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FILM SHARES' MARKET VALUE UP $106,614,125

Motion Picture Stocks Total $457,773,125 on New York Stock Exchange; Some Issues Gain 20 Points in Year

1,210 THEATRES UNDER REORGANIZED PARAMOUNT

Map Shows 970 Houses Dotting 39 States, with 1,131,561 Seats; 240 More Theatres in Canada and Abroad
Those New Year's chimes you heard were in honor of the first smash hit of 1935. The biggest M-G-M success in many years of many successes. That's "FORSAKING ALL OTHERS."

Joan Crawford, Clark Gable, Robert Montgomery in "Forsaking All Others" with Charles Butterworth, Billie Burke, Frances Drake, Rosalind Russell Directed by W S Van Dyke Produced by Bernard H Hyman
To the 400 Distinguished Screen Critics
Appointed to Select 1934's Ten Best
Pictures in the Film Daily Poll:

Thanks for your many kind inquiries,
but because of other major attractions already
scheduled we found ourselves unable to release

PAUL MUNI
in
"BORDERTOWN"
with
BETTE DAVIS

in time for inclusion in your list of 1934's Ten Best.

Although you may have already seen this
picture in preview, the rules of the Film Daily poll
of course necessitated your postponing its selection
until the 1935 list, since it will not be nationally
released until this coming Saturday, Jan. 5th.

Sincerely,

WARNER BROS.

With Margaret Lindsay, Eugene
Pallette, and many others.
Directed by Archie Mayo.
Vitagraph, Inc., distributors.
Ushering in the grandest show of 1939

**THE YEAR OF "THE BIG S**

**PAUL MUNI** in "BORDERTOWN"
With BETTE DAVIS
and hundreds of others, directed by Archie Mayo.

**JAMES CAGNEY** and
**PAT O'BRIEN** in
"DEVIL DOGS OF THE AIR"
The stars of "Here Comes the Navy" in a Cosmopolitan Production directed by Lloyd Bacon with the cooperation of the U.S. Marine Corps.

**KAY FRANCIS** in
"LIVING ON VELVET"
With GEORGE BRENT and WARREN WILLIAM
Directed by Frank Borzage.

**IRENE DUNNE** in "SWEET ADELINE"
With Jerome Kern-Oscar Hammerstein II songs, Bobby Connolly dances, and a 12-star cast directed by Mervyn LeRoy.

**RUDY VALLEE** in "SWEET MUSIC"
With ANN Dvorak

**"THE RIGHT TO LIVE"**
By the author of "Of Human Bondage", starring
**JOSEPHINE HUTCHINSON**
**GEORGE BRENT**
And a noted cast including Colin Clive and Peggy Wood, directed by Wm. Keighley.
NOW YEAR OF YOUR YOUNG LIFE-

"GOLD Diggers OF 1935"
With a 12-star cast headed by
DICK POWELL
The elaborate Warren & Dubin song numbers and the entire production exclusively directed by Busby Berkeley.

AL JOLSON and RUBY KEELER in
"GO INTO YOUR DANCE"
By the author of "42nd Street", With Warren & Dubin songs and Bobby Connolly dances. Directed by Archie Mayo.

PAUL MUNI in "BLACK FURY"
With KAREN MORLEY
And a cast that includes 32 other speaking parts. Directed by Michael Curtiz.

MAX REINHARDT'S
"A MIDSUMMER NIGHT'S DREAM"
With a remarkable all-star cast including JAMES CAGNEY—DICK POWELL—JOE E. BROWN JEAN MUIR—VERREE TEASDALE—IAN HUNTER
Directed by Max Reinhardt and William Dieterle.

"OIL FOR THE LAMPS OF CHINA"
From the famous best-seller by Alice Hobart, starring GEORGE BRENT and JOSEPHINE HUTCHINSON
Directed by Mervyn LeRoy.

ROBT. DONAT in "CAPTAIN BLOOD"
by RAFAEL SABATINI
Lucky in business too!

HE'S BOOKED FOX PICTURES

Such as: Shirley Temple in "BRIGHT EYES"; Will Rogers in "THE COUNTY CHAIRMAN"; Janet Gaynor and Warner Baxter in "ONE MORE SPRING"
PANDORA BERMAN'S BOX

THE troubles of the world, you will remember, all came out when Pandora opened a certain mystic box. Last week Mr. Pandro Berman, young, very young, producer, came out of Hollywood and opened his mouth, with, among other utterances:

"Things like the Legion [of Decency] always come to an end, and it will do as well in the case of motion pictures when audiences are faced with a steady flow of saccharine material."

