, in their requests for contributions.

"I asked them what there was about our business and what we were doing that put us in that category," Mr. Hoblitzelle observed. "It is never good business, if we must put it on that basis, to be in a position of offering defense and alibis."

"Just now, in the face of the current trend, one can hardly measure the value to the business of such a picture as 'Little Women'. It would of course be a mistake to let it keynote a flood of similar product, but it serves to show to the producers something about the public taste that should be instructively valuable."

Mr. Hoblitzelle is very much a home-ruler for the amusement business in Texas. In this connection, Mr. O'Donnell took occasion to remark that their ninety-and-odd, one-time theatres are to be readjusted in Dallas January 10 to 15th, to hear about the season's forthcoming product.

PREPARED TO DO MORE THAN EXPERIMENT WITH VAUDEVILLE

No final declaration of policy concerning vaudeville is to be had from the Hoblitzelle headquarters just now but there is evidence enough that they are prepared to do more than casual experimentation with it. In this phase of the enterprise Mr. O'Donnell is likely to be found more especially active. It may be remarked in passing that with the code and the stage hand requirements of the roadshow situation it looks very much at this time as though the speaking stage presentations in this region are likely to be largely chargeable to good will and public service.

The most immediate effect of the NRA program in Dallas has been to excite the used motor car market. The negro population, raised to pay scales beyond dreams and hopes, is now going in for motoring in a big way.

The streets are bulging alive with roaring antiques and poor indeed is the cook who is not delivered to the job in a vintage Packard.

The motion picture community of Dallas meets at "Pete's place" at Hardwood and Jackson for luncheon, and an hour spent there at mid-day is likely to overhear most of the personalities of film row. I have to set down in the record a pleasant session there with Mr. W. E. Calloway, so long with First National, Pathe and RKO here about as district manager, and with Mr. Claud Ezell, who, now operating an independent exchange, is very a personage of motion picture history, having started his career of the screen with the Miles Brothers, the inventors of the exchange system.
Committee Taking Steps to Ask for Own Code; Companies Serving 6,500 Theatres Represented; J. P. Clark, President

Film delivery service representatives from all key cities met in New York this week in an effort to obtain unity in this industry branch. As a first step they organized the National Film Carriers, Inc., naming James P. Clark of the Horlacher Delivery Service, Philadelphia, as president and treasurer.

The film delivery truck services in all key cities constitute one of the most important branches in the industry, in that the responsibility for transportation of the bulk of screened film rests in their hands. Practically 75 per cent of all film deliveries in the country are handled by these services, the remaining being by railway express and air services.

Companies Serve 6,500 Theatres

At the New York meetings the companies represented serve 6,500 theatres and own and operate 575 trucks. Permanent headquarters are to be maintained in New York, at the office of Clinton Weyer, 110 William street.

Announcement that the film truck services of the country had decided upon a united front was made Tuesday following a series of conferences behind closed doors. It was also announced that the group plans to petition the National Recovery Administration for a separate code of fair competition for the film delivery business. At present they come under the trucking code.

"The trucking code," said Clinton Weyer, film insurance man who was chosen as secretary of the new organization, "is not applicable to this specialized line. We intend to take immediate action, an attempt to obtain recognition under a code of our own."

A committee of three was appointed.

Officers Elected

Officers of the organization were named as follows: JAMES P. CLARK, Horlacher Delivery Service, Philadelphia, president and treasurer; H. O. ROBINSON, Film Truck Service, Detroit and Chicago, vice-president; CLINTON WEYER, widely known in the film insurance business, secretary.


An executive committee consisting of the following was chosen: L. C. GROSS, Gross and Johnson, Cleveland; TOY VICKERS, Carolina Delivery Service Co., Charlotte; GEORGE F. CALLAHAN, Exhibitors' Service Co., Pittsburgh, and H. O. ROBINSON, Film Truck Service, Detroit and Chicago.

Others at the meeting were E. S. JOHNSON, Gross and Johnson, Cleveland; J. BRADLEY, Film Pick-Up Service, Minneapolis; P. F. TALCOTT, Theatre Service Co., Minneapolis; S. B. BONTELLO, Film Express Service, Minneapolis; F. W. TRAMPE, Film Express Co., Milwaukee; BEN KOENIG, Milwaukee; ALFRED SICKLES, Milwaukee; H. H. HOWELL, Trucking Service, Inc., Rochester; G. C. BLACKMAN, Syracuse; A. P. STEIGEL, Siegel Trucking Co., Inc., Albany; NORTHWEST Film Delivery Co., Seattle; P. L. TANNER, Film Transit Co., Cleveland; I. ALBRIGHT, Theatre Transport Co., Toledo; H. B. SOLOMON, Cleveland; L. WALZ, Interstate Film Service, Minneapolis; C. W. JENSEN, Mid-West Express, Minneapolis; HARRY KAHAAN, Kahn Delivery Service, St. Louis, and M. ABELMAN, New Jersey Messenger Service, Philadelphia.

The purpose of the National Film Carriers, Inc., according to Mr. Weyer, is to permit an exchange of ideas between members of the industry and make possible a uniform standard of operation.

Cleveland Group Hits Local Circuits

Charges that a group of independent circuits in Cleveland has brought about an "unbearable situation" which, unless immediately remedied, might be responsible for the closing of numerous independent suburban theatres, were revealed at meetings of independent exhibitors held last Thursday and Friday in Cleveland. A complaint, addressed to Sol A. Rosenblatt, deputy administrator for amendments, was prepared for consideration by the local grievance board.

Blame for the Cleveland situation by the complainant exhibitors was placed at the door of local independent circuits despite the fact that all of the theatres, as well as the independent circuits, are members of the Cleveland Exhibitors Association.

The records of the Cleveland Association will show that a resolution was adopted which provided that the independent circuit members of this organization would clear sufficient product for the use of our group, provided we would raise our admission prices, which we did," said D. L. SCHUMANN at the meeting last week. "The local independent circuits not only failed to clear any product, as resolved, but reduced their admission prices in the nearest competitive theatre.

Mr. Schumann further declared that he and his fellow independents "now understand why certain interests were so determined in their stand against the code," and said that his group was equally determined to "get a square deal" for their theatres in the future.

Kentucky Club Women Plan Better Films Group

Club women of Kentucky, from Louisville, as a center, are undertaking a Better Films movement, which is said to have no bearing on censorship. The movement is designed to be wholly educational, bringing the public, especially parents, to take more interest in the types of films children and young people see.

Round Table Has Yule Party

Some 300 or 400 members of the Managers' Round Table Club of Motion Picture Herald will gather Thursday night at the Brass Rail in New York for the regular Christmas "get-together" of the club's members in New York and vicinity.

Chairman A. H. Vogel promised the lads some real entertainment, with Eddie Cantor heading an imposing list of stage and radio stars who have promised to attend. Lew Preston, chairman of the entertainment committee, has arranged for the appearance of his Academy of Music orchestra. In addition to members and their friends, invitations were sent to Will White and George Skouras; W. R. Ferguson, Mort Blumenstock, Sam Rinzler, Lou Frisch, S. Charles Einfeld and R. M. Gillham.

Round Tablers in and around Washington, D. C., are scheduled to gather in the Capital City on January 20 for their own local party.

Court Overrules Maryland Censors

The Maryland State Censorship Board received a severe set-back when, in Baltimore city court, Chief Justice Samuel K. Dennis upset the censors' rejection of "Blood Money," a Twentieth Century Production feature, by saying that, in his opinion, the censors had a complete misconception of the purpose of the picture as well as possible effects. The board had proposed a complete ban on the film throughout the state, on the grounds that it tended to "incite to crime."

"I believe the censor board has totally mistaken the object and effect of the picture," Judge Dennis said last week. "On the other hand, if the picture had been let alone, it would soon have censored itself and passed out of circulation by way of box office receipts. From the standpoint of public morals, there appears to be no objection to the picture on salacious grounds. It is a typical blood-tears-and-thunder melodrama, and that's about all."

Unable to appeal to a higher court the censors abandoned all action against "Blood Money" and announced the picture could be exhibited without a change.

"We would appeal if we could but we cannot," said Bernard B. Gough, chairman of the board, this week.

The complaint was that the film, with its story of a racketeer who controlled the administration of justice in the city in which he operated, tended to implant criminal ideas.

Word also came last week that the Maryland censors had instituted a similar action against the Columbia Pictures news film, "What Price Speed?" made up from news-reel clips.
RETURNS TO FORMER "BOSS." Mary Pickford, as she called on Adolph Zukor, who starred her in an earlier day. Now Miss Pickford renews the association, with a personal appearance at the New York Paramount, on the current bill with "Alice in Wonderland." Incidentally she is in search of play or film material.

FROM ENGLAND. But American-born is Ann Robinson. And after a number of years on the British stage and in pictures she has returned for the purpose of appearing in films of her native country.

THROUGH A GRILLE. At Palm Springs, where the camera thus found Richard Barthelmess, Warner-First National star, during his vacationing there after "Massacre," his latest.

PREPARING FOR FILM EDITION OF THE "SCANDALS." George White, originator, producer and proprietor, as it were, of the "Scandals," trying out candidates for the chorus of the Fox production which is to bring that revue, once an annual stage festival, to the screen. A total of 150 girls are reported to have been given try-outs for parts.
VERSATILE. (Below) Chico Marx, currently in Paramount's "Duck Soup," shown in New York bridge tournament, with Mel Alexander, Lee Langdon and Harry Raffel.

SCHEDULED FOR AMERICA. Madeleine Carroll, Gaumont-British star, who is expected at Movietone City under an agreement recently arranged between G-B and Fox. She is the star of "I Was a Spy," which is to be released soon by Fox.

HUMOROUS ANGLE. From which we observe Al Jolson in an enthusiastic moment at the Warner-First National studio, where he is starring in "Wonder Bar," former stage play.

IN CROONER ROLE. And well adapted for it, since he is Russ Columbo himself. For him Universal is now preparing "The Love Life of a Crooner."
Movement Includes Janitors, Ushers, Ticket-Takers, Door-men, Scrubwomen and Many Others; Would Boost Pay

Organizing of motion picture theatre employees in the lesser classifications to form union locals for their "protection" is proceed- ing rapidly throughout the country, and exhibitors generally are facing the prospect of increased overhead.

The Building Service Employees Union, now operating locals in five key cities, is drafting, enrolling local officers, and planning to apply for complete unionization and systematization of every classification of theatre labor not already organized. This includes janitors, ushers, ticket-takers, doormen, scrubwomen and ticket sellers. Already the union has made appreciable headway in Chicago, San Francisco, St. Louis and Seattle.

In New York its local 118 has set a membership quota of 20,000, which, a spokesman said, "this week, it hopes to accom- plish within the next six weeks.

In some situations janitors are receiving, under the new union regulations, as much as $40 weekly. In New York ushers in some instances are receiving $4 and $5 daily.

What the Code Says

Under motion picture code specifications pertaining to theatre labor under Part 1, Sections 3, 4, 5 and 6, the following provisions are made:

Sec. 3: With respect to employees regularly employed as ticket sellers, doormen, ushers, cleaners, matrons, watchmen, attendants, porters and office help, such employees shall not receive less than a twenty cent (20%) increase over the wage paid to them as of August 1, 1933, in cities and places having a population of less than 15,000, provided this shall not require a wage for these employees in excess of twenty-five (25) cents per hour.

Sec. 4: With respect to employees regularly employed as ticket sellers, doormen, cleaners, matrons, watchmen, attendants, porters and office help, such employees shall not receive less than thirty (30) cents per hour in cities and places having a population of more than 15,000 and less than 50,000, and not less than thirty-five (35) cents per hour in cities and towns having a population of more than 50,000.

Sec. 5: With respect to employees regularly employed as ushers, in cities and places having a population over 15,000, such employees shall receive a wage of not less than twenty-five (25) cents per hour.

Seek Higher Scales

On the basis of a 40-hour week, the aforementioned minimum wage scales provide for a high salary from any one of these classi- fications of $14 weekly—a far cry from $40.

It is said that the application of the code's minimum wage and maximum hour provi- sions to non-union theatre employees may produce the first arbitration problem under the code in many situations, inasmuch as the code provides that any theatre employees not provided for in other sections of the labor provisions must be paid a minimum of 40 cents per hour.

Some unorganized classes of employees, however, have petitioned for higher scales, more nearly corresponding to organized labor scales in effect last August. Most ex- hibitors in such situations are maintaining the present minimum until formal com- plaints have been made and a ruling results from an arbitration board.

In Chicago, theatres are already said to be feeling the pressure of unionization of these theatre classifications. Present indications in Chicago are that unioniza- tion in every branch of exhibition will be accomplished 100 per cent before many weeks have passed. The Chicago local of the BSEU is understood to be demanding not only wage increase for ushers, but one usher on every aisle, regardless of the capacity of a theatre. Theaters operating matinees will be required to use two shifts, according to code specifications.

When the question of ushers' salaries came up at the public code hearing at Washington last week, nearly all the Southern exhibitors appeared more than slightly perturbed over the prospect of increasing the pay of these groups, and suggested they might "get around" this by "paying them in passes.

Late in November Jack Miller, chairman of the National Code Committee on Theatre Labor, issued a warning to employers when he said:

"There is only one way to beat this labor thing and that is for employers to organize as strongly as employees. If you don't want to pay ushers $25 a week, doormen $35, and cashiers $25, you'd better wake up, and if you don't, that's what you're going to get!"

Mr. Miller declared the drift toward unionization of these hitherto unorganized employees was indicated by the fact that 1,700 new unions, of which BSEU is one, had joined the American Federation of Labor since establishment of the NRA.

Thus far it has been impossible to obtain any accurate data, in respect to the BSEU's proposed wage scales for lower bracket theatre employees. While it follows that janitors, be- cause of their responsibilities, may be expected to receive the highest wages of all, the other classifications undoubtedly will benefit by unprecedented wage increases.

Just what the international president, could not be reached for a statement this week, but Charles C. Levy, secretary and treasurer of the New York local, said the aim was to unionize all theatre employees in one but no action of motion picture theatre throughout the coun- try, including neighborhood houses and subse- quent runs.

At the present time, he said, the organization is directing its efforts toward de luxe and chain houses, that shows the "book situation, where the Music Hall, Roxxy, Paramount and Capitol theatre employees have been unionized 100 per cent.

"It is feasible at this time to make public any proposed wage schedules for these em- ployees," Mr. Levy said. "As a matter of fact we are hearing that last week in the local bodies. Our chief concern will be the enforce- ment of these scales."

Circuits Hint Replacements

Circuit executives and theatre operators in New York last week evidenced little concern over the existence of the new union. Their attitude appeared to be that the BSEU's mem- berhood embraces only local labor only, and that with millions still unemployed all over the country, no difficulty would be encountered in replacing the union's membership.

In connection with this situation, in New York circuit court recently Judge Ben Terte ruled that an exhibitor has "a perfect right to carry on his business business and to hire anyone for duties which he can perform himself."

Judge Terte's decision was the result of a hearing originating in order to restrain an operators' union from molesting a neighbor- hood theatre because the exhibitor had refused to hire union men.

In St. Louis the union's announcement that ushers had formed a local and would demand recognition from managers of first and subse- quent run theatres was received with perfect equanimity. One report was circulated that a strike was to be called at two first runs because ushers were alleged to have been dis- charged for joining the union. In the case of first runs, but if too steep demands are made by the local, it is considered probable that the remaining houses will decide to drop ushers entirely.

Thomas W. Allen is president of the St. Louis local, and other officers include Rolla Denness, vice-president; William Koch, treasurer; Ed- ward J. Burke, secretary.

The BSEU is busy in San Francisco unionizing theatre employees. Among reported de- mands to be made is the proposal of a two-dollar-a-day, a minimum $21 wage and one day off in seven.

Seattle was one of the first large cities in the country to organize non-union theatre labor, acting several weeks ago to accomplish this. Reports from the international's New York headquarters indicated that unionization in Seattle is now completed.

UNIONIZING OF THEATRE WORKERS UNDERWAY; LOCALS IN FIVE KEYS

Headway Noted in Chicago, San Francisco, St. Louis, Seattle; New Local Sets Goal of 20,000 Members in 5 Weeks

UNION STATUS IN FIVE KEY CITIES

Chicago: Unionizing is growing rapidly. Local demands not only higher pay for ushers but also one usher in each aisle.

New York: Local sets goal of 20,000 members in five weeks.

St. Louis: Local is fully organized as to officers. Threatened strike at two first runs on report that ushers were discharged for joining union.

San Francisco: Local demands of San Francisco local are eight-hour day, minimum $21 pay and one day off each week, in all classifications.

Seattle: Unionizing is completed.
SHEEHAN AGAIN HEAD OF FOX PRODUCTION

Kent’s Instructions Vesting Complete Power of Story Selection in Sheehan Construed to Mean Return to Full Authority

S. R. Kent, Fox Films president, before leaving Hollywood Wednesday night to spend the Christmas holidays in the East with his family, is understood to have informed all producers on the lot that complete power of story selection from this point on will be vested in William Sheehan. The order is construed as indicating Mr. Sheehan is again back in the saddle as the head of production at the Fox plant.

Mr. Sheehan’s return to his former status, it is learned, will not affect the right of associate producers to determine what vehicles they want to produce, but his position as last word on what shall or shall not be made definitely indicates complete production activity will clear over his desk once again.

The centralization of authority in Mr. Sheehan may have a bearing on the three important musicals which currently are on the Fox schedule in view of general Hollywood opinion that this cycle already has been well covered and exploited. The proposed musicals are “Fox Movietone Follies,” “George White’s Scandals” and “Bottoms Up,” which Buddy DeSylva is slated to produce. Of late Mr. Sheehan has been confining his activities to production of a limited number of the more important releases on the studio schedule.

A return to “clean stories with wholesome humor” is on the way, Mr. Sheehan declared this week.

“I believe we are going to return to an era of honest stories dealing with human emotions and interests,” said the Fox production executive. “Above all, clean stories with wholesome humor will find favor with the public. The cynical, sophisticated screen play, whose characters are unreal, synthetic sinners, is passe. The public’s taste turns to the real problems and actual struggles of regular people who live clean lives.”

Mr. Sheehan declared that “it is the great mission of motion pictures to take the lead in this campaign,” and added: “Literature and the stage have given themselves over to decadence; the screen must begin the renaissance in clean entertainment for the whole family.

“Optimism, comedy and wit is called for because of the world’s political unrest.”

Union Members Win Writ Against Empire State

Justice Isidor Wasservogel, of the New York supreme court, last week signed an order temporarily enjoining the Empire State Motion Picture Operators’ Union from interfering with Charles Danzinger and 11 other union members in their present employment, pending an action now before the court.

Mr. Danzinger said in his petition that the union was inovlved and complained that assessments levied on members to give the union the appearance of good financial standing were illegal.

Metro-Goldwyn Pictures Corporation and wholly owned subsidiary corporations report a net profit of $1,326,827 after all charges for the fiscal year ending August 31, 1933. This compares with profit of $2,965,974 for the similar period ended August 31, 1932. The 1933 net is equal to $8.60 per share on 154,173 shares of seven per cent preferred. Following are the consolidated balance sheet and operating statement for the year:

ASSETS
Current and working:
Cash
Receivables
Notes Receivable
Due from Affiliated Corporations
Inventories—at Cost
Film Productions in Process
Completed and Released
(Offset Amortization)
Books and Rights
Dep. on Ls. and Contracts
Miscellaneous
Property:
Land
Buildings and Equipment
Prepayments
Deferred
Preliminary and Development Expense—Foreign

LIABILITIES
Current:
Accounts Payable
Dividend on Preferred Stock Payable September 15, 1933
Notes Payable
Notes Payable
Income Taxes
Due on Loan of Incorporated
Mortgage of Subsidiary Corporation
Deferred Credits
Capital Stock:
Preferred—$1.00 Par
Authorized—184,086 Shares
Issued—154,173 Shares
Common—$0.50 Par
Authorized and Issued—630,000 Shares
Surplus:
September 1, 1932
Net Profit for Fiscal Year Ended August 31, 1933
Less: Dividends Declared and Paid
August 31, 1933

MGM Year Net Equals $1,326,827

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Land
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Preliminary and Development Expense—Foreign

LIABILITIES
Current:
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Dividend on Preferred Stock Payable September 15, 1933
Notes Payable
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Less: Dividends Declared and Paid
August 31, 1933
Forty-eight hours before Edwin C. Hill mentioned it on the radio the other night, the leading talent from Los Angeles, Paramount's Pioneertown of Kansas City, that Charles Kalstrom, a farmer living near Clyde, Missouri, holds the unusual record in these United States of having attended more funerals of celebrities than any other person in the country, excepting, of course, the undertaker or the clergyman.

Following his strange, even morbid, hobby for some 37 years, Mr. Kalstrom has left his birthplace to travel the last rites of the great, near great and would-be great, from California to Maine, from border to border.

He was at the funerals of Presidents Wilson, Harding and Coolidge, and attended those of everyone rating front-page space, of the most interesting of the funerals I have traveled far to attend was that of Rudolph Valentino," said Mr. Kalstrom. "A lover of art couldn't help but appreciate it.

The funeral of the Sheik Valentino, at Campbell's, on Broadway at Lincoln Square in New York, was assigned to the late Editor Joseph (Danny) Dannenber, when we were on the staff of Wd's Daily News. I have attended that again. Our observation at that time was that a lover of mob (not art) rule couldn't help but appreciate it.

Audiences continue to find the Rockefeller skirt in "As Thousands Cheer" the funniest in the show. It represents John Davison Rockefeller, Jr., bestowing City Radio on his father as a birthday present. In a tremendous rage, the elder Rockefeller takes after his son with a carving knife.

Coincidentally, Time Weekly reported the other day that most of the land beneath the $250,000,000 enterprise is owned by Columbia University, and, therefore, is tax free, and for it Sun John is said to pay some $3,000,000 annually. They say he guarantees Rockefeller, Jr. from his pocket for the buildings, plus $65,000,000 which he got from the Metropolis for five years. It has been reported to be her cent bond to be amortized over twenty years.

Miss Evelyn Koch stole away from her post assisting Bert Ennis at Majestic long enough to tell us about the evolution of the motion picture title of the story of King Henry. "It started out as 'The Life of Henry the Eighth,'" said Evelyn, "and then, by virtue of creating that certain something, it read 'The Private Life of Henry the Eighth.'" The Rockefeller theatre at 145th Street and Seventh Avenue is now billing it as 'The Very Private Life of Henry the Eighth.'

Young Rose Volz, housewife to a Long Island wailer, went for a stroll in Central Park the other afternoon and picked up a strand of pearls glittering in the sunlight. She thought they were just cheap beads, but took them along for luck—until she read the loss of a $50,000 necklace by Mrs. Lena Etheltinger, daughter of John Hertz, taxi magnate and former chairman of the staunchest of municipal finance committee. They gave her $5,000, and now Rose again believes in Santa Claus.

Amidst the efforts of the industry to remove all things distasteful from motion picture advertising, a recent newspaper bears a throwaway conceived for Majestic's "Sin of Nora Moran," and intended for public consumption, reading, "The sin of Nora Moran—she has been arrested for the crime of loving too well, but not too wisely."

Sir, I have been invited to be a guest of a movie actress in Hollywood during December for one week. Please print clothes suitable to wear on the train. Is a bathing suit appropriate?—Philadelphia Evening Bulletin.

On the Santa Fe, yes. On the Northern Pacific, no.

Be an Entertainer (Classified Ad.)

WANTED—50 couples to be married at The Little Church Around the Corner, Sunday, 2 p.m. For News Reel & Rerelease Section. Federal 6960.

Bob Benchley observes that everything goes in cycles in the movies, with the exception of the executives, who go in circles.

Following the old Hollywood custom of extreme social aloofness from the hoi polloi, almost none of the so-called, or self-styled, big names of Hollywood appear in the Los Angeles telephone directory, yet, on page 780 of the New York City phone book we found this, listed along the rest:

Roosevelt Franklin D 49 E 65 RHindir 4-7428

"American Talkies Outstrip All Rivals," says the headline over a cheery little bulletin from the United States Department of Commerce anent the cinema situation in the Orient. The punters took full advantage of the remark, some indicating unusual willingness to place bets on several of the Hollywood girls.

Mr. Odd McIntyre passes along Sam Hoffenstein's ruminations on the golden shackles of Hollywood to wit: "The movies. They drag you along, you have to live in a cheap and dingy community, set you to work on the rankest claptrap, tear all the heart, hope and ambition out of you, and what do you get for it?...a lousy fortune!"

One of the New Yorker's spies in Hollywood wired that Griffith had brought a young woman scenario, who had been a manuscript to take home and read and form an opinion about. "She formed one pretty quick, because she had seen the identical story before. Next day, when P. J. Film, the studio head, called in, she said that it seemed to her this was the scenario which "Moonlight and Pretzels" had been made from." "Sure!" said Mr. Film. "That's the synopsis 'Moonlight and Pretzels!' was made from." "Then, if it's already been filmed," began the lady, "why—?" "Because, Miss Miller," interrupted the magnate, "we see another story there—between the lines."

When Mr. Joseph (A. U.) Schenck's Agua Caliente race track opens its winter season on Christmas Eve, there will be pulled a strange grand jury nature which is calculated to do no harm to Eddie (Warm Springs) Cantor's "Roman Scandals." Just before the race, there is a charity race stage will be staged, even as there is one in the picture. What's more, the very chariots used in the picture will be in the Agua Caliente race, in the best Roman tradition. The winner is to be crowned with garlands. The loser will be crowned, too.

Mr. Schenck has set the closing date of Agua Caliente as March 28, when he will run a special $25,000 handicap.

R. W. Ray Johnston, president of Monogram Pictures, raises a technical point in connection with Section 1 of the production labor provisions of the new NRA motion picture code. This part relates to "extra" players, and says that each one is to receive $7.50 per day, except when each extra player is requested to play a bit with some essential dialogue, and then, he shall not be deemed an extra but shall automatically become a "bit" player, and the minimum compensation for bit players shall not be less than $25 per week.

"Why," asks Mr. Johnston, "can't we substitute deaf and dumb signs for minor dialogue ordinarily spoken by extras? A knowing wink of the right eye should be sufficient to tell that Sergeant Burke of the Mounties, heard the command; "Bring your gun down," and, without any other words in the world. Miss Pearl White, who was rescued on the installment plan in the old days of silents. Then tell us that Pearl didn't come from the screen and the "Perils of Pauline," her life has been predominantly continental, traveling with the creme de la creme from Paris to Deauville, to Biarritz, to the Riviera.

The mind stagger when it recalls all the precipices she was hurled from, all the forest fires and burning buildings in which she was trapped, all the oceans into which she plunged, all the villains from whose dastardly embrace she was told that Pearl did not come from the screen. A tour de force, she brought to motion picture theatre box offices.

Ken Maynard—who also makes westerns for Universal—still owns the land at Mission, Texas, on which he was born. It is in the direct path of the current oil boom in that section.