"Joe Breen is a grand person and absolutely the right man for the job he's doing. Everybody loves him, but there are many influences behind him telling him what to do."

In the glowing dawn of this New Year, we are much in the debt of Mr. Berman for our mental picture at the moment, of all Hollywood standing facing east and singing in unison: "Joe Breen, we all love you." We can fancy it as a joyous pageant with DeMille angels thallbergian overhead and cohen- ing to each other in a shower of pointsettia petals, all techni- colored, with the gay lights sheeting from their wings.

But it is not of Mr. Breen and love that we sat down to write.

We must turn back, somewhat wearied, again to say that it would be well if in the New Year someone might find a way to get the producers, even the young ones, to read the Pro- duction Code, and there to find, if they can, wherein and whereby and how, if any, the Code demands saccharinity of the screen. Obviously, Mr. Berman does not know what either the Production Code or the Legion of Decency are about, and what has been or is being done about related matters. Since they pertain entirely to the business of making motion pictures, perhaps he is avoiding information on the same ground that some of our current biographers and historians do.

That, however, is incidental to the fact that this young man is in this industry, and, for as much space as he can get, a spokesman for it. And what with the delicacy of the state of affairs in the current adjustments between the screen and the Legion, also between the screen and the rest of decent America, would it not appear an excellent time to leave the public relations and public expressions job to the authorities of the situation—including, may we suggest, such figures as the beloved Mr. Joseph Breen. What a time to ride the Legion. Little picture makers should just make pictures.

FLIM-FLAMMING GENTLEMAN

A HIGH note of patriotism is sounded by the justly celebrated New Canaan Advertiser—for many years now officially honored as the best weekly newspaper in the United States—in its defense of that sterling Connecticut Yankee, the late Mr. Phineas T. Barnum, against what the Advertiser thinks may have been irredescribable treatment on the screen. Referring to the Barnum picture, the editor im- mediately qualified himself for utterance by saying: Without seeing the picture one may imagine the character as impersonated by Mr. Berry, as uncomely a personage on the films as Hollywood produces... Mr. Barnum was not uncouth. He was a gentleman in every sense of the word. He met princes and potentates on his trips to Europe, even though he did flim- flam them. ...

PURE INVENTION

THE vital immortality of Thomas A. Edison in American tradition is being continuously attested by the flow of books and magazine articles about him. One of the favorite subjects of the Sunday supplement type of attention is his alleged labours on an alleged device aimed at com- munication with the dead, recently spread across the pages of a national publication.

The story originally appeared about a dozen years ago in a New York daily paper. It considerably annoyed one of Mr. Edison's more outspoken agnostic friends, who heatedly demanded: "Are you slipping in your old age? Has Sir Oliver Lodge got you going?"

"Now, now," interpolated Mr. Edison, "don't get fussy about a little thing like that. That reporter came over here all the way from New York to see me. He was a space writer, and his shoes were worn out and it was a snowy cold day. He needed a story—and I gave him the best I could think up at the moment."

Mr. CHARLES C. PETTIJOHN, when approached for participation in that annual array of New Year's fore- casts, a quaint custom of Motion Picture Daily, said: "My wish is that 1935 may be recalled as the year of fewer and shorter interviews. If we could all get on or off trains and boats, and go through Kansas City without being inter- viewed, what a wonderful business this would be."

Which makes us wonder what it was that our Mr. Al Fine- stone asked Mr. Pettijohn.
MEXICAN SUPERVISION

The entire film industry in Mexico is to be placed under federal supervision, by the terms of a bill just passed by the national congress at Mexico City. The measure's sponsor contends the move will benefit the industry, assuring uniformity of regulations, taxes and the like, where at present federal, state and municipal legislation overlaps.

PRESS COMPETITION

Called to band in protest, Omaha exhibitors plan to petition Henry Doorly, publisher of the Omaha World-Herald, seeking to end the newspaper's competition with theatres, resulting from its sponsorship last month of an engagement of the San Carlos Opera, which played to 15,000 in four days, with other attractions planned.

TAX ON ADS

Judge Brown Harris in Kansas City circuit court last week determined that advertisements placed in Missouri publications by agencies and advertisers outside the state are not subject to the state sales tax of one-half of one per cent. The decision ended a suit to test a ruling of the state auditor.