Coincidentally, Mr. Maynard received a letter the other day from an admiring fan, a lady in the Midwest, who thinks so much of her hero that she asked him to buy her a house with a rose garden, the corner drug store, and the little film theatre of the town. She also wanted an interest in the hospital and a peanut and popcorn stand, and in her note mentioned in particular a trust company where Ken was to send the $150,000 necessary. She'll probably settle for an autographed photo.

"Public Demand Growing for Intelligent Mystery Films!" says newspaper headline. But why just mystery films?

What a thrilling motion picture story could be written around Arthur Brisbane's information that, since Columbus discovered America, $15,000,000,000 worth of gold has more or less been received in the form of something worth of the precious stuff is supposed to be in the gold boards of enormously rich Indians. A lot of secret warehouse. Much has been buried with dead persons. Men dig it from the ground and then bury it again.
Proposal for Federal Regulated Monopoly of Communications Would Be Extended If Successful, Washington Believes

By FRANCIS L. BURT
Washington Bureau

Revolutionary changes in the motion picture and other industries within the next few years are forecast as the eventual outcome of plans now before President Roosevelt suggesting establishment of monopolies in the radio and wire communication fields under the strictest kind of Government regulation, as an alternative for Government ownership or the present lack of a permanent Government policy.

Although the suggestions now before the President provide only for the cartelization of the communications industry, observers in Washington see them in other recent developments a leaning on the part of the Administration toward the formation of "trusts" throughout all American industry.

Definite Program Seen Soon

Within the next week or ten days it is expected that a definite program will be developed, including such legislation as may be required from Congress in the session which begins January 3.

Coming almost on the heels of the Administration's plan for coordination of railroads and in view of statements by Recovery Administrator Hugh S. Johnson that eventually the codification program will demand control of production, it is pointed out that the interdepartmental committee report on communications, submitted to the President by Secretary of Commerce Roper, chairman ex officio, outlines as an alternative for the present lack of definite policy the formation of monopolies under strict Government regulation or the creation of Government monopolies.

Any program undertaken by the Government with respect to communications will be confined to that field alone and will not extend into the field of motion pictures or broadcasting. To this extent, the communication operations of the Radio Corporation of America and the American Telephone and Telegraph Company—both of which have broad interests in the film and broadcasting industries—will be segregated from all other activities.

However, it is generally conceded successful development of monopolies in the communications industry would be followed by the building up of cartels in other industries.

If any program of this nature is contemplated, it is pointed out, one important step already has been taken through the adoption of codes, under which the separate units of each industry have been regimented. Another step is seen in the announced intention of the Recovery Administration to proceed next year with a plan to reduce the number of codes by placing all branches of each industry under a "master" code, with such supplemental provisions as might be required to meet the individual conditions of a particular branch.

This, it is said, might mean the merging of the motion picture and theatrical industries under one code, with, possibly, other amusements.

Inasmuch as any plans for the establishment of the monopolies can be put through only with legislation by Congress, the adoption of proposals for the improvement of the communications industry depends upon the attitude of that body and the extent to which it still is willing to follow the suggestions of the President without opposition.

Big Factors in Film Industry

The Radio Corporation of America is somewhat of an important producer-distributor and exhibitor of motion pictures through its various Radio-Keith-Orpheum subsidiaries.

The American Telephone and Telegraph Company is interested in the operations of some thousands of the most important theaters throughout its Western Electric Sound System installed in these theaters and for which exhibitors pay to Western Electric, or A. T. & T., weekly service charges. Also, Western Electric has its producer recording licenses in practically all of Hollywood's studios and frequently finances production.

In view of these facts the motion picture industry would be considerably involved as a result of any proposed nationwide merger and government supervised monopolization of the telegraph, telephone and radio interests.

If the effort toward cartelization is taken, it is pointed out, the groundwork already has been laid through the codes which make all unis in an industry operate practically along the same lines, with a second step toward this end seen in the reported determination of the Recovery Administration next year to combine all branches under a master code.

And the film industry is one of the very few—some say the only—in which all branches are covered in a single agreement.

Halperin Succeeds Berry

As Indianapolis Manager

J. M. Halperin, former Publix general manager in Detroit, has succeeded Ace Berry, recently resigned as city manager in Indianapolis for Monarch Theatres. The circuit plans expansion after the first of the year, according to Milton Field. The company now operates five houses.

Andy Sharick Succeeds Joe Weil at Universal

Andy Sharick has been named to succeed Joe Weil as exploitation director of Universal at the home office. Mr. Weil recently was named as assistant to Carl Laemmle, Universal president.

Dembow Protests Trailer Censoring

Protesting the proposal of the Ohio board of censors to rigidly censor and "morally cleanse" trailer service, George Dembow, of National Screen Service, drove to Columbus last week to confer with B. O. Skinner, director of the Ohio body, and to advise him that the trailer companies "would not tolerate censorship."

Speaking to reports the Ohio censors stated last week they had notified trailer service companies that they were objecting to the use of any scene, word or action which previously has been eliminated by the board in the trailers. They are also said to have made the statement that this practice is resorted to by numerous trailer services.

George Dembow said in Columbus he informed the censor board that he was aware of the idea of censoring trailers and collecting fees for the state of Ohio was to replace the many thousands of dollars lost in that state through the recent exemption of the newsreels. Inasmuch as trailers are advertising tools, said Mr. Dembow, they are not subject to censorship, nor obligated to pay censorship fees. Rather than submit to such a plan the trailer companies would cease to do business in Ohio, in which event, he pointed out, a severe hardship would be imposed on the state's theaters.

Warners Augment Staff in Publicity, Exploitation

With Ed Selzer appointed as publicity head for Warners' West Coast studios, S. Charles Einfeld, the company's director of advertising and publicity, this week appointed Sid Rochetinck in charge of trade paper publicity for the home office.

Gilbert Golden was appointed editor of the National's merchandising plans and Lee Blumberg was placed in charge of the exploitation section of the press books.

Frank Daugherty last week resigned from the Warner studio publicity department after three years with the company.

European Producer Forms New Company

Ivan E. Cedar, European producer, has formed Ivan E. Cedar Productions, with headquarters at the KKO Building in Radio City, New York.

Sam G. Harris, formerly of Amalgamated Broadcasting Co., has been appointed general booking manager, while Larry Gordon will be in charge of publicity. Other appointments are: Burton George, production manager, films; Harry F. Richards, production head, night club shows; Abner J. Greshler, heading resort bookings.

AMPA Holds Christmas Luncheon at Hotel Astor

The Associated Motion Picture Advertisers (AMPA) New York organization, is holding a Christmas luncheon at 12:45 p.m. in the Grand Ballroom of the Hotel Astor on Thursday of this week. Capacity attendance, with accommodations for 1,000, was anticipated early in the week. Noted personalities of screen and stage were expected to be present.
FOR THE FIRST TIME
NORTH
OF THE
EQUATOR
THEY’RE DOING
THE
CARIOCA
... the tantalizing, mesmerizing Brazilian Dance Sensation that soon will be driving America melody mad
THRILL TO SOMETHING NEW ON EARTH AND IN THE SKY!

With the new song hits that are now filling the air, "Orchids in the Moonlight", "Flying Down to Rio", "Music Makes Me", and the madly exciting "Carioca"...

ROMANCE LIVED TO LILTING MELODIES IN A Languorous Land of Love... SPECTACLE, set to rhythm, fills the earth with beauty, laughter, song and dance... and sweeps to eye-staggering sensation as The FLYING ARMADA OF BEAUTY soars on wings of Giant Planes down heaven's twinkling pathway! NOTHING LIKE IT HAS EVER BEEN DONE! AT LAST! YOUR FONDEST DREAMS OF MUSICAL ROMANCE COME TRUE!

Glorious Music By
VINCENT YOUMANS
Gay and Lilting Lyrics by
EDWARD ELISCU and GUS KAHN
Staged in Fabulous Beauty by Louis Brock
Stunningly Directed by Thornton Freeland
MERIAN C. COOPER, Executive Producer

with
DOLORES DEL RIO
GENE RAYMOND • RAUL ROLIJEN
GINGER ROGERS • FRED ASTAIRE
and 200 Beautiful Girls Picked from 10,000
by JAMES P. CUNNINGHAM

PREMABLE

The National Recovery Administration’s "Code of Fair Competition" for the motion picture industry was approved and signed by the President, in November 27th, and became a law ten days later, on December 7th, at midnight. From that date on, failure to abide by any and all code provisions is a violation of the law, regardless of whether the individual, firm, company, theatre, exhibition or corporation signs an acceptance of the code.

The fine for each willful violation is $500. Each day’s offense is a separate violation. However, it has been the general rule of the Administration and the National Recovery Board, in our hearings, to pursue a rather liberal policy in this connection, especially on unintentional violations, during the first few weeks under the code, and with the Code Authority and the various boards and committees appointed by it, to start function.

Industry Code Supersedes Earlier Reemployment Code

Each person, firm, exhibitor, exchange, distributor, producer, firm, association, company or corporation is legally bound under the general provisions of the code and under any specific clauses relating to a particular class or branch of the industry.

The fact that an exhibitor or distributor in the field, or any company, firm or corporation had signed the President’s blanket reemployment code earlier in the year does not remove the necessity for signing the new film code, which now supersedes the Presidential reemployment code. The President’s reemployment agreement was a temporary and emergency medium to aid recovery, and speciose that among other things very agreed to aid in drafting a code for their own industry and to accept that instrument and abide by it when it was approved.

The law does not give the industry’s Code Authority, or any of the boards appointed thereunder, any powers to prosecute violators of the code. Such powers remain in the hands of regular governmental agencies of prosecution, to be initiated by the Compliance Board of the National Recovery Administration. The NRA could take away the violator’s Blue Eagle, secure an injunction in the courts, or cite a violator to the Federal Trade Commission. The Department of Justice is available, too.

It should be remembered that public opinion might easily be an effective influence to keep an industry, or theatre, in line with code provisions, especially in the motion picture business where the opinion of the masses has always been an important factor.

Deadline Is January 11
For Signing The Code

Although the effective date of the code as a law was December 7th, the code gives exhibitors and distributors forty-five days after the affixing of the Code Authority’s signature on November 27th, to sign and accept the new code. That would place the deadline at January 11th.

No exhibitor, distributor, or company shall be entitled to protection against unfair competition under the trade practice provisions unless he signs the code on or before January 11th, nor shall he be entitled to file any complaint with the local Grievance Boards, local Clearance Boards, Code Authority, local Labor Boards or the General Arbitration Boards, unless he shall have agreed to comply with all the requirements of the code and the National Recovery Act, by affixing his signature to the code acceptance blank prescribed by the NRA and the Code Authority. Copies of these blanks are now being sent out in the mails, to some 15,000 exhibitors throughout the country, and to each independent exchange of the executive heads of all companies, firms or corporations and to circuits, large and small producers, distributors and others.

New companies, firms, theatres or corporations engaging in the motion picture business must sign the code within forty-five days after they start functioning, otherwise they shall not be entitled to the protection and benefits of the code, or can they file complaints or grievances with any of the various boards.

All in the industry are bound under the code to pay such levy or assessment as ordered by the Code Authority for expenses in administering the code. Although this clause definitely and specifically names all persons, firms, theatres, exchanges, companies, and corporations, the Code Authority must decide whether the assessment shall be levied on employees, as was the case in the Retail Code, where employees were assessed twenty-five cents. However, it is not expected that such assessment will be levied on motion picture employees.

Any person or theatre or exchange or company which shall fail to pay promptly any assessment or levy made by the Code Authority for code expenses, shall not be entitled to file any complaint or grievance, or receive any protection against unfair competition.

Law Binding On All; Must Pay Assessment

Because the law is binding on all in the industry, failure to pay the assessment, or failure to sign the code by January 11th, does not remove any person or company in the business from liability to prosecution under the code, or from being made a defendant in any complaint or grievance filed by another person or company who has signed, or who has paid the assessment, but such offending party shall not have the right to appeal or any redress.

The Code Authority shortly will determine the total amount necessary to defray the expenses of the administration of the code for the first year, and shortly shall determine the manner and means of collection and the amount to be collected from each of the three branches of the industry.

Exchanges in the field, and their managers, which are a part of a distribution system belonging to and operated by a national distributor as branch offices of such national distributor, do not sign the code individually. Their exchanges and their managers are automatically committed to the code when the corporate signatures are affixed by their executives in New York. The same holds true for circuit theatre affiliations in the field, and their managers, unless incorporated separately.

However, each independent exchanger, or regional distributor, and each independent theatre must sign the code to receive its benefits.

Binding On Each Theatre
If Corporation Signs

One corporate signature for an unaffiliated circuit would also bind each theatre belonging to that circuit, in the same manner as the one corporate signature for an affiliated circuit.

Affiliated circuit partnerships are taken care of in the code, under definitions of code terms, which explains that an affiliated theatre is one in which a producer or distributor owns, controls or manages the property, or in which a producer or distributor has a financial interest in the ownership, control, or management of the property. The mere ownership of any theatre premises by a producer or distributor of any theatre which is leased to an exhibitor shall not constitute any such exhibitor or theatre as affiliated.

Individual company, exhibitor, producer or distributor members of any associations or organizations, such as MPiOAa, Allied units, the Hays organization, and others, must sign the code individually, even though their association or organization has signed the document. The signatures of such associations do not bind the members, except in instances of labor unions. When the executives of any labor union sign the code, the employees belonging to such labor unions are automatically included.

All Must Comply
Even If Not Signed

In any event, no individual or company may disregard the provisions of the code, even though they have not signed. The signature of acceptance is merely a guarantee to receive the benefits of the code and the benefits of submitting complaints or grievances for determination by the boards.

Although the Administrator says in the code that, "It is believed that this code as now revised presents a great advance in dealing effectively with the problems of this industry," the code and all the provisions thereof are expressly made subject to the right of the President, in accordance with the National Recovery Act passed by Congress, to cancel or modify same to time any order, approval, license, rule, regulation of the code or any condition of it or any conditions imposed on the President upon his approval of the code.

The code basically is intended to promote fair competition in the industry and to eliminate unfair competition and to provide minimum
wages and maximum hours for all classes of labor.

Population, for the purposes of the code, shall be determined by reference to the 1930 census.

Nothing in the code shall be deemed to apply to the production, distribution or exhibition of 9mm or 16mm films, or to slide films, or to non-theatrical films which are designed primarily for educational, scientific, industrial, commercial advertising, selling or other non-theatrical purposes, or to television of motion pictures, provided that the production, distribution or exhibition of such non-theatrical or television films shall be subject to investigation by the Code Authority to determine whether such production, distribution or exhibition is unfair competition to an established motion picture theatre or theatres. And, if found to be unfair competition, the Code Authority shall promulgate rules and regulations governing such unfair competition and these rules and regulations shall be a part of the code.

The Code Authority to Interpret and Administer the Code

The Code Authority has three general functions, judicial, legislative and administrative. In effect it is a national board of appeals to review the decisions and findings of the local boards after the complaint has been considered, heard, investigated and determined by the local board, if an appeal is provided for in the code. The Code Authority, on request and after hearings, may prescribe additional rules of conduct, which, when approved by the President, become a part of the Code. In this manner the Code of Fair Competition may be corrected, amplified and amended. The Code Authority is charged with the general administration of the Code, is to appoint and establish the local Zoning Boards and the local Grievance Boards and may appoint other Committees to effectuate the purposes of the Code and delegate power and authority to such other Committees.

Unfair trade practices will be heard locally by Grievance Boards and a decision may be appealed to the Code Authority. The Grievance Boards are intended primarily to care for complaints of unfair overbuying, unfair cut-rate competition, and will also act as local industrial forums for the settling of disputes over certain relations between exchanges and theatres, and between competing theatres. Local Clearance and Zoning Boards will provide against clearance of unreasonable length or area in each exchange territory. Its schedules and decisions may be appealed to the Code Authority.

Contract Arbitration Boards are set up to arbitrate disputes based on exhibition contracts where the exhibitor signs and accepts the optional arbitration clause of the Optional Standard License Agreement. Labor Arbitration Boards are created to determine minimum wage scales and maximum working hours for skilled labor in theatres. All other labor disputes for all other theatre labor classes will be arbitrated by a general Arbitration Board, which may be created locally when needed to arbitrate, also, any other matters of arbitration which are not specifically provided for under the Grievance, Clearance, Labor or other boards.

ARTICLES SHOULD BE FILED FOR REFERENCE

Exhibitors and distributors in the field, production folk in Hollywood, and others, are urged to save for future reference the entire series of articles which appeared in this issue, in which the whole motion picture code will be translated from the complex legal phraseology into a clear working language. They should also file and refer to the introductory article, which appears in this issue on page 9, and explains the manner and method of making the translation, its purposes and its application to those in the industry.

Any individual request to MOTION PICTURE HERALD for further information of an explanatory, but not of a legal interpretative nature, will be answered immediately. The Code Authority, and no one else, will interpret the meaning of the clauses and provisions of the code.

The translation in MOTION PICTURE HERALD will be only a translation, and not a legal interpretation of the meaning of the clauses.

DEFINITIONS OF TERMS

In order that each member of distribution and each member of exhibition shall have a thorough knowledge of the application of the code to individuals, firms, companies, corporations or interests, in connection with the technical terms used in the code, a study of the following definitions in the code as applicable to distribution and exhibition, should be made:

1. "MOTION PICTURE INDUSTRY" shall be deemed to include, without limitation, the production, distribution, or exhibition of motion pictures and all activities normally related thereto, except as specifically excepted from the operation of the code, as in the cases of non-competitive non-theatrical and 16mm films, television and the like.

2. "DISTRIBUTOR" shall be deemed to include, without limitation, all persons, partnerships, associations and corporations who shall engage or contract to engage in the distribution of motion pictures.

3. "EXHIBITOR" shall include, without limitation, all persons, partnerships, associations and corporations engaged in the ownership or operation of theatres for the exhibition of motion pictures.

4. "EMPLOYEE" as used in the code shall be deemed to refer to and include every person employed by any producer, distributor, or exhibitor as defined above.

5. "CLEARANCE" shall be deemed to refer to that interval of time between the conclusion of the exhibition of a motion picture at a theatre licensed to exhibit such motion picture prior in time to its exhibition at another theatre or theatres, and the commencement of exhibition at such other theatre or theatres.

6. "ZONE" as used in the code shall be deemed to refer to any defined area embraced within the operations of a local clearance and zoning board.

7. "AFFILIATED EXHIBITOR" shall be deemed to refer to an exhibitor engaged in the business of operating a motion picture theatre which business is owned, controlled, or managed by a producer or distributor, or in which a producer or distributor has a financial interest in the ownership, control, or management thereof.

8. "UNAFFILIATED EXHIBITOR" shall be deemed to refer to any exhibitor engaged in the business of operating a motion picture theatre which business is not owned, controlled, or managed by any producer or distributor, or in which no producer or distributor has an interest in the ownership, management or control thereof.

ADMINISTRATION IN THE INDUSTRY

1. CODE AUTHORITY

(The President's Executive Order accompanying the approved code which subjected the work and decisions of the Code Authority to review by the NRA Administrator, for his approval or disapproval, has since been revoked. Also, the Executive Order gave the Administrator the right to remove a member of the Code Authority at will, but this was officially changed by the NRA Administrator to read, "in accordance with the recommendations of at least a majority of the ten voting industry members of the entire Code Authority.")

A. PURPOSES

1. General administrative agency of the code.


3. Legislative: To legislate changes, modifications or additional provisions to prevent unfair competition and other unfair and destructive practices.

B. PERSONNEL

1. Representing affiliated producers, distributors, exhibitors, with a right to vote:

Merlin H. Aylesworth, RKO
Sidney R. Kent, Fox
George J. Schaeffer, Paramount
Nicholas M. Schenck, Loew's-MGM
Harry M. Warner, Warners-1st National

2. Representing unaffiliated producers, dis-
SIX EMPLOYER GROUPS RECOGNIZED

W. Ray Johnston, Monogram.
Ed Kuyendall, MPTOA.
Charles L. O'Reilly, New York TOCC.
Nathan Yamins, Allied.

3. Representing the Administration as "impartial" members, non-voting:
A. Lawrence Lowell, president-emeritus of Harvard University.
Sol. A. Rosenblatt, NRA deputy administrator in charge of amusement codes.

Unnamed member to be appointed.

4. Representing certain classes of employees (creative talent in Hollywood), non-voting:
Marie Dressler.
Eddie Cantor.

When any question affecting any class of employees in the industry is to be considered by the Code, the labor or such class will be permitted to have one representative sit on the Code Authority, but only for such purpose as involves that particular class of employees. Such representative shall have a right to vote on the specific question and shall be selected by the Administrator from a list of nominees submitted by the particular class of employees involved.

The Administrator has the right to add members to the Code Authority from any employer class in the industry, if, in the administration of the code, it shall be recommended by a majority of the voting members of the Code Authority that there is not sufficient representation on the Code Authority of such employer class.

The code recognizes six distinct employer groups in the industry as being entitled to representation on the Code Authority, as follows: Affiliated producers, affiliated distributors, affiliated exhibitors; unaffiliated producers, unaffiliated distributors, unaffiliated exhibitors.

Although the affiliated and the unaffiliated employer classes each have five votes, the whole ten votes are broken down as follows: unaffiliated producer-distributor-exhibitors, five votes; unaffiliated producer-distributors, two votes; unaffiliated exhibitors, three votes.

In the absence of the residence, resignation, ineligibility, or incapacity of any producer-distributor-exhibitor member of the Code Authority to act on the Code Authority, an alternate of the same general class shall be designated or the administration must certify him as such to the Code Authority, but the Code Authority has the power to reject such alternate and require the absent member to designate another.

Any producer-distributor-exhibitor member of the Code Authority may name a permanent alternate, but such permanent alternate must be approved both by the Code Authority and by the Administrator.

Neither Marie Dressler nor Eddie Cantor, nor any one of the three direct government representatives may have an alternate on the Code Authority.

If a member of the Code Authority is unable, for any reason, to designate his alternate, such alternate shall be selected by the Code Authority, subject to the Administrator's approval, and he must be from the same general employer class as the absent member.

Employer Must Be Bona Fide Executive Or Distributor
A member of the employer class of the Code Authority shall automatically become ineligible to continue as a member when he ceases to be a bona fide executive or a bona fide exhibitor, as the case may be, and his successor will be named from the same general employer class, by the Code Authority. The selection shall be subject to the Administrator's approval.

No individual production, distribution or exhibition company, corporation or unit may have more than one voting representative on the Code Authority at the same time.

No member of the Code Authority shall sit on any matter which directly involves his own company or his own interests, and which does not involve his company or interests as a class or in a group. When matters come up which directly involve a member, or members, of his company, the Code Authority shall designate an alternate of the same general class, but the alternate shall not be connected with the company or theatre of the ineligible member.

The Code Authority may at any time or for any reason appoint committees or sub-committees, and vest in such committees any power and authority within the scope of the powers granted to the Code Authority under the code. Appointments of such committees shall not relieve the Code Authority of any of its responsibilities or basic duties under the code. Any action taken by such committees shall be subject to review by the Code Authority for approval.

Much of the actual detail work of the Code Authority will be done by committees and sub-committees, members of which may either be members of the Code Authority or others. The Code Administrator in the code, nominally at any committee any member thereof. The Code Authority shall coordinate the duties of the various committees which it appoints with a view to promoting joint and harmonious action upon matters of common reason.

The broad general powers of the Code Authority to appoint committees are given to it to further effectuate the purposes of the code.

Non-Voting NRA Representatives Shall Not Have Direct Interest
The three non-voting members of the Code Authority who represent the NRA and, therefore, the government, shall not have any direct, personal interest in the motion picture industry, nor represent, in any direct adverse to their or any committee any member thereof. The Code Authority shall coordinate the duties of the various committees which it appoints with a view to promoting joint and harmonious action upon matters of common reason.

The broad general powers of the Code Authority to appoint committees are given to it to further effectuate the purposes of the code.

PROVISIONS ON LABOR TO BE EXPLAINED NEXT

The compulsory labor provisions of the code in distribution and exhibition will be explained to exchanges and to theatre owners in the second of a series of articles in which the legal phraseology of the code will be translated into a working language. These labor provisions probably are more important at the moment to theatres and exchanges than the trade practice clauses and the contract provisions in the code which are intended to create fair competitive relations between buyer and seller and among both.

In this article, the first of the series, there is explained the general significance of the code to distribution and exhibition; the definitions of the technical and industry terms used in the code and the manner and means of administering the code and of enforcing its compliance in the industry.

The third article will explain trade practices and contract clauses. Production will be treated separately in subsequent issues.
may alter trade practice clauses

the compensation of any number of persons whom it may employ to assist it in any capacity whatsoever under the supervision of the
The Code Authority may elect its own chair-
man to preside at its own meetings.

C. PROCEDURE-JURISDICTION-DUTIES
The Code Authority may make at any time such rules and regulations as to meetings and other procedural matters as it may determine.
In administering the code, the Code Authority shall, to such extent and in such manner as may seem most useful, utilize the facilities of the various national, regional and local trade associations, groups, institutes, boards and or-

izations in the industry. Typical of the associations referred to are the local and re-
gional trade associations of theatre owners, or exhibitor associations, the national associations of exhibitors (MPDFA and MPPDA), the Motion Picture Producers of Trade, the trade associations of na-
tional producers and distributors (MPTOA) and of various regional or independent pro-
ducers and distributors and the like.

Directly, or through any committee which it may appoint the Code Authority shall be engaged in the basic activities of effectuating the purposes of the code. It shall assist the Administrator in adminis-
tering the provisions of the code, regardless of what the Administrator may be doing investiga-
tions as to the functioning or observance of any of the provisions of the code either at its own instance or at the instance of any person engaged in the industry, and shall report to the Administrator on such mat-
ters.

The Code Authority shall have the right to make independent investigations, either itself or through a committee, of violations or al-
leged violations of the code by any branch of the industry or by any person, employer, em-
ployee, firm, trust, corporation, group or association engaged in any branch of the business.

Empowered to Collect Data From Members

The Code Authority is empowered to col-
lect at any time from members of the industry any and all data and statistics required by the President, or reasonably pertinent to the ef-
forcement of the National Recovery Act. The Code Authority has the right to compile such data and statistics, but it may disseminate among the members of the industry only sum-
maries of the information compiled. In no instance may the Code Authority make any individual identification of any person or firm to whom the information relates, nor may the Code Authority disclose individual parts of the information collected and the such statistics, data and information of any one member of the industry shall be revealed to any other member, except in the form of summaries.
The Code Authority may also be asked to gather statistical information for, and to be turned over to any government agency.

The Code Authority may initiate and consider any recommendations for regula-
tions and interpretations of code clauses which in its judgment affect the industry and may change trade practice clauses in the code, with the approval of the Administrator and the President.

After due notice to the industry and a hear-
ing, the Code Authority may prescribe such additional rules and regulations governing the conduct of producers, distributors and exhibi-
tors among themselves and with each other and with their employees.
Such new rules and regulations must be submitted to the President, and if approved, shall constitute additional rules of fair practice under the code, for the industry, and any violation of them shall constitute a violation of the code.
It is not necessary that these new rules and regulations be required to be included in the code by the National Recovery Act. They are intended to take form as changes in circum-
stances or experience may indicate the neces-
sity for further preventing unfair competition and other unfair and destructive practices.

Industry's Medium For Interpreting Code Clauses

In its capacity as a judicial branch of mo-
tion picture code administration under the NRA, the Code Authority shall be the indus-
ty's medium for interpreting the motion pic-
ture code law, either on its own initiative, or when asked to do so for specific cases, or upon appeal of complaining or defendant party in a case decided by one of the local boards set up under the code.
The Code Authority shall appoint a local Grievance Board for each distribution center and these Grievance Boards shall determine cer-
tain grievances and unfair practices and pro-
vide relief, therefrom, with both complaining party and defendant having a right to appeal to the Code Authority from any decision of the Grievance Board.
The Code Authority shall appoint a local Clearance and Zoning Board for each distribu-
tion center and these Clearance and Zoning Boards shall establish a schedule which will be binding upon all distributors and exhibitors in

such exchange territory regulating the number of days which must elapse between theatres in their showing of the same motion pictures in such territories, or to any party aggrieved by any decision of the local Clearance and Zoning Board shall have the right of appeal therefrom to the Code Authority.
The code provides for the arbitration of labor disputes between theatre owners and employees; for the arbitration of con-
tractual disputes between distributor and exhibitor and for the arbitration of any

other dispute between distributor and ex-
hibitor or among distributors or among exhibitors. The Code Authority enters into these situations only after the arbitration
\(\text{\textcopyright }\) 1933

D. HEADQUARTERS-SUB-BRANCHES
The Code Authority will establish permanent headquarters in New York, at a place to be
determined, and in charge of a paid secretary. A sub-division of the Code Authority possibly will be established in Hollywood.

E. GENERAL
The Code Authority shall, at a very early date, describe to the industry the manner and method of collecting and paying for the expenses of the Code Authority in adminis-
tering the code. Although no official figure has been mentioned, it was said that between $300,000 and $400,000 will be needed for 1934.
This tax shall be budgeted by the Code Authority and fairly allocated among the three divisions of the industry and assessed against all of the members of production, distribution and exhibition. The Code Authority has not yet decided on the man-
ner of allocation, but the law definitely says that any person who shall fail to promptly pay any assessment made by the Code Authority in this connection, shall not be entitled to file any complaint under any Article or Part of the code.

Whether non-signers of the code shall be compelled to contribute to these expenses was still a matter for the Code Authority to decide, although every one in the industry is bound to the law of the code, regardless of whether they sign or not. Nor has it yet been decided whether the various employee groups shall be assessed. However, each individual firm, cor-
poration, company and theatre will be.

Each unit will be notified accordingly, in due time, by the Code Authority.

Each and every independent and national exchange in each city shall abide by the regu-
lations promulgated by the Code Authority for the prevention of fire, for the holding of fire drills, and for rigid monthly inspection, the insurance of premises, the inspection of im-
flammable material, the maintenance and testing of sprinkler systems and fire extinguishers, the avoidance of smoking and other cautions, meth-
ods and devices to protect the lives of em-

ployees and the public, and to insure safety against fire hazards.

Although not specifically mentioned in the code, the Administration started this week to effect a federal NRA system to aid Code Authorities in gathering complaints of

(Continued on page 30)
Eddie Dowling

In Association with

Arthur Hopkins

Presents
The first half of his double life proposed to him. He was too weak to resist her so he ran away from it all.

It was his own funeral. He thought he had buried his past in a casket, but the reports of his death were greatly exaggerated.
The second half of his double life was someone he had never heard of before, and she presented him with two full grown sons. He wished he had stayed at his own funeral.

The whole of his double life he found at last, and they lived happily ever after.
code violations by providing for supplementary code cooperation of the National Recovery Administration in the 48 states with the Code Authorities and their boards and sub-committees. The plan provides complaint adjustment machinery for any industry where such industry is organizing its own machinery and Code Authorities. The complaint machinery will also find complaint machinery too costly to maintain, or wherever it needs government aid in enforcement. The new system is not equipped with prosecution powers, but it will institute proceedings by proper government agencies against willful non-compliance with codes.

Twenty-six district NRA compliance directors already have been named in the field and these will be augmented by 22 more in order to make available a director for each state. Branch offices will be established in some of the larger cities.

2. LOCAL GRIEVANCE BOARDS

A. PURPOSES

1. To act as an industrial forum before which exhibitors and distributors locally in the field may take for determination not only grievances and unfair trade practices as specified in the code, but also grievances which are not specifically mentioned in the code.

2. To assure to the greatest degree possible a sufficiency of motion picture product with which exhibitors may operate their theatres, being intended particularly to care for the exhibitors' buying problems as they may be unfairly influenced by another exhibitor in the following manner:
   (a) The licensing of more motion pictures that are reasonably required.
   (b) The adoption of an unfairly competing operating policy of the code and too frequent changes of motion pictures.
   (c) The execution, without just cause, of an agreement from any distributor as a condition for buying motion pictures that the distributor refrains from selling its product to the complaining exhibitor.
   (d) The commission of any other act of similar or of another nature, with the intent and effect of depriving, without just cause, the complaining exhibitor of a sufficient number of pictures with which to operate.

3. Determine when non-theatrical motion picture places are competing with theatres.

4. To hear and determine exhibitors' complaints on rebates, cut-rate competition and the like.

B. PERSONNEL

Selection of names for the local Grievance Boards which will be set up by the Code Authority in each of the 22 distribution centers has not yet been completed, and they probably will not start functioning until January. The code specifically commands the Code Authority to establish a local Grievance Board in each exchange territory, and says that the personnel of each board shall consist of two representatives of distributors, one representing a national distributor with theatre affiliations, and one representing a distributor without theatre affiliations, at least one of each; and two representatives of exhibitors, one representing affiliated circuit interests and the other to be independent, or unfair to another distributor, if any. The Code Authority shall also appoint a fifth person to the Grievance Board in each territory, such person to be approved by the Administrator. Such appointee shall have no direct or indirect affiliation with any branch of the industry. He shall be regarded as the impartial representative on each board of the Code Authority, and shall vote only when the board is deadlocked, and, in such cases, his vote shall decide the question.

A chairperson for each Grievance Board shall be selected by the majority vote of members of the Board, and any vacancy in the Board shall be filled by the Code Authority, but only from the class of members in which the vacancy occurred.

No member of any local Grievance Board shall sit on any matter involving his own or his company's interest, and no Grievance Board shall contain in its membership more than one representative of any one distributor or exhibitor. If any member of any Grievance Board ceases to belong to the distributor of exhibitor class which he represents on the Board, he shall no longer be eligible to continue as a member of the Board, and the Code Authority shall designate another member from the same class in which the inelegibility occurs.

The code says that, in order to serve on the Grievance Board, board members shall be persons of good repute and of good standing in the industry, and shall, upon accepting the appointment, subscribe and file with the Administrator an oath to fairly and impartially determine whatever issue is presented to the Board.

The code does not provide alternatives for Grievance Boards, but it is expected that the Code Authority will make such provision when the Boards start functioning.

C. PROCEDURE-JURISDICTION-DUTIES

Rules and regulations and the mechanics of operations of the Grievance Boards, other than those mentioned below, will be determined shortly by the Code Authority, and shall bind each Grievance Board.

Each complaint from an exhibitor that a competing exhibitor has contracted for more pictures than he reasonably requires for the operation of his theatre, or with the intention and effect of depriving, without just cause, the complaining exhibitor's theatre of a sufficient number of motion pictures, must be filed with the Grievance Board, in writing, immediately after the complaining exhibitor learns of the commission of the act. In places where such an act is threatened, he must file his complaint in writing immediately when such threatened act comes to his notice.

In addition to a fair and impartial consideration of all the facts submitted by the complaining exhibitor in writing, the local Grievance Board shall, after giving due notice to the parties involved, hold a full, expedited and complete hearing, at which all parties concerned will be heard, including the exhibitor or exhibitors directly involved, the exchange or exchanges having contracts with the exhibitor complained against, and also those exhibitors not included in any of those contracts to each of whom representatives of the exhibitors directly involved. If the local Grievance Board deems it necessary, it may conduct an independent investigation of the facts which are presented by the plaintiff.

In every case, the local Grievance Board is ordered by the Code Authority to determine the facts and the determination of the complaint submitted to it.

Upon finding the commission of any of the following specific acts: (a) the licensing of more motion pictures than are reasonably required; (b) the adoption of an unfairly competing operating policy of unnecessary and too frequent changes of motion pictures; (c) an agreement, without just cause, of any agreement from any distributor or exchange as a condition for entering into a contract for motion pictures that the distributor or exchange refrain from selling its product to the complaining exhibitor; (d) any other act of similar nature with the intent and effect of depriving, without just cause, the complaining exhibitor of a sufficient number of pictures with which to operate; then the local Grievance Board shall make an award, (1) dismissing the complaint, or (2) granting such relief as the Board may deem appropriate and necessary to the complaining exhibitor.

Grievance Board Cannot Award Monetary Damage

The local Grievance Board can not award monetary damages to the complaining exhibitor, but they can grant relief from the situation complained of, by ordering a reallocation of pictures between the complaining exhibitor and the distributor or exchange that refuses to grant relief to the complaining exhibitor as specified by the Grievance Board. The Code says that such refusal to the Code Authority as a violation of the code.

The local Grievance Board shall not make any decision in favor of a complaining exhibitor unless the Board establishes the fact that the complaining exhibitor is able, ready and willing to carry out fully and comply with all of the terms and conditions which may be fixed by the Board for the licensing by the complaining exhibitor of sufficient pictures, and which may be fixed by the Board as a condition for making the award to the complaining exhibitor.

However, such terms and conditions for the licensing of product to the complaining exhibitor must be as favorable to the exchange concerned as those which are contained in the contract to which the complaining exhibitor complained of. Also, the complaining exhibitor must agree to pay for the distributor's loss of revenue, if any, resulting from the elimination of or reduction of revenue from any subsequent run or runs made necessary by such award, which award would give him the right to buy the product in dispute.

No local Grievance Board has the right to hear or determine any complaint of any exhibitor who licenses such product to theatres which are affiliated with such distributor. The distributor has the right to license all or any number of his pictures to showing at theatres affiliated with that distributor.

Contract disputes will be arbitrated for exhibitors and exchanges by a Contract Arbitration Board when the exhibitor agrees to arbitration under the Optional Standard License Agreement. Otherwise, contract disputes will be matters for Grievance Board settlement. In addition, the code says that certain other specific trade practices when in dispute must be brought before the Grievance Board for determination. Principal clauses in this trade practice group are:

(a) Unfair non-theatrical competition.
(b) Adjustment of rentals on films not delivered.
(c) Designated playdates.
(d) Transferring the ownership or pos-
session of a theatre to avoid uncom-
pleted contracts.
[ef] Title to property or advertising rights.
[f] Refusal of exhibitor to abide by local and voluntary
decision of other exhibitors to eliminate rebates, premiums and
the like.

In connection with the last named clause (f), where exhibitors
consensually agree to discontinue in that territory the giving away of
reduces, premiums, gifts, two-for-one admissions and other similar
awards to the public, each exhibitor shall have the power to direct all local
exchanges to refuse to enter into any contracts with the offending
exhibitor and to refuse to make further deliveries of motion pictures unless the exhibitor
ceases and desists from such violation.

Majority Vote To Decide
Grievance Board Cases
The decision of each local Grievance Board in all matters and upon any question submitted to
it shall be determined by a majority vote—
or three votes of the four members; but, in
case the Board is evenly divided, the question
shall be submitted to the impartial
representative on the Board of the Code
Authority, and his vote shall decide the ques-
tion.

Each decision of the Board and/or the imper-
tial Code Authority representative, as the case
may be, must be in writing, and all decisions
of the local Boards must be rendered within
fifteen days from the filing of the protest,
grievance, or complaint, or within three business
days after the parties involved therein have
been fully heard, whichever date is earlier.

Any party involved in the dispute shall
have the absolute right of appeal from the
local Board's decision, such appeal to be
made to the Code Authority, provided the
appeal be received by registered mail, or
delivered in writing, not later than five
days after the local Grievance Board has
made its decision. In appeal cases, the griev-
ance or complaint, together with all the
evidence taken before the local Board, shall
be referred to the Code Authority by the
local Board, and, pending the determination
of such appeal, the determination order,
award or other action originally made by
the local Grievance Board shall be held in
abeyance.

Any party involved in the dispute which is
appealed shall have the right to appear before the
Code Authority and present additional evi-
dence at, or before the hearing on such appeal.

The Code Authority shall render its decision on
the appeal not later than fifteen days from
and after the date when the parties involved
shall have been fully heard on the appeal.
The Code Authority shall independently investigate the
complaint, and then decide and render its decision, based on the evidence gathered from such an investiga-
tion and consider the additional evidence, if any, before the hearing on the appeal.

Grievance Board Action
As to Clearing House
All general complaints and grievances of exhibitors or distributors concerning provisions of the
code, and which complaints or grievances are not under the specific jurisdiction of the

FILM CODE RAISES
BUDGETS $12,000,000

Adoption of the motion picture code this week by the 14 large studios in Hollywood increased the estimated
annual production budget of $135,-
000,000 to $147,500,000, or an addi-
tional $12,500,000.

The basic assessment upon which the increase is an approximate increase of
fifteen per cent in wages, supply costs and
and general operations. Labor, how-
ever, was the cause for most of the
additional expense.

Code Authority, the local Clearance and Zon-
ing Boards and/or labor arbitration boards, contract arbitration boards or otherwise
specifically subject to general arbitration, shall be heard by the local Grievance Boards. This
also includes complaints and grievances of exhibitors or distributors locally on matter which are
not specifically mentioned in the code.

In handling these and miscellaneous
complaints and grievances, the local
Grievance Board will enter, somewhat
on appeal, each grievance and griev-
vance to the Code Authority for determination, and the Code Authority shall consider and
determine the same. Otherwise, such miscella-
aneous complaints and grievances shall be
decided locally by the Grievance Board, with
the parties involved having the right to appeal
such decision to the Code Authority.

Such miscellaneous complaints or grievances shall be determined by the local Board within
fifteen days from the filing of the complaint,
and after the date when the parties involved
shall have been fully heard on the appeal.

D. HEADQUARTERS-BRANCH
LOCATIONS

The Grievance Boards will have headquarters, and will actually operate in the following ex-
change cities, in offices still to be selected:

ALABAMA

Birmingham

ATLANTA

Macon

BOSTON

Burlington

BUFFALO

New Haven

CHARLOTTE

New Orleans

CHICAGO

New York

CINCINNATI

Philadelphia

CLEVELAND

Pittsburgh

CINCINNATI

Pittsburgh

CLEVELAND

Philadelphia

DENVER

Pittsburgh

DES MOINES

Portland

DALLAS

St. Louis

DETROIT

Salt Lake City

INDIANAPOLIS

San Francisco

KANSAS CITY

Seattle

LOS ANGELES

WASHINGTON

E. GENERAL

No exhibitor or distributor shall be entitled to
file any complaint or grievance with the local
Grievance Board, under any Article of the
code, unless such exhibitor or distributor shall
have affixed his signature to the code in its
entirety within forty-five days after it was signed

by the President, or Thursday, January 11, 1934. The exhibitors and distributors shall
also thereby have agreed to comply with all of
the requirements of the National Recovery Act.

Any additional or partial agreement to comply
with the code cannot be accepted and such con-
ditional and partial agreement would be
meaningless and of no effect. Evidence of such
agreements, duly executed by each exhibitor and
distributor, shall be filed on a duly prescribed form with the Code Authority.
The Code Authority this week mailed to every
exhibitor and exchange, distributor, producer
or other corporation, firm or company, a copy
of the official form for duly executing the code
and signature on this form binds the firm,
corporation or individual to comply with the code
in its entirety and all the requirements of the
National Recovery Act.

New companies engaging in the motion pic-
ture business, or new theatre ventures must sign the code within forty-five days after commencing
operations.

Also, any person, firm, theatre, exchange or
company which shall fail to file an agreement
or to appeal with the Code Authority for
compliance with the Code Authority for
code administration expenses, shall not
be entitled to file any complaint or grievance, or
protest with the local Grievance Boards or with
the local Clearing and Zoning Boards or with
the Code Authority under any Article or Part of
the code.

They may, however, be made defendants in
disputes, complaints or grievances filed by
another, under the code, a law, binding every
person or company in the industry, regardless of
whether they sign or pay their assessed share of code administration expenses.

3. LOCAL CLEARANCE
AND ZONING BOARDS

A. PURPOSES

1. To provide against clearance of unreasonable
length and/or area in any exchange terri-

2. To establish a schedule in each exchange
territory of fair, just, reasonable and equitable
clearance and zoning regulating the number of
day-theatre branches, must fall between
theatre branches in their showing of the same motion pictures in
such territory, and which shall be binding upon
all distributors and exhibitors in that territory.

B. PERSONNEL

Selection of the names for the local Clear-
ance and Zoning Boards which will be set up
by the Code Authority in each of the 32 key
exchange territories has not yet been completed
and the boards probably will not start function-
ing until January.

The code specifies that each of the local Clearance and Zoning Boards shall be appointed
by the Code Authority and shall consist of two
representatives of distributors, one of whom
shall be a representative of a national
exchange and the other a distributor
without circuit affiliations; and two
representatives of first-run theatres located
in the territory, one of whom shall be an
exhibitor or manager, if there be any, and
the other a nonaffiliated exhibitor; and two
representatives of subscription and affiliated
theatres working within the territory.

A seventh member of the Board shall be
appointed by the Code Authority and
approved by the Administrator and he shall be regarded as the impartial representative of the Code
Authority and he shall have no direct or in-
direct affiliation with any exchange or
theatre industry. The Code Authority's repre-
(Continued on page 34)
UNIVERSAL
first again with the big new idea in pictures—

Lew AY

with

JUNE KNIGHT

in a swift-moving romance-adventure-mystery drama whose plot involves every passenger on a transcontinental bus trip . . . Speed and snap in every scene, with scenes changing as rapidly as the bus flashes from city to city . . . and a smash climax that will hold your crowds spellbound.
RES

THE CLEARANCE AND ZONING BOARDS

(Continued from page 31)

representative shall vote on any question only when the Board is deadlocked, and his vote shall determine the question.

The local Clearance and Zoning Board will select its own chairman by a majority vote. He shall, however, and any vacancy in the Board shall be filled by the Code Authority, but only from the class of members in which the vacancy occurred.

All members appointed to the Board by the Code Authority shall be persons of good repute and of good standing in the industry, and shall, upon accepting the appointment, subscribe and file with the Administrator an oath to fairly and impartially determine whatever issue is presented to the Board.

No Board shall contain in its membership more than one representative of any one distributor or exhibitor, and if a member of any Board ceases to belong to the class which he represents on the Board, the Code Authority shall declare his interest to continue on the Board and shall fill the vacancy by designating a representative of the same class.

C. PROCEDURE-JURISDICTION-DUTIES

The jurisdiction of the local Clearance and Zoning Boards shall be limited to matters of clearance and zoning within their respective jurisdictions. Each Board shall hear no questions other than those pertaining to clearance and zoning matters.

Although the code says that each local Clearance and Zoning Board shall promptly after its creation, and prior to January 1, 1934, and prior to January 1st of each year thereafter, formulate, prescribe and publish for its territory, schedules of clearance for the season next ensuing, the schedules for the season 1934-35 cannot possibly be ready until long after January 1, 1934, because the Boards, which have not yet been named, will not have had sufficient time to complete such schedules by January 1, 1934.

However, the schedules cannot affect existing 1933-34 exhibition contracts on clearance and zoning, and few, if any, new contracts will be negotiated after January 1st until the new schedules are prescribed by the Boards in each territory.

The Boards will individually set up schedules according to the requirements and conditions which are peculiar to the particular territory. The schedules may classify theatres by geographical zones or other classifications best suited to local conditions, but each schedule shall be intended for the sole purpose of fixing the maximum clearance in length of time and area after the conclusion of the prior runs of such theatres. Each Board may, after fair and reasonable notice and hearing, alter, rescind, change, modify, or vary any part of the schedule set up by it, provided that any such change or modification shall not in any wise apply to, affect, or modify any exhibition contract made subject to, or in reliance upon, or pursuant to any such schedule, without the prior written consent of the parties to such contract.

The decision of each Board shall be determined by a majority vote, and in case the Board is evenly divided, such question shall be submitted for determination to the impartial representative of the Code Authority, whose vote shall determine the question.

The decision of the Board and/or the Code Authority's representative shall be in writing.

FILM INFLUENCE—AND A TRUE STORY

Without benefit of theory, psychology and social experimentation, straight from the experience of a man and a boy, comes a letter from R. W. Goodall, of Versailles, Ohio, where he operates a theatre and a drug store. His preface is brief but pointed: "Newspapers and magazines are making quite a noise about what the films are doing to our young people. Well, I want to offer my testimony to all this controversy." Briefly, Mr. Goodall recounts the story of a boy, at a reform farm five times, whom he has employed in his store, his theatre, and about his home for two years, without a single regret. Seeing three changes of film weekly, the boy came to hate crime, says Mr. Goodall and "I simply showed this boy I had confidence in him." Significant is Mr. Goodall's indication that the boy had never seen a film before he was sent to the reformatory.

Each Board shall promptly publish the clearance and zoning schedules formulated by it, and file a copy of such schedules immediately with the Code Authority.

Within thirty days of publication, under specific code law, any group of exhibitors, or any individual theatre owner involved locally by the schedules, may file a protest in writing with the Board involved. Such protest shall then promptly convene and give reasonable notice of hearing to all those who are concerned, or who have an interest in the proceeding, and the Board shall hear them and accept from them all relative papers and evidence.

The Board shall have the power to make reasonable rules pertaining to the time, place and manner of hearing.

The Board shall make its decision on the protest within fifteen days from the filing of the protest, or within three business days after the parties involved shall have been fully heard, whichever date is sooner.

Any party aggrieved by the decision of the Board shall have absolute right of appeal to the Code Authority, provided such appeal is filed within ten days from the date of appeal taken after the decision on the protest by the Board. The local Board will then turn over all evidence taken before it to the Code Authority.

All persons interested in the decision on the appeal shall have the right to appear before the Code Authority and present additional evidence, and the Code Authority shall make a decision within fifteen days from and after the date of the hearing. The Code Authority shall, however, first investigate the protest, review the evidence gathered in its investigation and consider the additional evidence, if any.

The code says that the requirements as to these various steps hereinafter prescribed shall be mandatory in order to give full relief before the laying season commences.

Each and every distributor and exchange and exhibitor in each territory shall be bound by the schedules drafted and/or decisions made by any local Clearance and Zoning Board, and/or decisions of the Code Authority upon any appeal.

Pending the final determination of any dispute or controversy over clearance and zoning, and pending the exhibition contracts between the disputants shall continue to be performed in every respect.

Factors To Be Considered In Clearance Board Action

Each local Clearance and Zoning Board when making any classification of theatres for purposes of drawing a clearance schedule, or when fixing the maximum period or area of clearance in respect of any theatre, shall, among other things peculiar to the requirements locally, consider and give due regard to the following factors:

(a) That clearance to a very considerable extent determines the rental value of motion pictures;

(b) That exhibitions, or showings of the same motion picture within the same competitive area at too short an interval after the conclusion of a preceding run or runs, deprecates the rental value of motion pictures; and

(c) That all such deprecations of the rental values of motion pictures tend to reduce the number of motion pictures offered, and discourage the production of motion pictures of excellent value involving large investments of capital, labor, skill and enterprise and thereby tend to reduce employment.

(d) That unreasonable clearance to a considerable extent affects the value of motion pictures for subsequent-run theatres.

(e) That unreasonable clearance depreciates the potential return from motion pictures to subsequent-run exhibitors.

(f) That unreasonable clearance as to time and area diminishes the potential revenue to the distributor from the subsequent-run exhibitor.

D. HEADQUARTERS - BRANCH LOCATIONS

The Clearance and Zoning Boards will operate and will have headquarters in the following exchange cities, in offices still to be selected:

ABINGDON - MEMPHIS
ADAMS - CHICAGO
ATLANTA - CLEVELAND
BOSTON - CINCINNATI
BUFFALO - DALLAS
CHARLOTTE - DENVER
CINCINNATI - DES MOINES
CLEVELAND - DETROIT
DALLAS - HARRISON
DENVER - INDIANAPOLIS
DULUTH - KANSAS CITY
DURHAM - LOS ANGELES
DUNDEE - MEMPHIS
ELKHART - MINNEAPOLIS
GREENVILLE - NEW HAVEN
INDIANAPOLIS - NEW ORLEANS
JOHNSTOWN - NEW YORK
KANSAS CITY - ORLANDO
LAWNDALE - PHILADELPHIA
LAKE CITY - PITTSBURGH
LAHERY - PORTLAND
LEHIGH - DETROIT
LITHONIA - SALT LAKE CITY
LITTLE ROCK - SAN FRANCISCO
MAIDEN - SEATTLE
NEW ORLEANS - WASHINGTON

E. GENERAL

No exhibitor or distributor shall be entitled to file any complaint or grievance or protest against the clearance and zoning provisions of the code, or under any other article of the code unless such exhibitor or distributor shall have signed the code in its entirety within forty-five days from and after the date it was signed by the President, or by Thursday, January 11,
THE CONTRACT ARBITRATION BOARDS

1934. Evidence of such signature, duly executed, shall be filed by the Board with the Code Authority. The Code Authority this week mailed to every exhibitor and exchange, distributor, producer or other corporation, firm or company, a copy of the official form for execution by each separate exhibitor and distributor, and the signature on this form binds the corporation or individual to agree to comply with the code in its entirety and with all the requirements of the National Reorganization Code.

New companies or individuals engaging in the motion picture business, or new theatre ventures must sign the code within forty-five days after commencing operations.

Change of ownership does not change the clearance and zoning previously specified by the Board for a particular theatre.

Also, any person, firm, theatre, exchange or corporation who shall fail to pay promptly any assessment levied by the Code Authority for code administration expenses, shall not be entitled to file any complaint, grievance or protest to the National Reorganization Board, or to the Code Authority under any article or part of the code. They may, however, be made defendants in disputes, complaints or grievances filed by another. The code is a law binding every person or company in the industry, regardless of whether they sign it or pay their assessed share of code administration expenses as prescribed by the Code Authority.

4. CONTRACT ARBITRATION BOARDS

A. PURPOSES

(1) To arbitrate all contractual disputes between distributor and exhibitor when the exhibitor accepts and signs the optional arbitration clause of the Optional Standard License Agreement.

B. PERSONNEL

There are to be four members, two to be appointed by the distributor and two by the exhibitor, to sit only in the particular case for which they are appointed. By stipulation of both parties, however, the board may be reduced to one representative for each, with power in the two thus appointed, if they cannot agree upon an award, to appoint an umpire as provided in the arbitration clause of the Optional Standard License Agreement.