AMATEUR AWARD

The annual amateur award of the American Society of Cinematography last week was presented to R. B. Clardy at Hollywood for a 200-foot reel, "New Horizon." Second honor went to Tatushi Okamoto of Matsuyama, Japan, for "Tender Friendship.

OHIO TAX

The new Ohio three per cent sales tax will not go into effect until February 1. Instead of January 10, it was determined by the state tax commission last week. Reason: delay in distribution of taxation stamps. Exhibitors will not be required to break down the gross, as between established price and sales tax. Signs will carry only the full admission, tax included.

INCOME TAX QUERY

Tom Maloy, Chicago projectionists' union head; his assistant, Ralph O'Hara, and Tom Reynolds, union president, have been called to federal court in a resumption of an inquiry into their income tax returns. Investigation into union affairs appears a likely outcome of the initial inquiry. Jack Miller, president of the local exhibitors' association, may be involved.

JAPANESE IMPROVEMENT

Improved conditions for the film industry in Japan were predicted last week by Lipton Astrachan, managing director there for Universal, who based his conclusion on general business upturn and improved American product. His recommendation to American producers desirous of better Japanese business is to "cut down on dialogue."

FILM CONTEST

Audio Productions and First Division offer $1,000 in cash prizes to individual members or clubs presenting the seven best scenarios of pictures to be included in the new series of "Musical Moods," produced by Audio, released by First Division. The National Federation of Music Clubs has endorsed and will sponsor the contest. Dates: Dec. 15-April 15. A supplementary contest, with award of $500, is for the best exploitation campaign by a theatre manager during the contest.

JULES CRONJAGER

Jules Cronjager, for years a well-known cameraman on the Coast, died last week, the victim of a paralytic stroke.

STEREOSCOPIC FILMS

Definite results within a year, stereoscopic pictures within two years, is the hope of Gaumont British and Imperial Chemical Industries, England, as the result of experiments in that field, according to a cabled report by Joan Littlefield, North American Newspaper Alliance correspondent in London. Details of the work are secret, says the writer, although complicated processes of filming and projection are involved.

FOX SALES POST

Jack Sichelman has been named head of a new Fox sales department to handle distribution of all Fox pictures made outside of the Hollywood studio. Clayton P. Sheehan, general foreign manager, made the appointment. Mr. Sichelman was formerly manager of the Fox Movietone News Bureau.

"INTIMATE" THEATRES

Dr. Hugo Riesenfeld and his associates in the opening of the Filmarie theatre in Hollywood plan a circuit of similar "intimate" houses, dependent upon the success of the Filmarie. With Abe Mayer and Ira Simmons, Dr. Riesenfeld has formed the Filmarie Distributing Company.

MILK FUND

With the proceeds from a bowling tournament sponsored by the Kansas City Variety Club and the Kansas City Star, $802, a milk fund for undernourished children in eight local schools is to be established. Frank C. Hensler, MGM branch manager and club president, originated the idea, which received whole-hearted cooperation.

REINHARDT VICTOR

Judge Emmett Wilson in Los Angeles superior court last week dissolved the restraining order and refused an injunction asked against Max Reinhardt, producing "A Midsummer Night's Dream" for Warner. A London producer had initiated the action. The court declared the complainant had evaded the full terms of a contract, over which they brought the action.

A VETERAN

For a leading role in his forthcoming "The Crusades," a Paramount release, Cecil B. DeMille last week cast Pedro de Cordoba, who 19 years ago played for DeMille opposite Geraldine Farrar in three silent films, "Carmen," "Maria Rosa" and "Temptation." It will be his first appearance in talking films. His was the expert narration of Fox's "The First World War."
1,210 THEATRES UNDER PARAMOUNT'S CONTROL

Emerging from Reorganizing with 970 Houses in 39 States of the Union; 240 Others in Canada and Abroad

By FRED AYER

The Paramount Publix theatre structure will emerge from reorganization with interests of varying nature in 970 motion picture theatres in 39 states of the Union and in 240 others in Canada and abroad, making a total of 1,210 theatres. The houses for the most part are operated under partnership arrangement with 38 companies, which in almost all cases are vestures with complete authority in the booking of films, dictation of policy, the hiring of labor and, in a number of instances, the matter of financing. Paramount, at the time it became bankrupt, operated 1,100 theatres in the United States and Canada alone.

A most noticeable effect in the reorganization has been the improvement in monetary returns from the properties, this as a direct result of decentralization.