C. PROCEDURE-JURISDICTION-DUTIES

The code says that the so-called Optional Standard License Agreement, negotiated by exhibitors and distributors in the winter of 1932, shall be offered to exhibitors by each and every distributor, to an alternate form of arbitration contract in place of whatever form of arbitration contract the distributor may be using, unless the exhibitor and distributor mutually agree that a different form of contract be used. Any condition or provision of the optional standard license agreement that is in conflict with or inconsistent with any provision of the code shall be deemed amended to conform to such similar provisions of the code, it being the intention of the Administration that the provisions of the code shall govern and where they conflict with the Optional Agreement.

One such point of conflict between the code and the Optional Standard License Agreement is in connection with the rejection privilege on group purchases, the code providing for a flat ten per cent cancellation privilege for any group of feature pictures when the average rental of such group is less than $250 per picture.

The provisions of the Optional Arbitration Board to determine contract disputes, for the use of the exhibitor or distributor by voluntary agreement, or if the dispute is not over a contract and is specifically under the jurisdiction of the local Grievance Board or the Clearance Board, such dispute would automatically be referred to either of the last named boards.

When the exhibitor and distributor agree to arbitration under any contract other than the Optional Agreement, the code says that such arbitration shall be in accordance with the optional arbitration clause of the so-called Optional Standard License Agreement.

The procedure for arbitration under the Optional Agreement, together with the method of naming the arbitrators and the means for arriving at settlements, is printed on each copy of the Optional Agreement now being offered to exhibitors by the various exchanges. It is known as Clause Twentieth in that Agreement.

D. HEADQUARTERS

Contract Arbitration Boards are created privately by the distributor and exhibitor when, as and if a contractual dispute arises, and then only for that particular dispute for which they are appointed.

E. GENERAL

Contracts on 1933-34 product now in effect remain in force until the 30th day of April, 1934. Upon signing, the exhibitors inserted a clause specifying that the contract would be altered and altered to become effective (December 7th) to include any code provisions or benefiting code clauses not appearing in the 1933-34 contract at the time it was negotiated earlier in the year.

The various code provisions affecting contractual relations between exhibitors and distributors will be discussed in a subsequent issue.

5. LABOR ARBITRATION BOARDS

A. PURPOSES

1. To establish a prevailing scale of wages and maximum number of hours to be worked for skilled labor or services required by exhibitors, including: projectionists, billposters, carpenters, electrical workers, engineers, firemen, oilers, painters, theatrical stage employees, and theatrical wardrobe attendants and the like.

2. To settle disputes between exhibitors and any one or all of the classes of skilled labor mentioned in the foregoing paragraph, regarding a minimum scale of wages and maximum number of hours of labor.

B. PERSONNEL

In questions arising with an organization of any so-called skilled mechanics or artisans affiliated with the American Federation of Labor, then the personnel of such local Labor Arbitration Board is to consist of a representative appointed by the American Federation of Labor, or such local AFL affiliated union, together with a representative appointed by the exhibitor, and in case of a deadlock, both mutually to appoint a third person, or if they cannot mutually agree on a third person, then the Administrator shall designate such third person.

In questions arising with unorganized skilled employees, or with an organization of such skilled employees which is not affiliated with the American Federation of Labor, then the board shall consist of a representative of such unorganized employees, or, as the case may be, a representative appointed by the president of such unaffiliated union organization or both, together with a representative appointed by the national president of a similar organization affiliated with the American Federation of Labor, or such local AFL affiliated union are regularly employed in said community by other exhibitors.

Also, the exhibitor, or exhibitors shall appoint a representative, and if the various parties cannot agree, they shall have the right to bring an impartial person to determine the issue, or, if they cannot agree to the designation of an impartial person, such person shall be appointed by the Administrator.

C. PROCEDURE-JURISDICTION-DUTIES

The code specifically provides that employees associated with organizations of or performing the duties of billposters, projectionists, firemen, theatrical stage employees, theatrical wardrobe attendants, carpenters, electrical workers, engineers, oilers, painters, or other skilled mechanics and artisans, who are directly and regularly employed by exhibitors, shall receive not less than the minimum wage and work no longer than the maximum number of hours as heretofore established, as of August 23, 1933, as the prevailing scale of wages and maximum hours for organizations of any such employees associated with American Federation of Labor unions. This, of course, is applicable to the respective type of work in a particular class of theatres in a particular location in a particular community, and such scales and hours shall be deemed by the code to be the minimum wage scale and maximum number of hours with respect to such employees.

(Abridged)

(Continued on page 38)
Another Hit from Universal!

Yes, sir! Universal's clicking 'em out one after the other! "Only Yesterday," "Invisible Man," "Counsellor at Law," "By Candlelight," . . . AND NOW... BOMBAY MAIL, the most exciting, the most novel, the most colorful mystery drama of the season... a great screen story with its locale on a train speeding across India! Unusual characters, unusual backgrounds, unusual treatment, AN UNUSUAL PICTURE!

EDMUND
LOWE

CARL LAEMMLE presents
BOMB
NOTE:
You can reproduce this drawing of Edmund Lowe directly from this page for your newspaper ads., or enlarge and color it for your lobby. Or you can get it in one, two and three-column mats from your exchange.

With Ralph Forbes, Shirley Grey, Hedda Hopper, Onslow Stevens, Tom Moore, John Wray, Brandon Hurst. Screenplay by Tom Reed from the novel by L. G. Blochman. Produced by Carl Laemmle, Jr. Directed by Edwin L. Marin
GENERAL ARBITRATION

(Continued from page 35)

in such communities, in such class of theatres.

However, where no prevailing scale of wages and maximum number of hours exist with respect to such classes of employees; or where such dispute should arise as to what is a minimum scale of wages or maximum hours, then the code provides that the matter be arbitrated locally by the Labor Arbitration Board provided for in this part of the code.

Meanwhile, pending the determination of any such dispute, the rate of wages then paid by the exhibitor and the maximum number of hours in force at that time shall not be changed so as to decrease wages or increase hours.

Pleading the determination of the dispute by the arbitrators, the employees shall agree not to strike and the employers shall agree not to boycott such employees.

D. HEADQUARTERS

Labor Arbitration Boards will have no headquarters, being appointed locally by employees and other than arbitral such disputes, for which purpose a general arbitration system is provided elsewhere in the code.

The various code provisions on labor in both the exhibition and distribution fields will be discussed in a subsequent issue.

6. GENERAL

ARBITRATION BOARDS

A. PURPOSES

1. Wherever in the code arbitration of any matter is required, but such arbitration is not specifically provided for, such matter shall be submitted for determination to a general Arbitration Board.

B. PERSONNEL

Each of the groups involved in the dispute shall appoint two representatives and each group shall state the arbitrators' business address and business or business connections.

If each group fails or refuses to name the arbitrators, or if any arbitrator so named shall fail or refuse to act, or be unable to serve, or shall be challenged, another arbitrator or arbitrators may be appointed by the other group.

If the arbitrators or a majority of them are unable to reach a decision, the arbitrators or a majority of them shall immediately select an umpire who shall not be engaged in the motion picture industry; and any arbitrators or a majority of them are unable to agree upon the selection of an umpire, the Administrator shall, but only upon request, make such selection.

C. PROCEDURE-JURISDICTION-DUTIES

The code specifically says that wherever in the code, arbitration of any matter is provided for, there shall be arbitration under the Optional Standard License Agreement, or as may be otherwise specifically provided for, such matter shall be submitted for determination to a general Arbitration Board.

In these cases of arbitration for which the code does not specifically provide, upon the written request of either group to the dispute or controversy, the group making such request shall name therein two arbitrators and shall designate therein the date, time and place of the hearing of such controversy, but the date of such hearing shall not be earlier than seven days from the date of sending of such notice, unless it shall be claimed in such notice that irreparable injury will result unless there is a speedy determination, in which case such hearing may be designated to be held earlier than the said seven-day period.

Within five days from the mailing of such request for arbitration, or within twenty-four hours if the date of such hearing shall be earlier than seven days, the group upon whom such request is made shall name two arbitrators in a written notice mailed or delivered to the other (requesting) party.

Specifically mentioned in the code as matters for arbitration under this system are any and all labor disputes between employees and employers in exhibition, other than the wage scale disputes between skilled theatre labor and exhibitors previously mentioned as being subject to adjustment by special Labor Arbitration Boards.

No member of an Arbitration Board shall hear or determine any controversy in which he has an interest, direct or indirect, and any member having such interest shall be disqualified to act.

In cases where the arbitrators resort to an umpire, the hearing before the umpire shall be at such time and place as the umpire shall designate and shall be had before the umpire alone, the arbitrators not to be permitted to attend the hearing before the umpire.

D. HEADQUARTERS

Arbitration Boards of this classification, like local arbitration boards for special labor disputes and local contract disputes, will have no special headquarters, being appointed locally by employees and employers and only to arbitrate such dispute for which they were appointed.

E. GENERAL

The Arbitration Boards as provided in this classification are obviously intended for broad, general arbitration requirements on matters not specifically provided for arbitration under the code.

Mines Bureau Has Oil Film

The United States Bureau of Mines has added an educational motion picture to its library depicting "A Trip Through the Oil Lands of Europe, Africa, and Asia." Copies of the film are available in 16 mm. and 35 mm. size on application to the Pittsburgh Experiment Station of the bureau.

Ask Tax Readjustment

Receivers for Fox New England Theatres, Inc., has asked a readjustment of tax assessments for New England theatre, Waterbury, Conn., for 1931-32. The appeal was filed in New Haven by Benjamin Slade, Thomas J. Spellacy and Sam Spring.

Al Rosenberg Is Elected to Head Northwest Allied

Al Rosenberg, of Seattle, was elected president of Allied Amusement of the Northwest, exhibitor organization, at its annual convention in the New Washington Hotel, Seattle, last week. There were 94 members present in what was described as a highly constructive meeting.

Other officers elected included: A. Bishell, Spokane, first vice president; William Riley, Longview, second vice president; LeRoy Johnson, third vice president; James A. Hone, reelected secretary-treasurer.

Three new trustees were named: J. W. Merc, Jr., C. L. Gwinn and L. O. Lukin.

The association asked that all members immediately contact state legislators in an effort to kill the highly competitive dog races and to end daylight saving. It was further agreed not to accept any national advertising assistant unless they are endorsed by the organization. A committee, composed of J. O. Lukin, Harry Black and Ned Edris, was appointed to check wage conditions under the code and make them more effective.

A Bowery Ball at the Eagles auditorium was unanimously proclaimed a huge success, and promises to become an annual feature. The event was sponsored by virtually every theatre in the state. Credit for its success was pinned on Mr. Hone, Robert Murray, L. J. McKinley and their staffs. Mayor Dore of Seattle, the principal speaker at the banquet, pledged continued aid for the industry and promised that theatre bombings will be eliminated.

Levy's Indication of ITOA Settlement Denied by Brandt

Jules Levy, Radio general sales manager, indicated last week that differences with the ITOA have been settled, and that Radio is now selling to independents individually.

Most local accounts have been closed, he declared.

Harry Brandt, president of the ITOA, when informed of Mr. Levy's remarks, contradicted, saying that members had not yet agreed to conclude the local buying strike in New York.

Nordisk, Tobis in Deal

An agreement is reported closed between Nordisk Tonefilm, Copenhagen, Denmark, and the Copenhagen representative of Tobis Klangfilm, A.E.G., according to Paul H. Porritt, assistant commissioner there, whereby Tobis takes over inspection and repair of Tonefilm installations in Denmark and Sweden.

First Division Moving

First Division will move its New York headquarters from 1000 Broadway to the RKO Building in Radio City during Christmas week. The company has acquired distribution rights to I. E. Chadwick's "Wine, Women and Song" for western Pennsylvania, West Virginia, Ohio and Kentucky.
Showmen Organize In West Virginia

Exhibitors of southern West Virginia, at a recent meeting in Bluefield, organized the Southern West Virginia Theatre Managers' Association, and elected H. J. Gilbert of the Granada and Kiato theatres, Bluefield, as president.

Other officers elected included: first vice president, Lloyd Rogers, Welch; second vice president, D. C. Meadows, Beckley; secretary, Paul D. Holen, Mount Hope; treasurer, C. D. Crawford, Beckley. The executive committee, acting with the officers of the organization, are: Manny Shore, War; Dr. J. E. Newbold, Northfork; J. C. Shanklin, Charleston; W. B. Hines, White Sulphur Springs; F. Meidburg, Logan; Paul V. McKay, Montgomery; John R. Powell, Mateoa; Louis Shore, Williamson, and Roy Smith, Huntington.

The meeting also ratified the action of the recently organized West Virginia Theatre Managers' Association. The managers attending expressed themselves as endorsing the activity of the state organization. The next session of the Southern West Virginia group has been scheduled tentatively for Beckley.

Groups Asked to Name
Academy Awards Committee

Facing possible elimination of the Academy of Motion Picture Arts and Sciences annual awards because of turbulent conditions in Hollywood, Howard Estabrook suggested this week that the actors' and writers' guilds, the American Society of Cinephotographers and the remainder of the Academy group get together and appoint committees from each group to work out a combination on the awards.

J. Theodore Reed, Academy president, is said to be in sympathy with the plans for other prominent members of the body.

Calcutta Firm Acquires Rights of "Wandering Jew"

The Halookie Film Corporation, Ltd., of Calcutta, India, have acquired distribution rights for "The Wandering Jew," produced by Julius Hagen at the Twickenham studios outside of London.

The Indian company also has the sole distribution rights to "Kameradschaft" and "M," two of Germany's outstanding cinematic achievements of the past year.

Cameramen Replace Hurd

Edward T. Estabrook has replaced Howard Hurd as business manager of the cameramen's union on the Coast. Mr. Hurd is expected to remain in a subordinate position for the duration of his five-year contract.

Neal Gets Indiana Post

S. W. Neal, Kokomo, Ind., was named president of the Associated Theatre Owners of Indiana Tuesday.

Sachsen Leaves Special

Milton Sachson has resigned as treasurer of Special Screen Service, Inc. No successor has been named as yet.

CHASE AND OTHERS BUY

$18,604,335 Purchase Price by Holders of Defaulated Film Securities Corp. Notes Represents Face Value Plus Interest

The Chase National Bank of New York and other holders of $18,604,335 of defaulted Film Securities Corporation notes, on Tuesday purchased the 660,900 shares of Loew's, Inc., common stock at public auction for $18,604,335. This sum represents the face value of the notes in addition to interest from April 1, 1933, on which date the notes were defaulted.

The purchasers bid— the only one receiving the entire block of stock by John R. Dillon of Hayden, Stone & Co., who represented the holders of the defaulted notes on which the stock was posted as collateral.

The defaulting notes Chase National held $4,000,000; American Telephone and Telegraph, $8,000,000; Hayden, Stone & Co., $2,000,000; Dillon, Read & Co., $2,000,000, with the remaining $2,300,000 held by various other accounts.

The bidders' price Tuesday amounted to $28.15 per share, while the market closing price for Loew stock was $30, or $19,827,000 as compared with the $18,604,335 paid at auction for the block. In contrast to these two prices, $76,000,000 was paid for the same stock in 1927 by William Fox.

The auction sale of this stock has caused considerable controversy over a period of weeks. It was charged by attorneys that sale of the stock would give Chase National the same control of Loews that it now has of Fox Film. Last week led U. S. District Judge John Knox to issue an injunction restraining purchasers from violating anti-trust laws in acquiring the stock. Judge Knox on Monday, however, decided to allow the sale provided all purchasers were made familiar with his injunction and with the 1931 anti-trust decree which separated control of Loew's from Fox Film by setting up Film Securities Corporation to take over the Fox interest in Loew's.

The auction of Judge Knox in holding up the sale last week was taken on the petition of John Harlen Amen, special assistant to the attorney general. At that time the court ordered that Thomas Nelson Perkins and John R. Hazel, trustees, be directed to ascertain and report to the court the names of prospective purchasers of any or all of the common stock in order that the court might determine whether the transfer would violate any of provisions of the consent decree handed down at Wilmington some time ago in the Government's anti-trust action against Fox, which owned Fox prior to its transfer to General Theatres Equipment Corporation and Harley L. Clarke with interest of Chase.

Saul E. Rogers had pointed out to the court several days before the Knox injunction that an absence of prospective purchasers for the stock threatened to give Chase, holder of $4,000,000 of defaulted Film Securities notes, possession of the stock and that with Chase in control of Fox, the stockholders would lose the same control if the block of stock were allowed to revert to the bank. This, Mr. Rogers charged, would create exactly the same situation which led to the Government's anti-trust action against Fox in 1931.

At Tuesday's auction the stock first was offered by Adrian H. Miller & Son, auctioneers, in the 131 individual blocks of 5,000 shares each and one block of 5,000 shares. No bids were received for any of the individual blocks, however, so the auctioneers offered the entire 660,900 shares as a unit and the note-holders' bid was the only one received. The $18,604,335 that was received for the Film Securities notes will be turned over by the holders in payment for the stock.

The Loew's stock thus disposed of was Film Securities' only asset.

Warner Officers Are Re-Elected

All officers of Warner Bros. Pictures were re-elected Tuesday at the first meeting of the company's directorate to be held following the recent annual stockholders' meeting at Wilmington, Del., at which present directors were elected.

Officers re-elected are: Harry M. Warner, president; Albert Warner, vice-president; Jack L. Warner, vice-president; Samuel E. Morris, vice-president; Herman Starr, vice-president; Albert Warner, treasurer; Samuel Carlisle, comptroller; W. Stewart McDonald, assistant treasurer; Abel Cary Thomas, secretary and general counsel; Harold S. Bareford, assistant secretary; Paul A. Chase, assistant secretary; Edward K. Hessberg, assistant secretary; Samuel Carlisle, comptroller, and Thomas J. Martin, auditor.

Emergency Council Holds First Meeting

President Roosevelt's National Emergency Council, of which Frank C. Walker, general counsel of the Comerford Circuit, is chairman, held its first meeting Tuesday with the President, who ordered a transfer of duties and responsibilities of the special industrial recovery board headed by Secretary of Commerce for the purpose.

A major purpose of the emergency council will be the publicizing of the recovery activities of the government, to further which state directors will be appointed.
These famous artists

Darryl F. Zan

in

Galla

A PICTURE AS BIG AS THIS

MOTION PICTURE DAILY'S
HOLLYWOOD PREVIEW

"Gallant Lady"
(20th Century)

Hollywood, Dec. 5—"Gallant Lady" is big and fine. A thrilling picture, throbbing with a measured beat of human sympathy. Audiences will need Kleenex, and be weeping for as swell a group of human beings, led by Ann Harding and a stellar cast, as have graced the screen in some time.

Not since "Holiday" has Miss Harding been accorded such a genuine, sincere and meaty role. She handles it with feeling and telling effect.

The story concerns Ann Harding, her fiancé, and the empty dreams that once filled her life. She moves from one trans-Atlantic flight to another, everthing she has ever known. Her fiancé, a naval officer, has been killed in a plane crash.

Her father, a Naval Officer, has been killed in a plane crash. Her fiancé, a naval officer, has been killed in a plane crash.

The story concerns Miss Harding, her fiancé, and the empty dreams that once filled her life. She moves from one trans-Atlantic flight to another, everthing she has ever known. Her fiancé, a naval officer, has been killed in a plane crash.

Charged with quiet power, suffused with poignant pathos, the picture reveals dramatic heartbreak in a touching and tender mood. Sigh and sob are broken by smiles and laughs. Ann Harding softly etches a portrait that engraves itself on one's memory.

Miss Harding, as a social outcast, elevates human frailty superbly. Her face lights up, and her beauty is enhanced. The story concerns Miss Harding, her fiancé, and the empty dreams that once filled her life. She moves from one trans-Atlantic flight to another, everthing she has ever known. Her fiancé, a naval officer, has been killed in a plane crash.

Gallant Lady
in

Jalla

DEMANDS A CAMPAIGN
EQUALY AS BIG!

Released thru UNITED ARTISTS! Backed
will do the ads on

UCK'S Production of

ARDING Lady

with

Clive BROOK

OTTO KRUGER

TULLIO CARMINATI

DICKIE MOORE

Directed by GREGORY LA CAVA

20TH CENTURY PICTURE

Presented by JOSEPH M. SCHENCK

up with UNITED ARTISTS EXPLOITATION!
FEE CLAIMS ARGUED IN PARAMOUNT CASE

Rogers and Zirn Charge Claims of Receivers, Attorneys and Accountants Are "Excessive"; Elihu Root, Jr., Defends Costs

Claims for fees of nearly $300,000 by receivers, attorneys and accountants, during the 12-week period last winter when the now bankrupt Paramount Publix Corporation was in receivership, were protested as exorbitant, "exclusive and vague," at a hearing Monday before Referee Henry K. Davis in New York. Saul E. Rogers and Samuel Zirn, attorneys for separate groups of bondholders, were among those who contributed the strongest protests.

Mr. Rogers not only objected to the size of the fees claimed, but said that the receivership itself, "one of those friendly little proceedings which take place every other week," was "to keep those in power, who were in power."

The attorneys met before a special creditors' meeting called by Mr. Davis to hear the petition of Charles D. Hilles and Adolph Zucker for authorization to pay $296,053 for expenses incurred during the period of the corporations' equity receivership from January 27 to March 14.

Given Until December 22

Attorneys from several of Paramount's largest creditors neglected to record either their approval or opposition to the petition Monday. These were given until December 22 to do so. Elihu Root, Jr., of the law firm of Root, Clark & Buckner, counsel for the trustees in bankruptcy, defended the receivership costs as "reasonable and moderate." Mr. Root's firm is the largest single claimant, asking $125,000 for services as general counsel for the receivers, Mr. Hilles and Mr. Zucker. Out of the total of $296,053 asked for allowances, $211,718 represents allowances to the receivers, their counsel and accountants; $38,100 was for fees for firms acting as counsel to the corporation and to the plaintiff in the receivership action, and the remainder represents expenses and disbursements.

Opposing payment of the $296,053 were, in addition to Mr. Rogers and Mr. Zirn, Victor House, attorney for a group of Paramount bondholders; Samuel Kramer, counsel for a group of general creditors, and S. W. Landon, counsel for a group of creditor bankers.

Mr. Rogers declared that on the basis of the equity receivership costs, fees of $5,000,000 might be expected for the period of the bankruptcy. Mr. House and Mr. Zirn requested an oral hearing on the petition with an opportunity to examine the receivers and their counsel on the costs. Referee Davis overruled this petition and held that only written arguments might be submitted. Mr. Zirn thereupon filed his affidavits, which included the charge that the equity receivership was "illegal."

Rogers Questions Hilles Claim

Out of the allowance for the receivers, counsel and accountants, the sum of $30,000 was asked by Mr. Hilles, while Mr. Zucker requested $23,047, representing what he would have received for the period in salary from the company. In reply to the protests of Mr. Rogers on the claim of Mr. Hilles, Mr. Root said Mr. Hilles had come into the situation from the outside and had "made a tremendous effort" in familiarizing himself with the corporation's complicated affairs.

"Do you mean," Mr. Rogers asked, "that a man who is without any education in an industry, who was not invited in by the creditors, is entitled to charge them $2,500 a week, or at the rate of $125,000 a year, while he is getting an education?"

Mr. Root said he thought the application was reasonable.

In reply to a question as to why Adolph Zucker should be listed for only $23,047, Mr. Root replied that Mr. Zucker "didn't want to ask for more than the amount his reduced salary gave him, just prior to receivership."

About 98 per cent of the money to be used in the purchase of Publix Enterprises' assets by Famous Theatres Corporation will revert to the Paramount-Publix estate, it was indicated at a hearing Wednesday.

In Boston this week Harry Le Baron Sampson and Samuel Pickman asked the superior court to confirm the receivership of the Olympia Theatres circuit, bankrutcy subsidiary.

Cash improvement for the circuit and the Olympia Operating Co., since February 1, when the two receivers were named, amounts to $205,705, according to the second financial statement submitted by them this week. From July 2 to September 30, Olympia Theatres received $215,711, disbursed $129,171, and now has on hand $8,520. On hand funds on February 1, Olympia Operating Co. received $1,081,966 from operation of theatres; $23,000 from funds under attachments, and $75,912 from New York, amounting to $1,253,9,11. Disbursements were $1,022,724, leaving a balance of $250,488.

Federal Judge Marcus B. Campbell in Brooklyn Monday ruled that Realty Associates Security Corp., a bankrutp with a large creditor claim against Paramount Publix, and its affiliated companies must deposit with the clerk of the court sufficient funds to cover a $849,000 consolidated tax lien filed against the creditors last week by the federal government.

Mary Pickford on Paramount Stage

Mary Pickford announced in New York this week that she had signed a contract with Adolph Zucker, Paramount Publix president, to appear on the stage of the New York Paramount during Christmas week.

Miss Pickford will appear four times daily and five times on Sunday in a part of the first act of "The Church Mouse," a play which she had been rehearsing in Hollywood. She expressed pleasure at being "back with Mr. Zucker," president.

Uttering Eastern Story Agent of 20th Century

Appointment of Franklin Underwood as Eastern story representative of Twentieth Century Pictures, was announced this week by Joseph M. Schenck, president.

Mr. Underwood for some time past has been in charge of stories in the motion picture department of Century Play Co. He has been well known in New York's theatrical and literary circles for 25 years.

Underwood Eastern Story Agent of 20th Century

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Savage Appointed Amity Ad Director

Jack Savage this week was appointed director of advertising, publicity and exploitation for Amity Pictures Corporation, Long Island.

Mr. Savage has served in various advertising and publicity capacities with many companies, including Universal, Publix and Tiffany. He also has written a number of musical comedy sketches for the Slumberas and for the original Ziegfeld Follies.

Universal plans a series of French features, to be made in Paris, with Max Frieden in charge. The company's British production gets underway January 1 under its deal with Julius W. and Harry London, there will be "The Man Who Changed His Name."

Are Koppal, 40, wellknown in New York express circles, died late last week. He is survived by his wife and one son.

Astor Pictures will make 12 Tim and Tom outdoor three-reel shorts, following completion of a larger series. The company has opened its own exchanges in Chicago with O. K. Bourgeois in charge. So. Amer. Productions has been closed.

J. H. Hoffenberg Co., Inc., has acquired world rights to 12 Gene Lazenby comedies, the first of which is "Tough Breaks."

A hearing of creditors of Statewide Theatres, Milwaukee, scheduled for this week, has been postponed to January 11. Referee Milton Knobler ordered overrules of Fox Wisconsin and Wisconsin Amusement Enterprises, declaring he had jurisdiction to proceed in a summary action, instead of the bankruptcy court.

A. J. Sherman, film critic for the New York Morning Telegraph, is writing dialogue for 15 Harold Lloyd shorts being reissued by Embassy Pictures.

The Universal Hollywood studio has closed completely, with the exception of writers, for a short period. "Honor of the West" and "The Hard of Ziegfeld" here will be postponed until January and March, respectively.

Harry Takeoff, formerly associated with Joseph I. Steinhein, and now producing with George F. Kann, is in New York on new product deals. His first, "Woman Unafraid," is being distributed through state rights.

Robert Snyder has his personal voluntary petition in bankruptcy in Hollywood. Listed are liabilities of $925,680 and $1,610 in assets, with $920 exempt for household effects.

Production of "The Other Christmas Tree," a one-reel Christmas fantasy, designed for children, in collaboration with the film department of the American Telephone and Telegraph Company, Carlisle Ellis directed.

Frank D. Adams has been named booker for the Martin Theatres, southern circuit, and has opened an Atlanta office. The Martin group is owned by Roy E. Martin, and is composed of 22 Georgia and Alabama houses. Two more will be opened shortly.

IN THE NEWS

December 23, 1933


Moulin Rouge
(UA-20th Century)

Romance with Music

A snappy romance idea rather than music is the outstanding showmanship feature of this picture. Because of the theatre atmosphere of the theme, music and girl dance features are necessary, but in view of the number of attractions on the screen affording those values, best results with "Moulin Rouge" should come from emphasizing the comedy romance premise which motivates the story. Naturally the fact that Constance Bennett sings and dances should be called to public attention as it has a definite novelty value.

Here's the plot. Helen wants a musical career. Douglass, her husband, wants her to be a homemaker. (F. A. O. Sullivan) is played by Miss Bennett is imported for the role as Helen and Doug split up. Years before, the two girls, very much resembling each other, played small-time vaudeville as a sister act. It is easy for Helen to persuade the other girl to go on a love nest rendezvous with gigolo Ramon, as she fits into her show role. Both Doug and LeMaire, the producer, are entranced by the counteret Frenchman. is played by Doug. As a result, LeMaire begs Doug to plead his case. The expected developments ensue, both the lovers acclaiming her a great artist both for her musical ability and her love-making proclivities.

As Doug goes for the exotic creature, memories of the missing Helen cool him off, and as the show opens with the Freundchcgi dragging his wife out of the theatre, Helen goes on to a triumph, finally revealing to LeMaire and Doug who she really is, with the on-the-spot Doug coming up with the tag gag, "I knew it all the time."

While zippy, the situations avoid becoming too daring as an air of suspense which audiences will understand complicates matters for Bennett's principal supports. The modern idea of the theme quickly suggests that the picture be sold with a modern appeal. Exploitation that suggests the comedy value of a man in love with his own wife, but thinking that she is some one else, can be gagged and tricked in all sorts of intriguing ways. Two song numbers, "Your Kisses in the Morning" and "Boulevard of Dreams," basis for the girl-dance sequences, which Bennett sings, supported by Russ Columbo and the radioing Bowells Sisters, can be tied advantageously on to the comedy romance idea.

For the show's character, cast names are of more than ordinary importance as advertising assets. Miss Bennett's singing should prove a new attraction for her regular fans, and should make it possible for exhibitors to stir up a new interest in this personality. Tultio Carminati, recently in "Gallant Lady," and Franchot Tone in comedy roles, should prove a given betty pinch Columbo and the Bowells, while appearing only in atmospheric bits, should be capitalized to the fullest extent.

Merchandising of the girl-spectacle eye appeal should be guided by patron reaction to the chain of musicals. If your audiences go for it, sell it enthusiastically. But if you are interested in getting one into an appealing advertising campaign, don't permit folk to be fooled by the title, but get that "wife or no wife. I'll be there tonight" inky in your ads in the most intriguing and colorful ways possible.—McCar- thy, Hollywood.


Helen .................................................. Constance Bennett
Douglass ................................................. Franchot Tone
Le Maire ................................................. William Carminati
Mrs. Norris ............................................ Helen Westley
McFarland .............................................. Andrew Tombes
Joe ..................................................... Russ Brown
Druggie ................................................. Robert Cavanaugh
Frenchman ............................................. Georges Revereau
Eddie ..................................................... Fanny Knight
Ramon ................................................... Ivan Lubinson

Miss Fane's Baby
Is Stolen
(Paramount)

Drama

Here is a great picture, probably one of the most timely and impressive stories ever brought to the screen. As a kidnap picture, it is packed with emotion-stirring values. Poignantly realistic, and as indicated by the tensely-charged atmos- phere there is no review, it is the type of thrilling sympathy-awakening entertainment that should assure tremendous popularity with all classes of patrons in every type theatre. It is finely acted by the principals, written by Miss Bennett and her husband, and photography are excellent. A natural woman's picture because of its tear and sob qualities, it also is one that every man should see, as well as being of unusual value as a juvenile feature.

There is no drama in this picture other than the drama of real life, the mother love of a great picture star for her baby—the pride, joy and happiness that is hers while she is with him, the shivering terror that grips her when he is stolen. There is the fear that deterrent from notifying the police, the fear that calls into action the mother's recovery medium, and the heartlessness and menacing fear that says the reckless bravery of the kidnappers. There's also the glorious courage of the poor woman, who, not considering her own safety, steals the child from the kidnappers to restore him to her mother, the thrill of swift, sure, legal justice, the hap- piness of a home where joy supplants tragedy.

The picture is not depressing. Numbers of situations involving the children bring easy smiles and laughs.

Though this picture is motivated by the kidnap racket, it rises far above it. Naturally there will be a strong tendency to capitalize on cur- rent headline publicity. To a certain extent this advantage should be taken. It, remember that many people, particularly women, the subject of kidnaping is anathema. Too heavy a concentration on that angle is quite apt to kill business, for the picture is logically entitled. There are other showmanship values that should receive more attention. Emphasize the heart-throb interest, the mother love, and handle her tragedy delicately. Build an advance campaign, one that bespeaks sincerity and dig- nity. Seek the cooperation of every influence- creating medium you can command. Line up newspapers, public officials, social and civic leaders to ballyhoo the show. Impress them with the value of the production and request them to mention it with your calling it to the attention of the rank and file.

Recall that this picture is based on a Rupert Hughes' Cosmopolitan magazine story, that the screen play was written by Adele Rogers St. John, writers noted for their studies of so- cial conditions. If "Torch Singer" meant any- thing to your patrons, remind them that Alex- ander Hall, who made that picture, directed this one. The strictest mother is Dorothya Wick of "Maedelchen in Uniform" and "Crepole Rouge." Alice Brady is the poor farmer woman who rescues Baby Le Roy from the kidnappers, Alan Hale is the police chief, with Donald Crisp as the Frenchman. "Spanky" McFarland of Our Gang note the smart-crank, sans pants little son of Alice Brady, who provokes so many smiles and laughs. They are the principals, finely-supported by the other members of the cast. In story and cast value, "Miss Fane's Baby" offers every- thing to stimulate praise, honestly and legiti- mately, as a medium of stimulating patron appre- ciation. Big houses for the first showings should bring effective word-of-mouth advertis- ing throughout the run.—McCARTHY, Holly- wood.


CAST

Miss Madeline Fane .................................. Dorothea Wieck
Mrs. Mel儿 Prestin ................................. Alice Brady
Michael Fane ........................................... Baby Leroy
Dorothy Wick ........................................... Baby McFarland
MacCready ............................................. George Bargen
Mollie .................................................................. Sam
Bert ...................................................... Alan Hale
LaRoche ................................................. Jack LaRoche
Judge ..................................................... Reginald Owen
Agnes ....................................................... Florence Roberts
Bacon .................................................... Johnny Bacon
Johnny Prestin ........................................... Joe McFarland
Chief of Police ........................................... Edwin Maxwell

Beloved
(Universal-Deitzman)

Music, Drama, Comedy

Serious entertainment, but beautiful and sin- cere, "Beloved" is the life story of a man who had two loves—good music and his wife. It is completely off the beaten track of the current musical trend. Classically motivated, it does not lack any of the entertainment elements in drama, thrill, topical comedy, the attraction of good music as contrasted to jazz, that leave lasting impressions on serious minded folk.

Carl Hagenan is born into a world of fine music, in Austria. Revolution drives the widowed mother and boy to America's old south. Dedicated to art, Carl wood Lynch, daughter of an aristocratic family. Soldier for the Lost Cause, he returns, claims his bride and goes to New York. His ambition to write the American Symphony, inspired by the coun- try's growth and his war experiences, forces Lynch to work while he composes. A baby to be born, Carl becomes a music teacher. Later, a crack concert attraction, poison to his soul, a role he quits to become Bowery barroom piano player. The son Charles has no love for music, and as years pass, he wounds his father's artis- tical heart by seducing a young girl. Married, he becomes a supreme American war. Carl's grandson, Eric, being born as the mother dies. More years, Carl aging, is a successful music
"LEGAL HOLIDAY" is the title of a potentially mighty box office smash.

The theme of "LEGAL HOLIDAY" is mighty with the urge of monstrous evil and consuming love.

The story of "LEGAL HOLIDAY" is mighty with the drama of unbridled passions.

The Exploitation explosion behind "LEGAL HOLIDAY" will rock the nation from the grass roots to the dome of the Capitol.

"LEGAL HOLIDAY"—remember the Title
We'll keep you posted weekly. Watch for Ads.
WARNING! The sole purpose of this advertisement is to register our title "LEGAL HOLIDAY" which has great value because it is truly representative of our story.

"LEGAL HOLIDAY" is now in production.

"LEGAL HOLIDAY" is an independent picture.

"LEGAL HOLIDAY" will be sold individually by special salesmen on a new plan.

"LEGAL HOLIDAY" is the first production of this organization.

DISTINGUISHED PICTURES CORPORATION
11 West 42nd Street, New York

J. D. WILLIAMS, Night Address
Edison Hotel, 47th St., West of B'way.
By Candlelight

Comedy

Fast moving farcical and romantic comedy with plenty of fun in both action situations and dialogues, "By Candlelight" is a program material with plenty of "sleeker" quality. While cast names are none too powerful, the various characters have been spotted ideally in roles that demonstrate the best of their special talents. Continually light and frothy, there is little seriousness in the picture, and even the most vocal critics believe the romanticized drama they are only further premises for smart, surprising fun.

The story plot is simple, yet permits much novel entertainment. Josef is Von Rommer's valet, well trained in the art of gay philandering. When the Count, his employer, finally returns to the Count von Marië, a lady's maid whom Josef thinks an aristocrat, she gives him a merry time in the Count's Monte Carlo villa. Peppy and intriguing action prolonging big, situation builds. As its tempo the Count escapes an embarrassing situation with the Countess's husband to appear in the Countess's picture. He tries by actioning this to assume the butler role. Eventually, the true characters are revealed, much to the surprise and considerable laughter of the audience.

The lively theme apparently inspired an exciting influence on the players. Elisla Landi, particularly, appears to better advantage than in previous dramatic and musical films. She is capable of combining the title intent with lines that emphasize the sparkling romantic content. Concentrate, however, on the unexpected curiosity-creating lines in all exploitation media—McCARTHY, Hollywood.

Wine, Women and Song

(Slate Rights—Chadwick)

Musical and Melodrama

A musical of stage life, yet a picture in which considerable emphasis is placed upon the plot, the exhibitor here has for sale a story of a marvelous woman—Eleanor Tashman—to whom was given the honor of her daughter as well as to give her an unclouded right to success.

The title "immortality and pertinent to the new era of legalized liquor, has a timely note and carries an atmosphere that fits the picture to the extent that Lew Cody is in the role of the producer who hands out starring careers for amorous value received, with champagne to make the conquest easier. Lillian Tashman is the burlesque queen who cheats him with a deadly drug in the wine glass. These marginal notes in themselves reveal plenty of real potential.

In those names—Lillian Tashman and Lew Cody—are the billing cues, but the exhibitor should multi-ply their potential to the over melodramatic murder and suicide that takes off the top of the two of them. Letters to "What the Picture Distributing Corporation, has a surprising quality, with an appealing and sympathetic role as well as personality, which should draw the from the menfolk as well as the women. Lillian Tashman turned to the hard road of burlesque and publicity, asks that Marjorie Moore, novice at St. Cecilia, be sent to her. Her group of comedians at the theatre just as a raid is pulled off, at the star's instigation and for publicity. Marjorie is taken in hand by a friend of her mother, and has an opportunity at once when one of the leads goes temeramental, at rehearsal. In a morose, who owns the show, sees her and decides to build her up for stardom—at a price. Cody gets her intoxicated at a party. Miss Tashman spoils his plans but is taken with a heart attack, and is to be removed from his apartment. The physician prescribes a powerful stimulant which would be fatal to health, but Cody is able to let Cody have—Marjorie, but not until after her big chance at success at the opening of the musical show. Marjorie's triumph.

Tashman breaks a phial of the drug into his drink, and dies with him, leaving her daughter free to go on, with the faithful Mattie Kemp, during the show which she had been able to.! There are tuneful melodies by Conrad Mitchell and Gottler that can be promised to the patrons, in addition to the headliner names and the melodramatic story.

It is a picture for adults.—ROVELSTAR, New York.


CAST

Casting

Frankie Applegate
Maryland Anderson
Lew Cody
Marianne Arnette
Marjorie Moore
Ray Welch
Paul Gregory
Roger Don
Ivy Tarrant
Olive Imogene
Bobbe Arnst
Mary Irving
Lavern Lawrence
Cammell Collette Barne

Jimmy and Sally

(Comedy-Drama)

The popular and lively Jimmy, otherwise known as James Dunn, has built for himself a reputation for amusing, punchy portrayals which should permit the exhibitor to sell this picture without difficulty, particularly with the younger generation. Succeeding Sally Ellers as the other half of the team, the instance is Claire Trevor, attractive and blonde, who pairs well with Dunn. This should be a "big shot" advertising and publicizing man for Marlowe Packing Company. Dunn gets himself in and out of trouble with remarkable rapidity. It all being conducive to lively entertainment. It is placed in the real world, not unusual but well suited with amusing situations.

The publicity stunt which Dunn develops should give an opportunity for similar stuntting in the selling of the picture, making them as attention-attracting as possible, no matter how absurd they may be. A selling point lies in the vocalization by Dunn of a catchy and tuneful song number, which he handles in a likable manner, with a good voice. Repetition of the number in the lobby via loud speakers should bring attention.

Dunn lives across the court from Miss Trevor. They are more or less engaged, and Miss Trevor is his assistant in the Marlowe packing company, where she handles the shipping of the work and supplies most of the ideas for the not too ambitious Jimmy. She sticks by him despite the efforts of her boss, Harvey Stephens, to usurp and bolster the company.

When Jimmy's job is in danger, she thinks of a great publicity idea, which turns out unfortunatly. The shipping house is in the process of bankruptcy and the instalment dealers strip the place, the two quarrel and Jimmy leaves town. In the East he takes a job shipping beef in another packing house, receives a great compliment from a company president in the very place where he learned a lesson. Meanwhile, not hearing from him, Miss Trevor becomes engaged to Stephens. Dunn returns, and Marlowe promises to give
Sagebrush Trail (Monograph) 

Western

The exhibitor here should be able to promise satisfactory entertainment to audiences which derive an hour's enjoyment from the yarns of the fast-fingered, quick-fingered whoop-faces of the cowboys of the screen's great outdoors. It is cut to pattern, but so are they all to a certain extent, and this has enough excitement, enough sound and music to fill the bill for the regular run of "western" patronage.

The physically attractive John Wayne has the leading part, but even with this part he isn't the first in the lineup, drinking the screen's lifeblood. Nancy Hubert, Lane Chandler, Yakima Canutt, Wally Wales, Robert E. Burns are among the other stars who would have to be placed in line.

Wayne supplies all the riding thrills the fans want, hopping from saddle to ground—and other men's necks—and back to the saddle with regularity. Of necessity it will have to be sold along more or less conventional lines for the type of film it is, with what angles the exhibitor may be able to work out of a resume of the story.

Wayne, sentenced to prison for a murder he did not commit, crosses the line and goes west, in search of the man whose silence was the cause of the erroneous sentence. Pursued by the sheriff, he makes a Negro, a sick man, which even the most casual observer will recognize. It is a strong cast, with the aid of stranger, who takes him to an outlaw camp, there to join the gang. The two, Wayne and Chandler, are forced to the horns by both adventure and necessity to attract to Miss Hubert, the daughter of the storekeeper in the neighboring town, Wayne learns that Chandler is the man he has been looking for, and also discovers that Chandler's failure to save him was due to lack of knowledge of Wayne's predicament. Wayne foretells two holdups on the part of the gang and tries to steer Chandler straight. Chandler thinks Wayne has double-crossed him and sends him to the death. This leads to the fact that Miss Hubert, sends her for the sheriff, while he rides to head Wayne off.

The exhibitor may well promise his audience an event of fast action and plenty of the gun play, hard riding, hard scenery and scrap that make up the backbone of the western. The week-end is the spot to play off counter.

Manhattan Clock-tale (Vitaphone) Entertaining

There is entertaining music and vocal material, plus a touch of comedy, in this lengthy series of numbers, "New York's Musical Tailor," featuring York, the radio singer, is the number's star, and her daily round is pictured from rising to retiring. The appeal is to warm emotions, a theme number based on the clock theme, then Miss Terris is seen, avidly pursued by a persistent swain, as she goes from broadcasting studio to department store, where she autographs records, to the studio again, the theatre where she is starring, a night club where she does two impersonations and then home, finally to succumb to the suitor in the morning of the wee hours. It is a novel idea, well and entertainingly executed and enjoyable.—Running time, 30 minutes.

Scouring the Seven Seas (Fox) 

Sea Drama

The drama of the terrible sea disaster, and the havoc which is so often wrought on sea coasts the world over by the crushing power of the ocean, is here recorded in thrilling highlights from the inevitable newreel, in one of the Adventures of the Newsreel cameraman series. The burning of the S.S. Atlantique off England, shots on the deck of the ship in a heavy sea, a destroyer on the rocks, a blazing ship, typhoons, vast waves, etc., are here in the drama of actuality. Racy dialogue by Lew Lehr keeps pace. Unusual stuff worth unusual exhibition attention for a short subject.—Running time, 9 minutes.

Path Review (Radio) 

Interesting

It is a considerable general interest and appeal in this, Number 2 of the Review series, which is highlighted by a pictorial description of the theory of the earth and other planets; the rabbit who becomes friendly with various other animals in highly entertaining manner. The other subjects are a lecture on the ozone by Robert Wildhack and a group of girls yachting off the British Isles.—Running time, 10 minutes.

(Continued on page 50)
THE BOX OFFICE CHAMPIONS FOR NOVEMBER

Seven productions are ranked as the Box Office Champions for November, and of these, four share their positions, two, being tied in third place, and two others in fifth. One of the group, Paramount's "I'm No Angel," was also an October "champion," the November figures elevating it to first in the rankings here presented. It is to be noted that the present listings represent playing time only for the month of November. Rankings based on records made at key theatre box offices during December, will be published in January.

I'M NO ANGEL
PARAMOUNT


FOOTLIGHT PARADE
WARNER BROTHERS


HER SWEETHEART
MGM

PRIVATE LIFE OF HENRY VIII
UNITED ARTISTS


KENNEL MURDER CASE
WARNER BROTHERS


HOOPLA
FOX


LITTLE WOMEN
RKO RADIO

Brother Can You Spare a Million

(Columbia)

Amusing

Considerable amusement in situation makes this comedy an amusing number. Burlesquing familiar yarns, with Ken Murray as the featured player and big banker, the short is set in an investigation chamber. The spectators at the hearing applaud the remarks of the prosecuting attorney and Murray, while a scorekeeper keeps check. Boys sell peanuts and pop, Murray's 20 partners go into a quick hustle when necessary, and the defense and prosecuting attorneys indulge on occasion in a fast few minutes, with an attendant handling the bell. The pop is supplied rapidly and fairly well executed, the short should evoke audience laughs in considerable quantity.—Running time, 17 minutes.

Big Casino

(Universal)

Fair

Various entertainers have their moments on the screen in this Meitcine film for Universal, in the setting of a racketeer's apartment. Rex Whistler as the big shot, hears about a Greek who can produce "pineapples" of unusual quality. When a threatening letter arrives from a rival gangster, he decides to await the pineapples, meanwhile having entertainment brought to him at the point of guns. Among them are the Shaw Novak Sisters, Tita Guizar, Charles Lawrence, Mary Francis, the Chester Hale Girls and several others. Weber himself sings a number as the Greek arrives—with real pineapples. The gangster burlesque has little enough to it, while the successive entertainers are fair, each with a minute on the screen.—Running time, 21 minutes.

Laughs in the Law

(Vitaphone)

Novel

Something of a short subject novelty is embodied in this subject. A group of youngsters are before the court for playing baseball on Sunday. The attorney for the defense points out the absurdity of the law and numerous others. He introduces the books of numerous states. In burlesqued short sequences is shown what would happen if they all were enforced. It is a novel idea, fairly well executed, and should prove salable particularly in those communities where such legal anarchisms still exist.—Running time, 8 minutes.

Paramount Pictorial

(Paramount)

Interesting

Highlighted with a pictorial gem in the form of a group of shots depicting night scenes in and about Manhattan Island, this, Number 4 of the series, contains material of rather normal interest. Seen also are the several varieties of crab, in their native habitat on the Floor of the sea, with a clear indication of the manner in which nature has provided camouflage, and protection for the crawling inhabitants of the sea. In a short shot on almost any hill.—Running time, 10 minutes.

The Island of Malta

(Fox)

Interesting

Of rather usual interest is this pictorial description of the Island of Malta, British crown possession and impregnable Mediterranean naval base of His Majesty's fleet. Though Fox, in this new group of the Magic Carpet of Movietone series, has introduced some skillful and enlightening dialogue, which enhances the subjects, a policy of permitting the picture to speak for itself is still followed to a large extent. On the tiny rock-bound island are seen the bustling, active inhabitants, girls making the famous lace of the island, the army, in which are still preserved the old-fashioned Crusading Knights of the Maltese Cross, the fleet steaming into harbor, and a shore review. An interesting subject, well executed.—Running time, 9 minutes.

Meeting Mazie

(Universal)

Poor Comedy

The timing is nervous boy, meeting and being mauled by the big, husky blonde, from chair to settee and from settee to floor, plus the usual chase by the detective, shooting husband, turns the not too enterprising or novel yarn about which the comedy is dreamed, Sterling Holloway, who is more entertaining in occasional bits than in two reels, wrings his hands about the set, as he puts his foot into it trying to help Eddie Nugent out of a difficult spot with his sweetheart. With comparatively few laugh spots, and containing much in the nature of slapstick, the comedy rates as rather weak.—Running time, 20 minutes.

Here Comes Flossie

(Vitaphone)

Good Comedy

As comedies go, this rates as amusing material, with Ben Blue, comedian, as the handy man of Roxane Lane and "dumb" action, on the farm. The farmer's two sons receive $50 each from the old man, one orders a wife, the other a prize cow, and both are named Flossie. When they arrive Blue gets directions slightly mixed, putting the girl in the barn and the cow in the guest room. The old man tricks the boys, both of whom want the girl by planning to run away with her, but Blue crosses them all by doing it himself. A number of laughs, and an amusing situation, serve to make it a good comedy.—Running time, 22 minutes.

Conquest of the Air

(Fox)

Air Excitement

Into the air for this number of the Adventures of the New-reel Cameraman went the picture box to get these shots hot from heaven, and they pack punch and thrill as the cameras catch bombers at work on sea and land targets; parachute jumps; parachute; grasshoppers, trees and in chairs; army formations, stunting close to the earth, all from unusual angles. There is a laugh in odd experiments which falls down a plane which crashed into a group of cameramen. Unusual, spectacular, these exciting subjects are worth exhibitor attention.—Running time, 9 minutes.

Harry Warren, Composer

(Vitaphone)

Fair

One of the musical numbers, introducing a popular song writer, in this case Harry Warren, whose compositions include the melody of "42nd Street." In the setting of a sumptuous living room, a party in progress, Mr. Warren at the piano plays numbers of his well known melodies, while vocalization and a bit of dancing enhance the effect. Warren's name should make the short salable.—Running time, 10 minutes.

Out of Gas

(Universal)

Uncomedy

Louise Fazenda, who once had her bright comedy career fairly valiantly in this opposed comedy, but fares badly, what with a yarn which has as its most conspicuous characteristic an utter lack of laughs, in situation and dialogue. Something about a blind date, who turns out to be a roughneck, peeping ice- man; a walk home, mustard footballd, a closing and the tenement apartment, plus considerable unfunny roughhouse, comprise the ingredients. It is all not very entertaining and certainly not funny.—Running time, 21 minutes.

Death Attends a Party

(Columbia)

Salable

Based on a syndicated newspaper feature, Murder Mysteries, by H. A. Kipling, this series, produced for Columbia by Bray Pictures, presents salable material in that it may be used to increase the attention of the audience, challenging their powers of detection. A situation, facts, clues are pictorially presented as a criminalist explains to the audience what appears to be a suicide. He declares it murder, and the audience is given 10 seconds to discover why, mentally, before the detective divulges the truth. It is the kind of short subject material which can be sold.—Running time, 9 minutes.

Cocoon to Butterfly

(Principal)

Interesting

Nature again under the microscope as the evolution of the multi-colored butterfly is traced before the seeing eye of the motion picture camera. From egg to caterpillar, then to chrysalis and finally the emergence of the butterfly is pictured with care and attention to detail. School children might well be drawn into the theatre if the attention of authorities is called to the subject in connection with their studies. There are, as well, elements of general interest in the number.—Running time, 7 minutes.

Autobuyography

(Radio)

Fair

A fairly amusing comedy in which Leon Errol of the indelible colored legs is lured into the lair of an automobile salesroom, and there "taken for a ride," to the tune of a $2,000 car. The new acquisition very soon is in trouble, and various towing complications result in the car being taken away in two separate parts. When he gets a lift, he finds a smoothly running automobile, and its owner boastful, then discovers his own trade-in car. Not many laughs, but a fair comedy.—Running time, 20 minutes.

Hollywood on Parade

(Paramount)

Fan Interest

There is approximately the usual amount of film fan interest in this number of the familiar series. Seen in various poses and odd moments are Jack Oakie, headline a bevy of girls on bicycles; Roscoe Ates leading them in exercises, and flashes of Will Rogers, Ann Doran, John Boles, Dorothy Jordan and others. The short ends with a toy automobile race between Jackie Cooper, Groucho and Harpo Marx. The sort of films fans are apt to like.—Running time, 11 minutes.

Yeats is Yeast

(Vitaphone)

Fair

Tom Patricola and his pal, sailors aboard a ship wrecked, marooned on a desert island, where "natives" mean a few. Through various of the dance routines popular in the cinema musical comedy of today. The comedy is probably weak, lacking punch, but real laughs in any quantity, but the dance numbers are effectively done. The pair ushers the throne of the incumbrant being enormously taken with the "natives." It all makes for fairly diverting entertainment.—Running time, 20 minutes.
The Newest—Smartest Snappiest Thing in Screen Entertainment

P. A. Powers Presents

Comic Color Cartoons
Musical Cartoons in Color

Real Headline Attractions

Succeeding Subjects to be Selected from The Following Stories Now in Preparation.


World Famous Fantasies Set to Symphonic Music, Rhythmic Lyrics and Presented in Full Color Cartoon Comics — First Subject:

"Jack and the Beanstalk"

by UB IWERKS

Territorial Rights Now Available

CELEBRITY PRODUCTIONS, Inc., 723 Seventh Ave., New York
SHORT PRODUCT PLAYING BROADWAY

Week of December 16

CRITERION
Around the Calendar, Paramount

HOLLYWOOD
Movie Memories, Vitaphone
Kissing Time, Vitaphone
Easy Access, Vitaphone
Heart of Paris, Vitaphone

MAYFAIR
Freak Fish, General
Not the Marrying Kind, Universal
Organizing the Fifth, Master Art

PARAMOUNT
Hollywood on Parade—No. 6, Paramount
Seasick’s Gremlinks, Paramount

RIALTO
Popeye, the Sailor, Paramount
Romeo, Paramount

RIVOIL
Sherman Said It, MGM
Santa’s Workshop, United Artists
Last Dogie, Educational

RKO MUSIC HALL
Preferred List, RKO Radio
On the Pan, RKO Radio
Fate Review—No. 2, RKO Radio

ROXY
Father Noah’s Ark, United Artists

STRAND
Plane Crazy, Vitaphone
Tomali, Vitaphone
Buddy’s Day Out, Vitaphone

Short Film Booked 350 Days

A precedent in the booking of short subjects will be set next week when for the full seven-day holiday period the entire RKO and Warner circuits in the metropolitan area of New York will play "Jack and the Beanstalk," first of a new series of musical fantasies in color released by Celebrity Productions, Inc. This booking aggregates 350 playing days.

To Exhibitors and Ad Men

Ray-Bell Films, of St. Paul, Minn., is seeking information on the whereabouts of a "middle-aged man selling short length advertising film service in Minnesota, Iowa and Wisconsin, claiming to be a representative of Ray-Bell." The company says it has no one selling such service.

Warner Closes Several

Warner has closed the Retlaw theatre in Fond du Lac, Wis., the Venetian in Racine, the Kosciusko in Milwaukee, and Capitol, Madison. Several of the houses are expected to reopen December 24.

Garyn Out of Master Art

W. P. (Pat) Garyn is no longer associated with Master Art Products, independent distributing company with headquarters in New York.

Cunningham Leaves Agfa

Robert C. Cunningham, for four years New York manager of the film manufacturing department of Agfa, has resigned to open his own office.

CHICAGO

A down-state division of Allied Theatres of Illinois was organized in Peru, Ill., this week. Some 60 exhibitors representing about 100 down-state theatres are the nucleus of the new body. E. E. Alger was elected president, Fred Anderson vice-president, Russell Hunt secretary, and J. M. Duncan treasurer. Directors are: J. Russell, Champaign; N. Fy, Danville; Charles House, Rockford; S. Bemus, Lincoln; Ed Zorn, Pontiac; H. E. Hoak, Momence; Walter Fluegel, Pekin. Local Allied leaders were well represented by the party headed by Aaron Saperstein. Among those making the trip were Verne Langdon, Eddie Hafferkamp, Walter Bubig, Jack Rose, Ludwig Sussman, Nate Wolfe, Samuel Roberts and Lou Abramson. Aaron Saperstein spoke, a buffet luncheon was served and the new organization got under way enthusiastically. Headquarters will be in the Peru Theatre building.

As the new year approaches optimism reigns along Film Row over the prospects for 1934. Exchange managers are encouraged over the fact that studios are turning out better pictures and exhibitors are happy that reemployment under NRA will make itself felt at the box office.

Between these two phases the puzzle seems to be the expediting of Woody’s Fair next year. Here opinion divides sharply between assertions that it will eclipse this year’s exposition and statements that it will be a "repeat run" if it is slated to be a "blast!"

Among the new items of equipment to be seen at Film Row shops are the new Brenkert lamp at Joe Goldberg’s and the new Strong A.C. Mogul lamp at Guercio & Barthel.

Henry Bombaras is opening the Dante theatre at Halsted and Van Buren.

Carl Lesserman of Warner Brothers is making a combined business and vacation trip to the west coast.

Vincent Lynch of the Tiffany, Alamo and Elmhurst theatres, is recovering nicely in a hospital after undergoing a major operation.

Ben Judell is releasing six features in January with eight more to follow in February and March. Scheduled for January are "Flaming Signal," "Secret Garden," "Important Witness," "Deadwood Pass," "Big Race" and "Easy Millions."

Gallos Bros, open the Hyde Park theatre December 23.

A couple of convalescents are about ready to resume their tasks. Phil Dimas of Columbia is home from the hospital and Walter Immerman of Balbo & Katz is making progress in his fight with neuralgia.

Lee Goldberg of Louisville, Ky., who is well known here, will open an independent exchange in Indianapolis.

There’s plenty of enthusiasm over at the Warner offices for the "Go-ld Getters" drive which opens January 2nd and runs to February 24. And no small part of this enthusiasm it is suspected, is due to the fact that Eddie Grossman’s recent appointment as branch manager saw the whole staff functioning smoothly and was accomplished without the upheavals in the organization which so often follow the appointment of a new manager.

Jim Little, formerly of Motion Picture Herald and more recently connected with NBC publicity, is now a member of the Conover trio heard Sundays over WMAQ at 4 o’clock. The program is sponsored by Hibbard, Spencer, Bartlett Company, whose "Revue" trademark is "Conover" spelled in reverse.

HOLOUSIT

Warner Deals Closed With Theatres in China

J. H. Hummel, general foreign sales manager for Warner, has concluded several important deals for the company’s product in the Far East. In Japan, the entire product was sold to the new Nippon Gekijo theatre in Tokyo, a 4,000-seat house opening December 24.

The Toyo Gekijo theatre in Osaka, a 3,200-seater, has also contracted for the entire output for next season. On a Manchurian trip, Mr. Hummel consummated deals with first runs in Dairen, Harbin, Mukden and Kinkking, the Manchurian capital. In Shanghai, the Warner executive arranged first run deals for Shanghai, Hong Kong, Canton, Tsientsin and Peiping. He also supervised the opening of the new Shanghai exchange.

Breen Causes 780 Script Changes on Coast in Week

Joe Breen, representative of the MPPDA in Hollywood, and substituting for Dr. James Wingate, has caused approximately 780 changes in film scripts in preparation and in scenes already made for films now in production within one week after beginning activity. In each instance, it is understood, producers have made the changes willingly. Full cooperation is said to have been gained from producers in the matter of censorship of publicity stills and advertising coming from the studios.

Gaumont-British Starts Work on "Jew Suss"

With considerable speculation as to the probable future status in Germany of Conrad Veidt, the star, and Lothar Mendes, director of "Jew Suss," in view of reported objections of Adolph Hitler, German chancellor, to its production, the picture has gone into work at the Shepherd’s Bush studio of Gaumont-British in London, according to advices received in New York by Arthur A. Lee, head of the American Gaumont-British company.

Change Arcturus Titles

Titles have been changed on four of the Van Beuren Vagabond Adventure shorts produced by Arcturus Pictures in the Mediaworld last summer. New titles are: "Madeira, Land of Wine," "Gibraltar," "Moorish Spain" and "Jerusalem." F. Herrick Herrick directed. Alois Havrilla, radio announcer, will render the dialogue and Russell Spaulding is doing the narratives. RKO distributes the series.
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<th>Previous Week Picture</th>
<th>Previous Week</th>
<th>Gross</th>
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<tr>
<td>Boston</td>
<td>2,900</td>
<td>25c-50c</td>
<td></td>
<td>&quot;Aggie, Appleby, Maker of Men&quot; (Radio)</td>
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<td>Fenway</td>
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<td>&quot;Every In My Heart&quot; (W. B.) and &quot;Lone Cowboy&quot; (Par.)</td>
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<td>Keith's</td>
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<td>Loew's State</td>
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<td>&quot;Should Ladies Behave?&quot; (MG M) (1st week)</td>
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<td><strong>Chicago</strong></td>
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<td>&quot;A Man's Castle&quot; (Col.) (1st week)</td>
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<tr>
<td>Chicago</td>
<td>4,000</td>
<td>35c-60c</td>
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<td>&quot;The Prizefighter and the Lady&quot; (Radio)</td>
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<td>McVicker's</td>
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<tr>
<td>Oriental</td>
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<td>&quot;Christopher Bean&quot; (MG M) (2nd week)</td>
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<td><strong>Cleveland</strong></td>
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<td>Allen</td>
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<td>Warner's Lake</td>
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<td>30c-35c</td>
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<td>&quot;Queen's Big Moment&quot; (Fox) (U. A.) (2nd week)</td>
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<tr>
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<td>Audubon</td>
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<td>&quot;The Invisible Man&quot; (U.) (3rd week)</td>
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<td>&quot;The Way to Love&quot; (Par.) (2nd week)</td>
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<td>Denver</td>
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<td>25c-50c</td>
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<td>&quot;The World Changes&quot; (F. N.) (Radio) (1st week)</td>
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<td>Orpheum</td>
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<td>30c-40c</td>
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<td>&quot;Lady for a Day&quot; (Col.) (1st week)</td>
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<td>Paramount</td>
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<td>25c-40c</td>
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<td>&quot;Dancing Lady&quot; (MG M) (2nd week)</td>
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<td><strong>Detroit</strong></td>
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<td>&quot;Jimmy and Sally&quot; (Fox) (Col.) (4th week)</td>
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**Theatre Receipts**

Theatre receipts for the calendar week ending December 16, 1933, from 118 houses in 19 major cities of the country, reached a total figure of $1,112,532, a decrease of $276,990 from the total for the preceding calendar week, ended December 9, when 120 theatres in 19 cities reported an aggregate gross of $1,389,522.

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THE SAME TO YOU—Metro-Goldwyn-Mayer
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<tr>
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<th>Gross</th>
<th>Previous Week</th>
<th>Gross</th>
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<tr>
<td>Hollywood</td>
<td>&quot;Romance Scandal&quot; (U. A.)</td>
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<td>Roosevelt</td>
<td>&quot;Love, Honor and Oh Baby!&quot; (U. A.)</td>
<td>7,650</td>
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<td>W. B. Hollywood</td>
<td>&quot;The World Changes!&quot; (F. N.)</td>
<td>11,900</td>
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<tr>
<td>Indiana</td>
<td>&quot;The Invisible Man&quot; (U.)</td>
<td>2,200</td>
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<tr>
<td>Prince</td>
<td>&quot;Little Women&quot; (Radio)</td>
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<td>&quot;Women in His Life&quot; (MGM)</td>
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<td>Kansas City</td>
<td>&quot;Emperor Jones&quot; (U. A.)</td>
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<td>Mainstreet</td>
<td>&quot;Little Women&quot; (Radio)</td>
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<tr>
<td>Newman</td>
<td>&quot;Property From the Ladies&quot; (MGM)</td>
<td>7 days and Sat. midnight show</td>
<td>7,000</td>
<td>(7 days and Sat. midnight show)</td>
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<td>Uptown</td>
<td>&quot;Only Yesterday&quot; (U.)</td>
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<td>(1st week)</td>
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<tr>
<td>Los Angeles</td>
<td>&quot;Elysia&quot; (Foy)</td>
<td>9,500</td>
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<tr>
<td>Millers</td>
<td>&quot;You Made Me Love You&quot;</td>
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<td>&quot;Fury of the Jungle&quot; (Col.)</td>
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<td>Los Angeles</td>
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<td>2,900</td>
<td>(Para)</td>
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<td>&quot;His Life in Henry VIII&quot;</td>
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<td>(U. A.) (3rd week)</td>
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<tr>
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<td>&quot;Havana Widows&quot; (F. N.)</td>
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<tr>
<td>Lyric</td>
<td>&quot;Meet the Baron&quot; (MGM)</td>
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<tr>
<td>Minnesota</td>
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<td>8,000</td>
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<tr>
<td>Loew's</td>
<td>&quot;Havana Widows&quot; (F. N.)</td>
<td>6,500</td>
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<tr>
<td>State</td>
<td>&quot;Bitter Sweet&quot; (U. A.)</td>
<td>600</td>
<td>(2nd week-1 days)</td>
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<td>World</td>
<td>&quot;Elysia&quot; (Fox)</td>
<td>700</td>
<td>(4 days)</td>
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<td>&quot;Bombshell&quot; (MGM)</td>
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<td>Imperial</td>
<td>&quot;Maedchen in Uniform&quot; (British)</td>
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<td>&quot;Bureau of Missing Persons&quot; (F. N.)</td>
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<tr>
<td>Palace</td>
<td>&quot;Take a Chance&quot; (Para)</td>
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<tr>
<td>Princess</td>
<td>&quot;The Mayor of Hell&quot; (W. B.)</td>
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<td>&quot;Ekkoimo&quot; (MGM)</td>
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<td>(4th week)</td>
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<td>Astor</td>
<td>&quot;Gay&quot; (Collyer)</td>
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<tr>
<td>Capitol</td>
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<td>7,200</td>
<td>(3rd week)</td>
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<td>Rivoli</td>
<td>&quot;Advice to the Loveless&quot; (U. A.)</td>
<td>12,700</td>
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High and Low Gross

(Tabulation covers period from January, 1933.)

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<td>&quot;Little Women&quot;</td>
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<tr>
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<tr>
<td>&quot;Tillie and Gus&quot;</td>
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<tr>
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<td>&quot;Kennel Murder Case&quot;</td>
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<tr>
<td>&quot;Only Yesterday&quot;</td>
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<td>&quot;Elysia&quot;</td>
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<tr>
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<tr>
<td>&quot;College Coach&quot;</td>
<td>1,500</td>
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<tr>
<td>&quot;Kiss Me Again&quot;</td>
<td>8,000</td>
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<tr>
<td>&quot;Little Women&quot;</td>
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HOLLYWOOD
A critical study
by TERRY RAMSAYE

Terry Ramsaye, editor and commentator, is in Hollywood to observe and to write about the production capital of motion pictures.

Watch for his first Hollywood article in MOTION PICTURE HERALD
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TRAVELERS...

PHILLIPS Holmes, who has just completed "Nana" for SAMUEL Goldwyn, is in New York en route for a European holiday.

WALTER GOULD, United Artists' general manager in Mexico, is in New York.


GEORGE J. SCHAFFER plans to leave New York for Washington the end of this week.


CHARLES R. ROGERS is en route to Hollywood after a two weeks' talent and play hunt in New York.

Louis Weiss returned to New York from Boston.

Randy Scott leaves New York for Hollywood at the end of the week.

G. P. SULLY, in charge of United Artists' studio publicity, is in New York.

Robert F. NISK, director of RKO advertising and publicity, returned to New York after a quick trip to Hollywood to look over new product.

GEORGE S. WHITE, director of Educational's advertising and publicity, returned to New York from a tour of eastern Canadian exchanges.

J. H. SEIDELMAN, Columbia's foreign sales manager, is in Mexico.

Al Jolson and Ruby Keeler left New York for Hollywood.

Merian C. Cooper is en route for Florida to attend his father's funeral.

Earl Keyes is in New York.

PANDRO BERNARD sailed from New York for a European vacation.

Andy Smith, Warner eastern and Canadian distribution chief, returned to New York from a four-day trip.

Tony and Pat Wing, Paramount players, arrived in New York from Hollywood.

Mark Ostrer, president of Gaumont-British, sailed for London from New York.

Larry Darmour arrived in New York from the coast.

Bert Sanford, Epi's eastern district sales manager, left for Boston last week. He returned to New York Monday.

George Trenkle, Paramount Publicity operator in Detroit, returned to the western city from New York.

Norton Ritchey, vice-president of Ritchey Export Corp., sailed for Europe.

F. W. LOVEJOY, Eastman Kodak executive, returned to New York from Europe.

Kay Francis and her husband, KENNETH McKENNA are in New York for the Christmas holidays.

Merwyn LeRoy arrived in New York, where he will spend the holidays prior to his marriage to Doris Warner on January 2.

L. E. CHARWICK is in New York.

Eddie Golden returned to New York from Milwaukee.

E. H. ALLEN, production manager of Educational's Hollywood studios, is in New York for conference with E. W. Hammons.

Fred Quimby returned to M-G-M's home office from the Coast.

Sidney R. Kent is remaining on the Coast longer than he had anticipated.

SAMUEL Goldwyn will leave Hollywood for New York around the first of the year.

JAMES J. FINN, editor of International Projectionist, left New York for the Coast.

Jules Rifkin has joined Columbia as eastern division booker and started his duties with a trip to Buffalo last week.

EVERT ALBEZ, United Artists' general manager in Brazil, left New York Sunday to spend the holidays in Havana.

HERMAN GLUCKMAN, president, and WILLIAM D. SHAPIRO, vice-president of Majestic Pictures, returned to New York from Hollywood.

Step Up
YOUR MAN POWER

Greater opportunities exist today for producers and distributors of Motion Pictures to augment their organization with experienced, capable and resourceful publicity men, than at any time in the past ten years.

Industry events, mergers and decentralizations have created a situation where active companies may select unusual man-power during this brief re-adjustment period.

Associated Motion Picture Advertisers, Inc., in full understanding of all circumstances, are seeking diligently to raise the standard of motion picture publicity and advertising in all branches of our industry.

Men of experience, some of whom in the past have handled outstanding, profit-making attractions, are being recommended by the AMPA to employers who have the vision to take advantage of the current unusual condition.

Our committee has a registration bureau ready and eager to give advice and assistance to those who will take advantage of the present opportunity to "step up their man-power."

Communicate with

Marvin Kirsch

Film Daily

Monroe Greenthal

1650 Broadway

United Artists

729 Seventh Avenue

New York City

Tel. Circle 7-4736

New York City

Tel. BRYant 9-7300

or

Ray Gallagher, Motion Picture Herald

1790 Broadway, New York City

Circle 7-3100

Sincerely,

Associated Motion Picture Advertisers, Inc.
The Last Strays
Are Being Counted

in Motion Picture Herald's
Big Roundup of Exhibitor Votes
to determine
THE TEN BEST
MONEY MAKING STARS
of the past year

When twelve thousand exhibitors were asked about it, they went to the one authority that knows all — the box office figures — and selected the winners.

They'll be named soon in
MOTION PICTURE HERALD
only three dollars the year
TECHNOCAL

The BLUEBOOK School
By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 203.—(A) By what means are lenses corrected for chromatic and spherical aberrations? (B) Just why does a lens pin point of surface offer an entirely different viewpoint, as seen by opticians, from every other pin point on the surface of the same lens? (C) Assuming a glass to have perfectly even density, will or will not a ray of light travel in a perfectly straight line from surface to surface, once it has entered the glass? (D) Why is it imperatively necessary to perfect a lens of action that lens surfaces be optically perfect, and perfect in curvature? Explain. (Note: Some questions will be very difficult for those not owning or having access to a Bluebook. However, for the benefit of the few non-owners, I will make optical questions as simple as possible.)

Answer to Question No. 197

Bluebook School Question No. 197 was:
(A) Quote the law that deals with light intensity at different distances from an open light source. (B) By what simple demonstration, available to every projectorist, is it possible to prove the correctness of this law? (C) Explain the action illustrated in Figure 27-A, page 126, volume 1 of the Bluebook, as applied to light collecting power of a condenser collector lens or mirror. (D) Name and describe the various elements of the projector optical train.


We will let S. Evans and C. Rau answer Section A. They say, "The law dealing with light intensity at different distances from an open light source reads: 'Light intensity decreases inversely as the square of the distance from its source'"

(B) The following is correct and is set forth in more than six hundred answers, though in different words and with varying base dimensions:

"The correctness of the inverse square law may be demonstrated as follows: By holding a small square of opaque material at different distances from an open light source, such as an incandescent lamp or a candle located several feet from a wall or screen, it will be found that as the distance of the object from the screen or wall is varied within certain limits, the resultant shadow cast will conform in area exactly with the law. For example, if the light be nine feet from the wall, and an object six inches square be held 27 inches from the light and square therewith, the shadow will be 96 inches square, or 16 times as large as the object. This would only hold precisely true with a point light source, but with a candle flame or incandescent filament the variation would be but little."

(C) Danielson answers thus: "Light from a point source travels in straight, diverging lines so long as the medium be transparent and of even density, hence the further the distance from the source the less of them would be incident upon or pass through any given area, which of course means that as distance is increased, illumination per unit of area is decreased. In Fig. 27-A, page 126, volume 1 of the Bluebook, this action is made clear. Counting the lines representing light rays, we find 31 of them are incident upon screen A—the one nearest to the light. At screen B, located farther away, we find that only 19 of them fall upon it, hence the illumination can be only 19-33ds as much as at screen A. At screen C collects only 13 rays, or 13-33ds as much light as screen A. All screens are the same size, but B is twice as far from the light source as A, and C three times as far."

(D) D. L. Moncehan and L. B. Bryant say: "The projector optical train is a two-element optical system, one of which receives its light from the other through an aperture of restricted size, and through openings in a rotating shutter, which eliminates approximately fifty per cent of the total light. "The first system may consist of a two-lens condenser, of any one of several types, one of which collects diverging rays from the light source, and sends them forward to the other, which converges the light into a beam that is concentrated upon the projector aperture. Or it may consist of a spherical elliptical or parabolic mirror which collects the light and reflects it back, either in a parallel beam to a thin, one-lens condenser which converges it upon the spot, or directly back in a converging beam upon the projector aperture and collimating plate. "The second system consists of a compound lens, usually of four elements, contained in a suitable holding metallic casing or 'barrel.' This lens is highly corrected for spherical, chromatic and other aberrations. It receives cone-shaped beams from each tiny point in the film photograph and so acts upon them that they are all sent forward and focused at a spot on the receiving screen corresponding to a magnified duplicate of the spot in the film photograph they passed through, so that, since thousands of these beams go forward, each to exactly its appointed spot (if the lens be a good one), we have upon the screen a magnified duplicate of the photograph at the projector aperture."
BRITISH CONTRIBUTION TO HO-HUM COLUMNS

London's Board of Film Censors, after viewing "The Power and the Glory," affirms it for public exhibition, but took exception to the title. Said it was blasphemous or sump'n. So Fox took out the definite articles, rechristened the picture "Power and Glory," and the censor said okay!

within 18 miles of Ionia and didn't come and call on him. He says he and his wife had framed up a surprise for us and had prepared a regular "Homecoming" for us.
That's too bad, Gene, but you know we can't hit all the spots, no matter how hard we try, but look out for us next summer: we hope to be in to see you. Give our regards to Mrs. Yarnell, who you say was one of the Lamberts, and if you say which one, and we are wondering if she is the one who threw a water pitcher at us once for giving the star dressing-room to another actress. You know those stars sometimes did not, that's why we have always been such a good dodger.

Speaking of what people had to be thankful for last Thankgiving, James Cummingham in his "Asides & Interludes" says, among other things, that we were thankful for "Letters from Exhibitors." Oh, yeah! Well, that wasn't all we had to be thankful for, Jimmy; we were thankful that we could still read your "Asides & Interludes," something we hope to never miss, and something everybody ought to do.

Says Stettmull
Ho ho! Oklahomans speaks. Our old sidekick, Gerald Stettmull, of the Okie theatre at Chander, comes across with a letter and says he is sorry to learn that we are laid up and hopes for our speedy recovery. (Pardon us, Abner, if we digress right here to say that there are a lot of you guys who are too doggone lazy to even write us a postal card.) Gerald says he thinks of us twice a week, once on Mondays when his Herald fails to arrive, and once on Tuesdays when he gets it and turns to our page to see where we are and what we've got to say. Well, when they only think of us twice a week it looks like the depression had hit our stock and it had taken a nosedive into the cellar. What's the matter with you birds? Have you all turned "Bears" on our stock?

Gerald says that the increase in price of cotton has made business better than it has been in three years. That's good news, and we hope that is the condition all over the cotton belt, and we hope that Gerald mends his health, and he stops fussing with his wife because she don't bake him a huckleberry pie every day. There's no sense in a man acting that way. And we hope also that he still has his cellar well stocked with the "vintage of 93" as he usually does.

And the Code—

Well, at last the "Code" is here. It has been hashed and re-hashed, cussed and discussed until it looks like everybody in the business has had something to do with its birth except the exhibitors, They can prove an alibi, Eddie Cantor, or says it is all right, that he has looked it over and approved it. Eddie ought to know, and we are now assured that we are not going to "drift back to slavery days," a thing we have feared all along. It's a great document, but it fails to mention Moses leading them out of the wilderness.

And now Christmas is only two weeks away, and by the time this is in print, if it ever is, it will probably have come and gone, but we are sending our best wishes to you all for peace, prosperity and happiness for the coming season. We have made a lot of mistakes in the past, and so have you, and there is no use for you to deny it, but the mistakes of the past may serve to strengthen us for better things in the future. We hope for you all the good things you are entitled to, and that ought to be aplenty; therefore,

Since Christmas comes but once a year,
We hope you all feel gay.
But from whiskey, wine and gin and beer
'Tis best to keep away.

Just keep both feet upon the ground
And sing "Sweet Adeline."

It's not the most pleasant thing to do to sit in the house with nothing to do but read until your eyes get tired while all the rest of the world is out planning for the Christmas festivities. But that's our case, and about the most satisfying thing we can do is to think of the pleasures we have had with exhibitors, here, there and everywhere scattered over this mundane sphere.

Some one expressed our feelings when he wrote:

"ALL TO MYSELF"

"All to myself I think of you,
Think of the things we used to say,
Think of each happy yesterday,
Sometimes I sigh, sometimes I smile,
When I think of each golden, golden while
All to myself."

But speaking of Christmas and the Christmas season, we would like to say—

When Christmas comes we hope your cares will just like the leaves upon the forest tree, That flatter lifeless to the ground
When old Jack Frost doth make his round, We hope that you will feel again To "Peace on earth, good will to men,"
And we hope that you will all feel fine Again this year at Christmas time.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Columnist
**WHAT THE PICTURE DID FOR ME**

**MOTION PICTURE HERALD**

**Columbia**

**ABOVE THE CLOUDS:** Richard Cromwell, Doris Kenyon, with different sorts—M. F. Foster, Granite Theatre, Monte Vista, Col. General patronage.

**AIR HOSTESS:** Evelyn Knapp, James Murray—Good, fails to hold interest. Pretty good action and thrills, not much with Cromwell and Robert Armstrong delivering their usual acting. Plenty of action and thrills, some difficult parts, Cromwell is "regular." Business great. Played Nov. 29—30—J. W. Hunter, Royal Theatre, Blackshear, Ga. Small town patronage.

**DANGEROUS CROSSROADS:** Frank Albertson, Chic Sale, Diane Sinclaire—A dandy Friday and Saturday program. We need more pictures of this type. Handled well. Dreamland Theatre, Carson, Iowa. Rural patronage.


**LADY FOR A DAY:** Warren William, May Robson—As fine a picture as was ever made. May Robson proved herself a capable actress. Good support. Don't give it a chance to get into the bigger towns. Played Dec. 4—5, 1931—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

**MASTER OF THE MEN:** Jack Holt—A very good Friday and Saturday picture for us. Not so much action as we had in our '30, but it has a very good story and we had a stock company in a test (or opposition) of the picture. We have met with little competition. Played Nov. 12—13, 1931—A. McCollum, Emerson Theatre, Hartford, Ark. Mining country.

**RUSTY RIDES ALONE:** Tim McCoy, Barbara Weeks—Another good western from Columbia—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

**THIS IS AFRICA:** Wheeler and Woolsey—The picture pulled out of a bad box office last week and we had a stock company in a test (or opposition) of the picture. We have met with little competition. Played Nov. 12—13, 1931—A. McCollum, Emerson Theatre, Hartford, Ark. Mining country.


**WHAT PRICE INNOCENCE?** Jean Parker, William Hackett—A wonderful picture that should be shown in every theatre in America. We showed it to adult patronage and it seemed to them. However, there is nothing in the picture to warrant excluding children. Running time, 64 minutes. Played Nov. 19—20, 1931—A. McCollum, Emerson Theatre, Hartford, Ark. Mining country.

**WEAKNESS:** Lilian Harvey—Lew Ayres—Book this before "My Lips Betray" and it will help the big western, "Alaska," to get a good run. They will have to like her in this musical comedy romance. No dancing, but good songs, a lachy show and much laughter. Light stuff about a scrub girl made beautiful with a ready smile. Played Dec. 6—7, 1931—Brendel, Granada Theatre, Monte Vista, Col. General patronage.

**WHAT'S THE BIG MOMENT?** El Brendel—If Olsen had a big moment, I don't know where it was. My audience failed to find it. To my mind just a waste of film. If this is the best Brendel can do, they had better keep him in bits. Running time, 65 minutes. Played November 30—December 1—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

**POWER AND THE GLORY:** Spencer Tracy, Col- legiate Musical Company—A very good musical picture. It is a good picture all right, but it did not do business for some reason. The marriage business is not so hot. They did not go for it very strong as far as these big pictures such as "Power and the Glory" and "Pilgrimage." I'll take a "Rafter Romance" and smart musicals for mine. and the box office too. "Power and the Glory" flopped the worst of any congrat. Played Dec. 6—7—B. J. Kinnick, Columbia Theatre, Columbia City, Ind. General patronage.

**JIMMY AND SALLY:** James Dunn, Claire Trevor—Here’s a little picture that is chock full of entertainment. Had several regular patrons say it was the best picture for a long time. It is fast in action, clean and wholesome. Miss Trevor is excellent, and James Dunn is as good as ever. Jimmy and Sally are back together again, Jimmy, made a hit last year. Played Dec. 6—7, 1931—Gladys E. McCollu, Owl Theatre, Harrison, Ark. Small town patronage.


**JIMMY AND SALLY:** James Dunn, Claire Trevor—Another... Played Dec. 2—3, 1931—N. C. Creswell, Opera House, Creswell, Iowa. General patronage.
20 REPORTS AT ONCE
FROM NEW REPORTER

When M. P. Foster of the Granada theatre at Monte Vista, Colorado, de-
termined to give as well as receive, in late January, he did so by contributing reports to "What the Picture Did for Me," he took the proper step forward by commenting on 20 pictures in his first communication. They all appear in the department in this issue.

MGM

BEAUTY FOR SALE: Otto Kruger, Made Evans—An excellent picture that everyone liked. Entertaining and good recording and, last but not least, good at the box office. Una O'Connor, of course, is a star with a very good picture. So is the merkle, with Gloria Swanson and the various other stars, give this one a try. Good, but not one of those big, fat hits. Swanson is a good, good, good actress. Excellent script. Eight reels.

ALONE: Gladys McFadden, George O'Brien, Una O'Connor—First-rate production, with a very good picture. Una O'Connor is greatly improved, and George O'Brien is as good as ever. Gladys McFadden is a very good actress. Eight reels.

WORLD OF GAMES: Sally Elders, Norman Foster—This serial might as well be put on the shelf. Sally Elders put on plenty of shows and this will go over. It did for us, but it's not going to do anything else. All the roles are well written, but the acting is not up to it. Silliness. Eight reels.

WORST WOMAN IN PARIS: Benita Hume, Adolphe Menjou—Title misleading. Very fair build and good acting, but it's all wrong. Monotony. Eight reels.

BELOVED: Jean Hark, Lee Tracy—This is a very good picture, with Jean Hark and Lee Tracy so well cast. It has a very good story and a lot of interest. An old story, but it is put together in a very good way. Eight reels.

BLOWN BOMBSHELL: Jean Hark, Lee Tracy—This is a great entertainment. Gave very good satisfaction. Both stars are good. The story is very good, and the acting is well done. Eight reels.

BLOWN BOMBSHELL: Jean Hark, Lee Tracy—This is a very good picture. The story is well told and the acting is excellent. Both stars are good. Nine reels.

GREEN Volvo: Burton L. Burke, Mayme Kellogg—This picture is one of the best of the season. Burton L. Burke is a very good director and Mayme Kellogg is a very good actress. She is a good singer and is very good at her work. Nine reels.

REUNION IN VIENNA: John Barrymore, Diana Wynyard—A very good picture. The story is well told and the acting is excellent. Both stars are good. Nine reels.

STAGE MOTHER: Alice Brady, Maurice O'Sullivan—An excellent picture. Alice Brady is a very good actress and Maurice O'Sullivan is a very good actor. They are both excellent in their roles. Nine reels.

SHOOTING STAR: William Farnum, May Meeker—A very good picture. The story is well told and the acting is excellent. Both stars are good. Nine reels.

STRANGER's RETURN: Lionel Barrymore, Miriam Hopkins—A very good picture. The story is well told and the acting is excellent. Both stars are good. Nine reels.

DARK: Dell Henderson, Una Merkel—A very good picture. The story is well told and the acting is excellent. Both stars are good. Nine reels.

WIND Chaser: Charles K. French, Joan Crawford—A very good picture. The story is well told and the acting is excellent. Both stars are good. Nine reels.

SHOOTING STAR: William Farnum, May Meeker—A very good picture. The story is well told and the acting is excellent. Both stars are good. Nine reels.

ITTLE HEART: Jean Hark, Lee Tracy—This is a very good picture. The story is well told and the acting is excellent. Both stars are good. Nine reels.

WHISTLING FOR SWEETHEART: John Barrymore, Diana Wynyard—A very good picture. The story is well told and the acting is excellent. Both stars are good. Nine reels.

CRADLE SONG: Dorothy Wach—Another picture so good it is doomed to failure without showmanship. "Gold Diggers" will make money for any theatre any time and yet every show will fail because it is not good enough. The picture is not good enough. Nine reels.

SLEEPING CAR: Bernice Lawler, Victor McLaglen—A very good picture. The story is well told and the acting is excellent. Both stars are good. Nine reels.


SACRED BUSH TRAIL: John Wayne—This is another good Western picture from an independent producer. However, this is not as good as Wayne's first picture, "Red River." The story is well told and the acting is excellent. Both stars are good. Nine reels.

SWEEETHEART OF sigma CHI: Mary Carlisle, Buster Crabbe—Here is one of the best and most entertaining pictures in many months. Just seems to hit the public taste. Bubbles over with romance, good music and youth. Yes, one can see the basis of im-
petuousness in them. Nine reels.

DELIGHTFUL: Howard Keel, June Lang—A very good picture. The story is well told and the acting is excellent. Both stars are good. Nine reels.

RETURN" Joie Hutton, Lincoln Theatre, Robinson, Ill. General patronage.

BROADWAY TO HOLLYWOOD: Alice Brady, Frank Morgan, Made Evans, Eddie Quillan, Jackie Cooper—This is a very good picture. The story is well told and the acting is excellent. Both stars are good. Nine reels.

KEEPING IT UP: William Seiter—Three stars in this picture. The stars are excellent and the story is well told. Nine reels.

SFOUL: William Seiter—Another picture so good it is doomed to failure without showmanship. "Gold Diggers" will make money for any theatre any time and yet every show will fail because it is not good enough. The picture is not good enough. Nine reels.

STORM AT DARTMOOR: Nila Astor, Kay Franklin—A story of the late war with the setting for the story in Serbia and Hungary. Makes a good enter-

STORM AT DARTMOOR: Nila Astor, Kay Franklin—A story of the late war with the setting for the story in Serbia and Hungary. Makes a good enter-

MIDNIGHT MARY: Loretta Young, Ricardo Car-

FROM HELICOPTER TO HEAVEN: Jack Oakie—Gorman, murders, horse races and comedy. What more could you ask of one picture? Will get money if put over into the right kind of stuff up above. Running time, 80 minutes. November, 1933. Ralston, Texas. General patronage.

GOLDEN HARVEST: Richard Arlen, Chester Morris, Genevieve Tobin—A swell show for the rural community. Arlen is the strong one. Played it when the stitches were still tender. Very well. General patronage.

GOLDEN HARVEST: Richard Arlen, Chester Morris, Genevieve Tobin. Tobin is a stinker. The hokey office suffered from the fact that most people felt it was a propaganda picture and not a picture. Running time, 72 minutes. November, 1933. Fort Worth, Texas. General patronage.

SITTING WITH SONG: Marlene Dietrich—This drew a capacity house for me. What draws them is a mystery to me, as the picture is not big. Seemed to please them all so I should worry. Ralston, Texas. General patronage.

TILLIE AND JIM: W. C. Fields. Good comedy. Some don’t like Fields, but business was pretty good at this. Very short. Will take lots of care and attention. Parsons, Texas. General patronage.

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WE WISH THE ENTIRE INDUSTRY A MERRY CHRISTMAS AND A HAPPY NEW YEAR.
MOTION PICTURE HERALD

December 23, 1933

ter, Granada Theatre, Monte Vista, Colo. General patronage.


Principal

MOTION is a great success. Foster, CORONA is a disappointment. Small as a screens. Foster, they must do business, but Foster, as a story, is not a large success. Foster, its screen appeal is slightly less than its story potential. Foster, it is generally well received, but its success is not as impressive as its story potential. Foster, it is a fine picture, and Foster, its appeal is broad. Foster, it is a success, but Foster, its appeal is limited.

TARZAN THE FEARLESS: Buster Crabbe—Drew a good crowd. Foster, it was a good performance. Foster, Crabbe is a good performer, and Foster, he has a good screen appearance. Foster, he is a good story, and Foster, it is a good picture. Foster, it is a fine picture, and Foster, it has a good appeal. Foster, it is a success, but Foster, its appeal is limited.

TARZAN THE FEARLESS: Buster Crabbe—This is a new idea. Four episodes of serial shows as a feature, and Foster, they have been a success. Foster, it is a good picture, and Foster, it has a good appeal. Foster, it is a success, but Foster, its appeal is limited.

LITTLE WOMEN: Katharine Hepburn—This picture is a class all by itself. It should show in every town and village of the United States. Foster, some of the hard boiled babies in the bold hard city might run it and let their sisters in on the picture. Foster, it is as sweet and pure as a spring breeze and brings a smile to a tear to everyone who has enough to know that families used to live in the love and home and neighborhood. Foster, the story is told from the house. Foster, it is a success, but Foster, its appeal is limited.

MELODY CRUISE: Charles Ruggles—Swell entertainment filled with many honors to Rogues and the sisters. Foster, it is a good picture, and Foster, it has a good appeal. Foster, it is a success, but Foster, its appeal is limited.

MORNING GLORY: Katharine Hepburn—Our first picture with this star, and it did a beautiful flop. Foster, it was in film rental and we tried hard to get it out of our hands. Foster, it was a flop, but Foster, it was a good performance. Foster, it is a success, but Foster, its appeal is limited.

WOMEN'S MARCH: Bruce Cabot—Great character picture. Foster, it is a success, but Foster, its appeal is limited.

ONE MAN'S JOURNEY: Lionel Barrymore—From the same people who gave us The Old Dark House, this picture will please everyone who can get in to see it. Foster, it is a success, but Foster, its appeal is limited.

PROFESSIONAL SWEETHEART: Norman Foster, Madeleine Carroll—Wonderful performance. Foster, it is a good picture, and Foster, it has a good appeal. Foster, it is a success, but Foster, its appeal is limited.

REMINGTON

SLEEPLESS NIGHTS: Polly Walker—This is the best musical comedy to come out of England this year. Foster, it is a success, but Foster, its appeal is limited.

Bowery, THE: Wallace Beery, George Raft—A great advance picture, although it is hardly. Foster, we played it on Sunday and they liked it. Foster, the story is well told, and Foster, the acting is good. Foster, it is a success, but Foster, its appeal is limited.

SMITH CORONA A Supremely Beautiful

United Artists

Bowery, THE: Wallace Beery, George Raft—A good advance picture, and Foster, it is a success, but Foster, its appeal is limited.

SMITH CORONA

SMITH CORONA

L. C. SMITH & CORONA TYPEWRITERS, INC.

Branches and Dealers in Principal Cities

TERRITORIAL TERROR, THE: Tom Mix—Mix still does the western style thing with the west. Foster, he is a good actor, and Foster, he has a good screen appearance. Foster, he is a good picture, and Foster, it is a success, but Foster, its appeal is limited.

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Warner


COLLEGE CASH: Dick Powell—This is a dandy showing of a good plot and a good moral and a fine cast. Can be used on a Friday, Saturday date as title while there is more romance in football than也许 not be feared.—Charles Lee Hyde. Grand Theatre, Pierre, S. D. General patronage.

EVER IN MY HEART: Barbara Stanwyck—This is a very good story with a good plot that is worth showing on any screen. People liked it more than I expected.—Charles Lee Hyde. Grand Theatre, Pierre, S. D. General patronage.

EVER IN MY HEART: Barbara Stanwyck—One sweet picture, especially appealing to women. Not suitable for jazz audiances but an ideal family night picture. Average attendance. Played November 28.—M. R. Williams, Texon Theatre, Texon, Texas. Oil field and ranch patronage.

FOOTLIGHT PARADE: Ruby Keeler, Dick Powell—This picture is so big and good, you have got to see it to appreciate it. A wonderful entertainment. Have seen many of these good musical pictures in past months to make any money out of them. Now we are back where they belong. When they killed them before people could get too much of a good thing.—Bert Silver, Family Theatre, Greenville, Mich. Town and country patronage.

FOOTLIGHT PARADE: James Cagney, Joan Blondell—Well, if you haven’t bought this one, better take it easy. As good as any of the ones you have been buying the past two or three years. Get “Diggers” gone. Better think a long time before you give Warners a fat percentage for this. The cast is fine, the musical numbers are okay, but all come in a bunch, so the audience tires of them all throughout the picture instead of right at the last. Picture slightly less than 90 minutes. Played December 10-11-12.—Warren L. Wade, Liedeswood Theatre, Elkhound, Kansas. General patronage.

FORTY-SECOND STREET: Ruby Keeler, Dick Powell—I can’t add anything to the praise that has been heaped upon this picture and the fact that mines are closed kept us from making any money out of it. Going to bring it back again if the weather ever turns cold. Running time, 100 minutes. Played December 5.—A. McConnell, Emerson Theatre, Hartford, Ark. Mining patronage.

GOLD Diggers of 1932: Ruby Keeler—This is a good picture, it will please them all. They can’t improve on this title. The show is along the same line as was the original, so those who came knew what they were getting and liked what they got. It is box-office.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

KILLER MURDER CASE: William Powell, Mary Astor—Here is a very good detective story and one that will please all who see it. Full of thrills and will keep interest from start to finish. This is a wonderful picture with Powell in his most popular role, with a great supporting cast. The word “Murder” in the title seemed to keep our patrons away. Played two days to only fair business, but pleased all who saw it. Running time, 80 minutes.—William C. Heydt, Playhouse Theatre, J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

JEALOUS LOVER: Terry Toon—Fair. Running time, 60 minutes.—J. N. Cresswell, Opera House, Cedar- ville, Ohio. General patronage.

KRAKATOA: Special—One of the finest short subjects ever made. Many patrons said it alone was worth the admission price. Bought more favorable comments than any short subject that ever played our theatre. Running time, 25 minutes.—W. J. Powell, Louiet, Wellington, Ohio. Small town and rural patronage.

STATIC: Tom Howard—Poorie! Very few laughs. Running time, 10 minutes.—J. N. Cresswell, Opera House, Cedarville, Ohio. General patronage.

TORCHY TURNS TURTLE: Ray Cook.—These Torchy comedies are always good. Make more of these and plenty of them. Running time, 18 minutes.—Edward M. Burke, Fort Plain Theatre, Fort Plain, N. Y. General patronage.

TORCHY’S LOUD SPOOKER: Ray Cook.—Torchy is not very funny as a rule, but this was a good comedy. Running time, 20 minutes.—Albert S. Rains, Queen Theatre, Dallas, Texas. General patronage.

Fox

ANIAKHAK: Special Subject—Here’s another short subject that brought many favorable comments from patrons. It was furnishus in four reels. By eliminating reel No. 3, we speeded it up considerably and lost very little of interest. Running time, four reels.—W. J. Powell, Louiet Theatre, Wellington, Ohio. Small town and rural patronage.

MGM

ASLEEP IN THE FEET: Zasu Pitts, Thelma Todd.—A good comedy from Zasu and Thelma but I can al- ways count on them for plenty of laughing. Running time, 20 minutes.—Gladys E. McCordle, Owl Theatre, Lancaster, Kansas. Small town patronage.

BEER AND PRETEZELS: Colorstone Musical Re- vues—Too much beer in evidence and too much drinking of beer. With me it only produced a thing but it offended many of my patrons. Producers should remember that in small towns exhibitors enjoy a large patronage of children and have no desire to make a beer hall out of their screens. Running time, 18 minutes.—J. W. Powell, Louiet Theatre, Wellington, Ohio. Small town and rural patronage.


CHALK UP: Sport Champions—An excellent single reel about playing pool and billiards that will be en- joyed by everyone even though they never had a
MOTION PICTURE HERALD

December 23, 1933

ALL AT SEA: Menteon No. 2—The captain's concert on board an ocean liner introduces clever songs and a musical number from Pat Robinson and others making a most entertaining short. Running time, 20 minutes. See Paramount, Em- 1, Em-2, Producer, R. D. S. Small town patronage.


SHOULD CRONIERS MARRY? Frank Albertson—They try to shoot this one. A very sorry film. Some people laughed at this picture. (Price.) See Paramount, Queen Theatre, Dallas, Texas. General patronage.

Warner Vitaphone

BEAU BOSKO: Loney Tunes—This is a very good comedy cartoon and will please the kids and the adults. Very many laughs and eight minutes of good. See Paramount, Niles Theatre, Anamosa, Iowa. General patronage.

CLOSE RELATIONS: Fatty Arbuckle—This is a very good comedy of the slapstick variety from Vitaphone. A very good film that will please just the same. The hope is that they are as good as their first one. See Paramount, Niles Theatre, Texas. General patronage.

EDDIE DUCHIN AND BAND: Melody Masters—Another dandy hot band act with the chorus on stage. Very good. See Paramount, Niles Theatre, Anamosa, Iowa. General patronage.

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BEAU BOSKO: Loney Tunes—This is a very good comedy cartoon and will please the kids and the adults. Very many laughs and eight minutes of good. See Paramount, Niles Theatre, Anamosa, Iowa. General patronage.

CLOSE RELATIONS: Fatty Arbuckle—This is a very good comedy of the slapstick variety from Vitaphone. A very good film that will please just the same. The hope is that they are as good as their first one. See Paramount, Niles Theatre, Texas. General patronage.

EDDIE DUCHIN AND BAND: Melody Masters—Another dandy hot band act with the chorus on stage. Very good. See Paramount, Niles Theatre, Anamosa, Iowa. General patronage.
THE QUIGLEY AWARDS

Of course we are very pleased with the immediate response to the first announcements of the Quigley Awards made in these pages last week. From home offices and from the field come fulsome endorsements of distribution and advertising heads, exhibitors and managers, who praise the determination of the Motion Picture Herald to make it possible now for able showmen to receive worldwide recognition of their exploitation efforts. Indeed, do they agree with Martin Quigley that "the public must be adequately informed about the coming product—and that it is informed in an arresting manner."

Encouraging comment from many sources is carried on succeeding pages in this issue. More will be run next week. These meaty statements are not only to be read, but studied, for they represent a true cross-section of what the industry agrees to be most necessary in the successful conduct of our business in the future.

At no previous time in the history of the motion picture has the need of skilled exploitation been more evident. 1934 is to be a significant mile post on the recovery road, and theatres are already doing yeoman work in helping to pave the rutted path to better times. Almost every Club issue chronicles the activities of theatre men who inaugurate merchants, shopping and other community "days" that hasten the spending tempo of entire cities.

Intensive exploitation of all sorts and for every purpose is in the ascendant. It is therefore befitting that the accomplishments of skilled showmen responsible for much of it, go no longer unacclaimed.

The announcement of the Quigley Monthly and Grand Awards for 1934, therefore, is the first broadside in the barrage to knock over every bushel basket under which talented theatre managers, perforce, hide their light.

\[\text{COPPING OUR STUFF}\]

Speaking further on the ever-increasing spread of exploitation in the advertising of businesses outside the theatre, we call your attention to the splurges made this month by department stores who, as part of their holiday sales promotions, have calmly appropriated to build up their "box-offices" all the tried and true devices utilized by theatremen.

Offhand we might mention a few of the gags put on by these smart advertisers with advance brochures of newspaper displays, radio hookups and all the other run-of-the-mill showman stuff that had the crowds running madly to join the festivities built around the arrival of Santa Claus. The famous old gent came via street parade, plane and dog team; he settled down in toy departments surrounded by, in person, the Mickey Mouses, Betty Boops, Popeyes and a legion of other animated cartoon screen characters, and all this of course ballyhooed to the skies that helped considerably to boost store sales.

Which makes us wonder if managers cannot learn something of a lesson from the bold and profitable use department stores are making of these stunts originally created and developed for theatre promotion. That hard-boiled merchandisers are coping our stuff and blowing the bankroll to put it over is something to be given deep thought by those who do not see the box-office possibilities in well-seasoned bally.

\[\text{IN DEFENSE OF BALLY}\]

For a while it seemed as though no one had a word to say in disagreement with Charley Bassin's blast against ballyhoo in a recent issue. Those expressions we received and published from members all forcefully agreed with him, and the atmosphere began to suggest exit music for Old Man Street Stunt and all of his gag relatives.

But in the nick of time comes thundering a stalwart defender in the person of Sid Holland, of Elkhart, Ind., who nimbly springs—on a succeeding page—to the defense of bally, and we welcome his opinions. It helps to keep the pot boilin' and we do relish a good argument. Though quite a bit has been said, the subject is far from exhausted and rates more discussion from the membership.

If, as we have already stated on this page, exploitation is to count heavily in 1934, then now is the time to take it all apart and do a real job of remodeling to fit the times.

\[\text{Always pleased to publicize the fortunes of those members stepped up the ladder, we add to the growing list the names of Ed Selzer, Warner Brothers, and Joe Weil, Universal, former exploitation heads of those companies. They go to responsible executive posts where their field experience should stand them in good stead. Joe becomes assistant to Mr. Carl Laemmle, Sr., and Ed is now publicity chief at the Warner Bros. Hollywood studios. On behalf of the membership, gentlemen, we extend to you every good wish.}\]
Mon. Dec. 25
Season's Greetings

Offered by Managers Round Table Club
An All Star Cast of 4000 Members

Starting
QUIGLEY AWARDS BRING PRAISE FROM INDUSTRY

Quick Approval Given Round Table Announcement Of Martin Quigley Plaques for Most Meritorious 1934 Exploitation; Judges Now Being Selected; Opportunity to Win Monthly and Grand Awards Open to Every Theatre Manager in Every Land

by A-MIKE VOGEL

Hearty endorsements from all quarters are greeting the announcement made last week of the inauguration of the Quigley Awards, through the Managers' Round Table Club, to be given one a month starting Jan. 1, 1934, for the most meritorious picture exploitation campaign selected by the judges, in addition to the Grand Award to be presented at the end of the year for the campaign judged to be the best submitted within that period of time.

Unanimous is the accord from different branches of the motion picture industry. Distribution and advertising heads, as well as theatre exhibitors and managers voice their appreciation of the plans of the Motion Picture Herald on succeeding pages.

MANY LEADERS HAVE ALREADY ACCEPTED APPOINTMENTS TO JUDGES' COMMITTEE

Leaders from various departments of showbusiness have been asked to serve as judges. A gratifying number have immediately consented, and their names, together with others who will make up the entire board will be published in the next issue.

Great care has been exercised to make this group representative to insure the highest consideration for every campaign, big or small. As stated, the judges will be changed each month, so that full advantage can be taken of every fresh viewpoint in the weighing of the effectiveness of different exploitation angles.

Every manager everywhere is invited to try for these Awards. First or subsequent run, neighborhood or deluxer, small town or big city managers are all eligible.

QUIGLEY AWARDS TO ADVANCE WORLDWIDE RECOGNITION OF THEATRE EXPLOITATION

Imagine what it will mean to be the winner of a Quigley plaque; to be selected from the hundreds submitting campaigns in this most important competition in the history of theatre exploitation. It's worth while fighting for and far-seeing managers are already preparing their campaigns.

Theatremen are alive to the realization that every practical opportunity must be embraced to get their slice of next year's business. By the same token, the position of the able manager is therefore strengthened, and the Quigley Awards are aimed to further advance the recognition long due the talented showman.

The Award rules are few and easy to follow. Read them in column to left, and start now to plan your first campaign.

A QUIGLEY PLAQUE will be presented each month during 1934, starting January 1, for the theatre exploitation campaign selected by the judges as possessing the highest merit of all those submitted to the Managers' Round Table, on pictures played between the first and last days of that month.

THE QUIGLEY GRAND AWARD will be presented at the end of 1934 to the theatre manager submitting to the Managers' Round Table Club, in the opinion of the judges, the most meritorious picture campaign on any picture played between Jan. 1 and Dec. 31, 1934.

CAMPAIGNS should be forwarded as soon as completed, with playdates marked plainly. Campaigns may be forwarded after the last day of the month, providing they are on pictures played during that month. This includes attractions played on the last days of one month and first days of the following.

NAMES of manager and theatre must appear on all material such as photos, tear sheets, heralds, etc. Concrete evidence of all exploitation ideas used must be forwarded to receive consideration.

EVERY THEATRE MANAGER everywhere is eligible for the Awards, including non-members of Club. Campaigns from foreign lands will be given extra time to provide for mailing time.

EQUAL CONSIDERATION will be given all campaigns, irrespective of their origin. Managers with small budgets will have the same break as those with unlimited appropriations. Remember, it's not how much, but how good.

FORWARD ALL CAMPAIGNS to QUIGLEY AWARDS COMMITTEE, 1790 Broadway, New York
ROUND TABLE'S EXPLOITATION DRIVE

CARTER BARRON
Loew's City Manager
Washington, D.C.

I endorse enthusiastically the establishment of a monthly award for exploitation ingenuity. That it will be an honor which all will strive for there is no doubt. Neither is there a doubt that with everyone striving, the attendant efforts will benefit tremendously our ever-striving industry.

Congratulations to your enterprising department for inaugurating a needed "Hall of Fame" that ought to have us all "biting on all eight" 365 days each year.

CLAYTON E. BOND
Head Film Buyer
Warner Bros. Theatres

I think this is a splendid idea and will be glad to lend any assistance which you may desire. I assume you have a comprehensive plan for enlisting national interest in these contests and so far as the managers of the theatres in the Warner Circuit are concerned, I will be pleased to take any action you desire to bring this matter to their direct attention.

MORT BLUMENSTOCK
Advertising & Publicity Director
Warner Bros. Theatres

Anything that will stimulate uncostly exploitation has my endorsement. I am very willing to act as a judge and am confident that the Warner men in the field will form the harshest competition in the bid for Quigley awards.

LOUIS CHARNINSKY
Manager, Capitol
Dallas, Texas

This is a mighty good idea and I'm for it 100 per cent. I believe if every theatre manager feels the way I do, they will step out and do more hustling for the theatre, the fronts, and the exploitation campaigns. I am already planning my January campaigns.

E. S. C. COPPOCK
Manager, Paramount, Stapleton, S. I.

I am particularly enthusiastic over the plan of Motion Picture Herald to award plaques for outstanding efforts in theatre merchandising. Recognition in this manner sets a standard of comparison among managers and is a recognition of lasting value to the individual in his desire for self-advancement. We need something to wake us up and encourage us to work.

I for one am making a New Year's resolution to "bring home the plaque."

NED E. DEPINET
Vice President
RKO Distributing Corp.

I shall be very happy indeed to serve on the Judges' Committee as at all times I am very glad to do anything within my power to encourage bigger and better exploitation of motion pictures. Of late there has been a revival of real showmanship, but I feel that considerable more can be done in the way of intelligently and intensively selling productions to the public.

The Quigley Publications are to be heartily commended, and particularly the Managers' Round Table Club for spurring the theatre managers of this country on to greater activity and originality. The awards should put every live showman on his toes, and it should be considered a great honor to become the recipient of one of the silver plaques, which your organization is so generously offering.

OSCAR A. DOOB
Advertising & Publicity Director
Loew Theatres

Your plan to give recognition each month to theatres having the best exploitation campaigns sounds like a good move to me. You've picked a good time for it, too. To the veterans who have gone thru good and bad times, the value of exploitation and the importance of keeping at it need hardly be sold.

Your attempt to encourage exploitation at a time when the uptrend in business is getting under way should have fine results. And the exploitation, thus encouraged, will have constantly improving box office reaction, too, as sales resistance lessens. I'll be glad to cooperate all I can.

BERT ENNIS
Advertising & Publicity Director
Majestic Pictures Corp.

Will be glad to act as one of the judges, providing it is not necessary to wear a long black robe and carry a gavel.

I think the Award idea is excellent, as a long experience has taught me that good exploitation, while always necessary, receives less recognition than practically any important factor in our business.
AROUSES ENTHUSIASTIC COMMENT

EDWARD M. FAY
Fay's Theatres
Providence, R. I.

You hereby have my consent and services to act as judge in presenting the Quigley Awards for the most meritorious theatre exploitation campaigns submitted.

FELIX F. FEIST
General Sales Manager
Metro-Goldwyn-Mayer Pictures

Shall indeed be pleased to serve on the committee referred to in your letter for I believe the Managers' Round Table Club is doing a great job.

JOSEPH FELDMAN
Managing Director
Earle Theatre, Phila., Pa.

I believe that everyone handling this sort of work is doing his best to put over his proposition but it takes a contest of this kind to spur one to greater achievement. I for one will be very happy to contribute and am sure you will receive whole-hearted cooperation all over the country.

WILLIAM R. FERGUSON
Exploitation Director
Metro-Goldwyn-Mayer Pictures

Will be glad to accept the honor to serve as one of the judges of the Quigley Awards for the most meritorious theatre exploitation campaigns submitted to the Managers' Round Table Club.

Permit me to state that I think this is an excellent idea and will positively prove of great value to both exhibitor and distributor.

GEORGE J. SCHAEFER
Vice President - General Manager
Paramount Pictures Distrib. Corp.

I shall be glad to act on the Committee in connection with awarding the prizes for the most meritorious theatre exploitation campaign. I believe it is most important that theatre managements be encouraged at this time, to present quality product in an intelligent manner to the public. This is more necessary today than ever.

HERSCHEL STUART
Theatre Management Corp.

I will be pleased and honored to serve on your committee. The Quigley Awards should be the means of stimulating managers to greater efforts.

WALTER MORRIS
Manager, Metropolitan
Washington, D. C.

I like the plaque idea.

In instituting it, Mr. Quigley will doubtless endear himself and the institution he heads to the industry, managers and exploiteers. There has long been a need for material recognition of meritorious work in the field of exploitation, and the far reaching influence of open competition between showmen for an award will naturally prompt everyone to struggle harder to create more outstanding campaigns and in the end produce greater results.

Mr. Quigley and yourself are to be salute for this emblematic recognition of merit. It will be inspiring to showmen the world over.

EDWARD FINNEY
Advertising & Publicity Director
Monogram Pictures Corporation

Will be most happy to serve on the committee of judges you are now forming to pass on the outstanding campaigns of the month with a view to giving prizes for those adjudged the best. I think this a constructive thought and feel privileged to be able to have a hand in making the exhibitors more exploitation-conscious, and to help the Managers' Round Table Club carry on what I believe is one of the most constructive services in the trade paper field.

HAL HORNE
Advertising & Publicity Director
United Artists Corporation

First of all, permit me to congratulate you and the Quigley Publications as well as the Managers' Round Table Club, on what I believe will be one of the most stimulating drives for business in several years. I think that the Quigley Awards will be an effective stimulant to theatre men to get behind each and every picture to the fullest extent, towards the end that the producers, distributors and theatres themselves will profit accordingly.

It will be a real privilege and honor to serve on your committee. You can count on my every cooperation.

G. S. YORKE
Advertising Manager
Fox Film Corporation

I shall be pleased to serve on the committee of judges in connection with the Quigley Awards for the most meritorious theatre exploitation.
Showmen Clicking

On "I'm No Angel"

Campaigns on the latest Mae West record-breaker are being received with every mail. Showmen everywhere have taken advantage of every opportunity the picture presents. Here are some of the high lights on the selling drives from various sections.

E. E. Collins, City Manager
Bob Kelley, Ad Chief
Raymond Jones, Majestic Theatre Estate Circuit, Houston, Tex.

These members cooperated on a number of selling angles that filled the Majestic, Kirby and Metropolitan Theatres on the opening day, and two midnight showings the night before. Among the many things put over was a tieup with leading department store which ran a full-page story on the coming date in their house magazine sent to a mailing list of over 10,000. Many prominent stores plugged the Mae West fashions and the picture in newspaper ads, and a full window display on the Lux tieup was promoted in the busiest drug store.

Hundreds of grocery stores placed theatre heralds in every package, tying in with an auto contest giveaway promoted by Royal Gelatin, retailed by these stores. The press book wisecrack contest and West double stunt were also put on, a sound truck Bally and a series of radio talks, written by a local dramatic critic who also did the announcing were some of the other slants used by these fast moving showmen.

J. J. Musselman
Rialto, Louisville, Ky.

A fireworks display including bombs and red fire was used by this member to signalize his opening, and extensive advance campaign calling this to the attention of his patrons. Weeks before the date, Musselman tied in with 25 leading stores on all the Mae West fashions which the merchants ordered and advertised strongly. A West double was driven from store to store, ads announcing the time of her arrival in each spot. This was put on with motorcycle police escort and footmen (see photo), who unrolled carpets from car to store entrance. The bally also visited schools, factories, mills, etc.

"J. J." received some extra publicity from a prominent police case in which the defendant announced she was adopting the star's name. Drug stores tied in on the press book makeup suggestion and various sizes of colored posters, cutouts and stills were planted in windows of almost every well located store on the main street.

Marvin S. Harris
Irvin, Bloomington, Ill.

One of the best features of this campaign was the special eight-page tab size newspaper, carrying merchants' ads and plugging some of the press book publicity stunts. Cost was nil, ads paying for everything. 7,000 papers being distributed house to house. All busses and street cars were banned and in exchange for passes all cabs carried tire covers.

A midnight show was advertised with a street parade led by a boys' hand and other striking ballys were taken from the press book private wardrobe gag and beaver-board flight of steps from the street to the marquee, with the "Come up and see me" copy.

J. J. Cahill
Brockton, Brockton, Mass.

Joe's outstanding street stunt was an antiques auto in which a local "West" was driven around town and in the neighboring area (see photo). He also used the "flight of steps" gag from the street to the marquee and had a rug running from the curb to box office on which was lettered "Come up and see me."

The press book nickname contest was put on in the lobby where artists worked on painting of star's head. Patrons were asked to suggest names on special cards provided and these were pinned to the drawing. Both sides of entrance were covered with 24s, with the jewels on star's costume flittered by house artist to make them seem real.

Vic Gaunnell
Fifth Avenue, Seattle, Wash.

Vic reached way out into the country on this one by planting a number of 55-foot bannermen across the highways at the city limits of many towns within the drawing area, topping these with one almost twelve as large adjacent to one of the town's busiest traffic corners. Theatre head usherette dressed as Mae West was introduced at big movie hall at prominent hotel and the girl also covered leading stores and other spots.

Parachutes were released over football stadium, each containing different copy to advertise the picture. Washington University band played in front of theatre for the opening and searchlights and other illuminations were also used.

In above campaigns, as in those published in last issue, little has been said regarding the splendid newspaper publicity of all kinds, syndicated stuff, press book stories, etc., obtained by these showmen. This angle played an important part in building up the big grosses in all dates.

Ace Exhibit Sells

Coming Attractions

Searching about for a different idea to sell the new season's product, Division Supervisor Claude F. Lee worked out something distinctly out of the ordinary for the Florida Theatre, Gainesville, Fla., by renting a vacant store a short distance away and installing therein that he called "The Florida Theatre Exhibit of 1933-34 Screen Productions."

The thought came to Lee while he was looking over the pages of one of the announcement production books, and he figured that if it was good enough to interest him, it should do likewise for the average picture fan. He immediately acted by arranging for the store space and wrote each film exchange requesting two copies of their annual so that both sides of each page could be used.

Upon receipt the art department dismembered these books and mounted the displays on what appeared to be black mat board, but in reality was the backs of old window cards painted black. These were placed against the walls of the store, which were covered with unbleached cloth, this also stretched from wall to wall in modernistic angles.

A large date book was made from compo board (see photo), the edges made to appear as pages in a book, and upon the face of the book were lettered in the coming pictures and their dates. Decorations such as rugs for the floor, wicker furniture, etc., were promoted in addition to floor lamps and lighting fixtures.

The entire front of the store was covered with a compo board front in modernistic design appropriately lettered with names of many of the coming attractions and an invitation for passersby to enter free of charge. Uniformed ushers were in attendance at all times to explain the exhibit, and further attention was called to it by screen trailers, newspaper stories and lobby posters.

Each visitor was asked to sign a registration blank stating what coming pictures they were most interested in and naming their favorite stars. Space on the blank was left for names and addresses and each night a few of the blanks were drawn and free passes given to those signing them.

Lee reports the length of the run as three weeks, the attendance over 7,000, with 3,500 registration blanks filled out, and the entire cost of the stunt was $12.

The exhibit idea as put over by Lee is a very smart one in our opinion, and its possibilities might be studied by other members for big campaigns.
First, Monogram came through with “Sweetheart of Sigma Chi,” it could have been an accident, we thought. It was excellent entertainment however and we tagged it accordingly. Next came “Broken Dreams,” another swell piece of entertainment and we tagged it “Worthy of the label of any major producer.” Now, third on the list, comes “He Couldn’t Take It,” Monogram’s most entertaining picture to date and we are doffing the chapeau to the Monogram organization.

—Box Office

Excellent entertainment... Should have no trouble cashing.

—Variety

Clocks a good many more laughs and punches per reel than many a major studio offering... Should be a strong money maker.

—Hollywood Reporter

Amusing comedy romance... Plenty of laughs, excitement and suspense.

—Film Daily

Exceptionally good... A credit to its producers.

—Showmen’s Round Table
"What's Wrong with Ballyhoo" has been covered and dismissed with dispatch in the small space of one page of text in the November 25th issue of Motion Picture Herald by my friend and brother theatre operator, Charles Bassin, of old good New England.

Charlie and I operated theatres in Massachusetts and Rhode Island some five years ago and I'm sure he will take the few following friendly remarks in the spirit they are written.

Mr. Bassin states that the public, by advance information from the many fan magazines, has schooled itself in the approval or disapproval of pictures, and therefore doesn't wait for the theatre man to tell them about the picture. We wonder if Charlie has ever picked up a few of these so-called fan magazines and noted the diversified "allegeds" criticisms of these "mushroom" pamphlets.

If the movie going public takes serious stock in the picture comment in fan magazines as they are published today, we should see the ludicrous picture of men and women with one foot in the direction of a theatre playing a particular attraction and with the other foot in the opposite direction. The criticisms in these "rags" almost invariably contradict themselves once or twice in each review.

Keep the Faith

The writer honestly believes that where the local theatre man has kept faith with his public and has not sold every picture as the "greatest attraction of the year" ballyhoo means the same and has the same advantages as in any other era of showbusiness.

The trouble does not lie with ballyhoo, but with the purveyors of ballyhoo.

I do not mean that it is good policy to take an average or mediocre picture and say, "Mr. and Mrs. Moviegoer—Today we present a mediocre picture—and would suggest you attend the Opposition Theatre." We do say, however, to take this just "so so" picture, announce the cast and title and some point or points of value in the "mess" which you feel would appeal to your particular clientele. Then when you sell the "specials"—and make "the sky the limit" you'll cash in! You have not lied to your public! They have no reason to doubt the value of your "special."

Charlie further states that a "wary public dislikes being sold. It wants to buy." Do I understand him to mean that we are to sit by while the public is being sold on all sides by the local Little Theatre, The Boston or Chicago Opera Company, guest artists at the local high school, the Firemen's Ball, etc., etc., and trust and pray that above the din of all this sales effort around us, the public will hear the little peep of the quiet announcement of our outstanding attraction?

No Siree! Charlie then states "The bargain seekers of entertainment cannot be hoodwinked into spending their money for pictures they do not want to see."—and he is right—but, we must not minimize the value of the smash campaign that hits your prospective patrons in the eye and ear no matter where they may go!

Repetition est mater studiorum. That is just a little Latin phrase "Repetition is the mother of learning." And how true it is!

The twenty-four sheet, the window card, the radio, the mails, the newspapers, the trailers! I'd hate to see them go!

Don't Kill Bally

Kill the Old Ballyhoo and kill Show-business with it. Once more I want to repeat—that if we have kept faith with our public—they will tear down the doors to see what we're yelling about! But let's be sure we don't yell at the wrong time.

In the early portion of Charlie Bassin's story he says, "No longer is it necessary for you to extol the virtues of each attraction to your patrons. Just tell them what the picture is and they will flock in." Charlie later contradicts his own statement when he says, in speaking of the theatre manager—"He must saturate his potential trading area with a forceful campaign en-gendering legitimate sales fire." Pray tell, my friend, what is this legitimate "sales fire" to be if you are not "extolling your merchandise." I'll stick to the present-day method of exploitation. It is bringing me satisfactory results.

What, Mr. Bassin, do you question the veracity of that statement?

Vas you dere, Charlie?

MEMBERS' BIRTHDAY GREETINGS

F. N. Andary                             F. E. Hamlin
Ralph Avers                             Joe Hewitt
Francisco Bahamonde                      P. W. Milner
D. D. Becker                             Burton Hoffman
F. H. Bell                               E. C. Hough
Walter Beymer                            J. S. Howard, Jr.
E. C. Brandhorst                         B. J. Javaleena
William Brown                           H. M. Johnson
R. M. Butterfield                        J. D. Kennedy
N. R. Carmichael                        J. F. Kennedy
Carl Chick                              E. L. Klein
E. B. Clayton                           A. J. Kopulos
Oran Cohen                               M. L. Kreiner
R. L. Collier                            H. L. Kreighbaum
H. B. Creagh                             G. W. Leech
J. F. Crosson                            E. L. Leffer
R. R. Delitch                            W. A. Levey
J. G. Ehrlich                            J. A. McNulty
G. S. Ellis                              M. A. Malaney
Ernest Emerson                          D. F. McDougal
D. B. Fiske                              H. H. Olsen
D. F. Gantz                              E. V. Patton
R. L. Gardner                            J. F. Fival
R. L. Gross                               Bob Ray

Ben Reisner                              Noel Roake
Max Rodenhaug                            R. S. Rogers, Jr.
Louis Rosen                              Sam Rosenblatt
Sidman                                    W. B. Schumacher
Harry Schlinder                          Maurice Sidman
Bert Silver                              E. D. Smith
M. B. Smith                               M. B. Solomon
Fred Spinelli                             W. H. Stanley
J. F. Stein                               Leo Stephany
M. G. Tewksbury                          L. C. Tollett
W. A. Taselton                            Anna Bell Ward
H. B. Tollett                             C. E. Wheland
Alfred Yasno
Louie's Kid Club
Sponsored by Merchant

A kiddie club tieup which he is putting over to exploit the Buck Jones serial, "Gordon of Ghost City," in conjunction with some of his Christmas activities, is reported to be functioning successfully by Round Tabler Louis Charnisky, who keeps the folks down in Dallas aroused with his doings at the Capitol Theatre.

The entire cost was undertaken by a local shoe-repairing company who were allowed to sponsor the club in return for which 30,000 membership cards were printed to be given to each child visiting any of their stores. In addition, radio programs and daily newspaper ads over a period of 14 weeks were also contributed. Two weeks in advance, the repair company printed heralds advertising the club and distributed these at all schools.

Louie's plans include a free show the morning before Christmas, and to each child who has attended the theatre each week since the inauguration of the club will be given a free toy and Louie has also laid off the cost of these through a tieup with another sponsor.

Charnisky is smart enough to realize that live-wire merchants are willing to avail themselves of the possibilities in this sort of activity, and are willing to pay the necessary costs of adequate exploitation and advertising, which of course are aimed to boost the gross.

Manager Breaks Into Popular Comic Strip

Having his name included in a nationally known comic strip is the distinction accorded Sonny Shepherd, popular skipper of the Mayfair, Miami, Fla., who sends along a tear sheet of the well known "Brutus" funnies character, in which the proud name of Shepherd and the theatre is inscribed on one of the backgrounds in the strip. The gag came about through the friendship between this Round Tabler and Johnny Gruelle, the artist who spends his winters in the resort city.

Sonny is very busy superintending the many new features of his unique theatre, which include Spanish tropical garden, sideshows, cates and folding doors which take the place of the entire front, pictures of which will no doubt be run in a coming issue of "Better Theatres."

Among his recent theatre activities, Sonny put over the "Lady for a Day" stunt to the expected big returns, using as he says, an 83-year-old young member of the Three Score and Ten Club, a tourist organization of elderly visitors of 70 years and over.

Addison "Parlez-Vous"
On Chevalier Advance

The activities of Round Tabler H. M. Addison, Cleveland Loew Theatre chief, in some of his recent campaigns present a number of interesting angles, and one that is pointed to stir up a little different curiosity is a throwaway on "The Way to Love" at the State, containing a sentence in French with free tickets given to the first 25 mailing in the correct translation. The card is labeled "How's your French today?" with the ticket copy of course having to do with the picture. Illustrated with a typical shot of Chevalier, it makes up a nice teaser ad.

Accompanying photo shows a novel bally put on in the lobby of the dark Ohio theatre, next door to the State. A blow-up of Chevalier, eight feet high was used and four fake hearts in red pinned to his breast. Darts were distributed to onlookers and those piercing the heart from a distance of twenty feet were awarded passes.

On the "Torch Singer," Addy pulled another contest by offering 25 admissions to those guessing the names of famous screen vamps of former years, whose pictures were placed on a blotter shaped card which also carried theatre and picture mention. A further gag was a full length shot of Claudette Colbert on a sticker pasted to all packages delivered by a leading dry cleaner.

We also like the crepe paper Thanksgiving lobby display at the State in which coming attractions were illustrated by some very well done turkey art, a background of orange toning up the flash.

Builds Sandbag Trenches To Plug War Picture

To stimulate the war atmosphere on his showing of "Forgotten Men," Manager Garry Lassman, Avon Theatre, Utica, N. Y., not only built a sandbag trench effect on the sidewalk in front of his theatre (see photo), but at intervals during the engagement set off barrages of fireworks, which he reports aroused plenty of curiosity.

An American Legion night, smartly publicized, brought a very fine response as the two posts in Utica attended in a body, led by their respective drum corps and their officers. To advertise this, and also used in advance of the date, was a sound truck that covered the city and surrounding territory, in addition to the local foreign sections, the residents of which were advised of the showing in Lassman's local foreign press. House to house distribution of special heralds, special war front prepared by the theatre sign shop, and a number of other profitable slates were used by Garry.

Addison's Chevalier Cutout

Addison's Trench Front
IMPROVING YOUR PROJECTION

Second in the Series on Better Screen Vision and Better Sound
Written Specially for Managers

by F. H. RICHARDSON

Suppose, for example, we believe our picture to be very steady, but in some other theatre we see a screen image just about absolutely negatively as bad to do with movement of the picture as a whole. Instantly our mind inquires the reason. Where should we look for the seat of our trouble?

First, there is the film itself to consider. New film is today to all intents and purposes mechanically perfect in the matter of perforation. First of all we will examine our films critically for worn sprocket holes, pulled on strained or cracked sprocket holes and as to how perfectly splices are made. To do this in the best way we must have a good, strong magnifying glass—not necessarily a microscope, but something in the way of a powerful reading glass. This glass should be fixed in permanent position on a flat top wooden block in such way that when the film is pulled across the top of the block under the lens, it will be magnified to the maximum power of the glass. I would in fact strongly recommend the installation of such a device in every projection room. It would not only enable the projectionist or manager to examine films as suggested, but also it would provide means for critical examinations when some dispute arises between theatre and exchange concerning damage to film.

Reject Poor Films

If the films we are using show signs of appreciable sprocket hole edge roughness or wear, if sprocket hole edges show signs of strain or are cracked, we need look no further for the cause of movement of our screen image as a whole. The remedy is plain. Don’t use such films, or accept the movement as inevitable so long as you do use them. If we find poorly made splices, stiff splices, and so on, the screen surface of our own theatre, testing it with white paper—the same piece used in the other theatre if a test be made there. Or if the path of wisdom was followed when our own screen was installed, and a sample of its surface secured, wrapped in black cloth and stored in a dark, dry place, I would use that for testing.

If it is found that the surface has lost largely in reflection power, or if it does not compare well with the white paper, it will be best to get the surface into first class condition. How that might be done would of course depend upon circumstances. Perhaps by cleaning, perhaps by recutting, perhaps by painting kilnsomining, perhaps by installing a new screen.

Nice Work, Kenneth

With his application for membership, Manager Kenneth A. Grimes, Warner, Morgantown, W. Va., enclosed two full-page co-op ads that are very well done, the mats furnished by a Los Angeles engraving company.

These were put over on “The World Changes” and “Little Women,” seven local merchants sharing the cost of each page, with a sizable space in the center for the theatre ad. Grimes states that he finds this type of page easy to sell, which we can believe as the layout and ad work are high grade in all respects, and also sell.

Smart Showmanship on "Footlight" Showings

Working the girl street stunt from a different angle, Gene Fox, Metropolitan Theatre ad head, Boston, Mass., planted a couple of gals in a bannerson Chinese rickshaw pulled through the streets by a man in coolie outfit (see photo). A portable victrola was carried which played the song hits, while heralds were distributed. Gene put on another click stunt with a number of costumed girls on the marquee, each holding a card that spelled out the title. Still another street stunt consisted of five girls in pajama costume on roller skates who also handed out heralds on the streets.

Prominent in the Newark, N. J., campaign put over at the Branford Theatre by Warner zone manager Don Jayocks and ad head Jules Curley was an 85 foot long banner hung along the front of the theatre from the roof with huge burgeses suspended beneath. For the first time permission was received to suspend a street banner from the theatre to the opposite side of the street.

In addition to other street stunts, the out-stander was a truck carrying a sky writing (see photo) which flashed the title
### Allied Pictures

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<tr>
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<td>Hoot Gibson-Gloria Shans</td>
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<tr>
<td>One Year Later</td>
<td>Mary Browning-Haywood</td>
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<td>85</td>
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<td>Flying Phones</td>
<td>Frank Capra-Mayo Smith</td>
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<td>Joan</td>
<td>Benita Hume</td>
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<tr>
<td>Barbara</td>
<td>June Cordova</td>
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<td>Good Companions, The</td>
<td>Jessie Matthews</td>
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<tr>
<td>Life of the Wedelia</td>
<td>Clara Bow-Eliza Taylor</td>
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<td>I Was a Woman</td>
<td>Evalyn Knapp</td>
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### Columbia

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<td>Midnight</td>
<td>June Collier-Bellis</td>
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<td>Cocktail Hour</td>
<td>Dorothy Flanigan</td>
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<td>Dangerous Crossroads</td>
<td>C. Gallery-Johnny Lipp</td>
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<td>First of Fifth Avenue</td>
<td>F. Bellamy-Walter Connelly</td>
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<tr>
<td>Farewell, the</td>
<td>Mary Ambrose-Daniel Cook</td>
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<td>In the Cutting Room</td>
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<td>W. Mona-J. Sawyer-Arvajov</td>
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<td>William Gargan-Mary Nixon</td>
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<td>No Greater Glory</td>
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<td>Speed Wings</td>
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### First Division

**Comedy Features**

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<td>Big Bob, The</td>
<td>Jack Holt</td>
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<tr>
<td>The Balloon</td>
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### First National

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<td>Bette Davis - Louis Lusk</td>
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<td>Female</td>
<td>R. C. Taylor-Hugh</td>
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<td>Good Companions, The</td>
<td>Mary Browning-Haywood-Blackford</td>
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<td>Heroes for Sale</td>
<td>Richard Barlow-Eliza Taylor</td>
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<td>Wild Boys of the Road</td>
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### Gaumont-British

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<td>The Sister of the Fates</td>
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(THE RELEASE CHART--CONT'D)

**MOTION PICTURE HERALD**

**December 23, 1933**

**LIBERTIES PICTURES**

**Come Feature Attractions**

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**MAJESTIC FEATURES**

**Come Feature Attractions**

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**MAYFAIR FEATURES**

**Come Feature Attractions**

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**METRO-GOLDWYN-MAYER**

**Come Feature Attractions**

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**PARLIAMENT**

**Features**

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**PRINCIPAL FEATURES**

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**RKO RADIO PICTURES**

**Features**

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**INFORMATION**

- **Liberties Pictures**
- **Majestic Features**
- **Mayfair Pictures**
- **Metro-Goldwyn-Mayer**
- **Parliament**
- **Principal**
- **RKO Radio Pictures**

Each section lists the title, star, running time, date, and related date for each featured film, along with the minutes reviewed. The entries are formatted in a table-like structure for clarity.
### STATE RIGHTS

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<tr>
<th>Features</th>
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### SHOWMEN'S PICTURES

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### COMING FEATURE ATTRACTIONS

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### UNITED ARTISTS

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