No audited consolidated statements of operation for the year 1932 were prepared but it was estimated recently there was a loss in 1932 of $21,000,000, of which $9,600,000 was incurred in production and distribution, the remainder in exhibition. In 1933, however, following decentralization and bankruptcy, the theatre subsidiaries showed net operating earnings of $160,000, and for the first nine months of 1934 they were $482,000. These figures, published in the company's plan of reorganization early in December, did not include returns from Olym

Para- tine Theatres, Inc., the Minnesota Amuse-

ment Co. and Saenger Theatres, Inc., all then in receivership.

At least 200 theatres had been acquired in 1929 and 1930 by part-cash payments and the remainder in stock with a guarantee to buy back, a few years later, at prices ranging from 20 to 25 per cent higher than at the time the deals were made. When the company's stock went downward, with all others, difficulties arose as the repurchases became due. A year and one-half ago Paramount had interest in 899 houses, virtually every one of which was under the operation of a receiver or trustee in bankruptcy. Eighty-five theatres had been turned back to former owners and landlords and 47 more had been closed or their leases disaffirmed.

Today nearly all these have been removed from the receivership or bankruptcy status, the only ones remaining being those of the three aforementioned circuits and the New York Paramount and Brooklyn Paramount theatres. Saenger Theatres' reorganization plan was approved Wednesday by Referee John A. Joyce and federal Judge Alfred C. Cox in New York.


In January, 1933, Publix was reported 65 per cent decentralized. Fifty theatres had been returned to M. E. Comerford, in addition to the aforementioned deals. By January 28 it was reported that Publix had completed its decentralization program, with operators of various units vested with 90 per cent authority over their theatre charges and the remaining 10 per cent, consisting largely of budgetary supervision, under home office control.

On January 26, however, Paramount went into a voluntary receivership and at the same time Publix Enterprises, now defunct, filed a voluntary bankruptcy petition. listing assets at $24,864,076 and liabilities at $41,214,407. The corporation acknowledged an interest in 1,340 theatres, 1,100 in the United States and 240 in Canada and abroad.

Virtually every theatre subsidiary of Paramount also went into bankruptcy or receivership, and in March, 1933, Paramount Publix Corporation entered bankruptcy.

Lynch Heads Committee

The trustees, Charles D. Hilles, Eugene W. Leake and Charles E. Richardson, maintained a strict silence regarding disposition of Playhouse theatres until May 27, 1933, at which time it was announced that S. A. Lynch, one time theatre ruler of the South as head of Southern Enterprises, Inc., had returned to active participation in exhibition as chairman of a committee formed to reorganize the entire Paramount Publix theatre holdings.

With its one-time control split a hundred ways by receiverships, bankruptcies and reversion of many theatres to former owners, Paramount announced on May 29 that it had no intention of relinquishing its hold as an exhibitor on a far-flung national scale.

Made Operating Partners

When the company entered voluntary bankruptcy in March of 1933, the majority of the former and new owners to whom Paramount had given operating control became the operating receivers and trustees and it is to these men today that the company has turned over the partnership operations. Many operate on a 50 per cent profit Improved Returns from Properties Reflected in Reorganization; Most Houses Now Under 38 Cooperating Companies basis. In all instances, however, Paramount maintains control.

Much of the loss which the film industry in its entirety suffered during the general business recession was directly traceable to top-heavy theatre expansion and centralization of operation.

During Paramount's decentralization program, which started late in 1932 with the resignation of Sam Katz as vice-president of Paramount Publix, comparatively few theatres were turned back to landlords or to new companies and even fewer leases were canceled or disaffirmed. This was borne out in the listing of Paramount theatres in the July 1, 1933 issue of Motion Picture Herald. At its peak the circuit had 1,300 theatres.

Theatres Affected in Late 1931

It was not until late in 1931 that the motion picture business began to feel acutely the economic retrogression. Paramount felt the burden severely, not only from the point of numbers of its holdings, but because it was committed financially in these holdings and still was forced to spend money on additional building.

In the early spring of 1932, Adolph Zukor, Paramount president, on cross-questioning by Attorney Nathan Burlan on behalf of a group of stockholders, disclosed that the first quarter of that year showed an operating deficit of $1,236,000 after debt-service. A bank credit of $13,000,000 had been arranged to meet company requirements, amounting at that time, it was said, to $10,000,000.

Later it was learned that the corporation and its subsidiaries owned some 1,700 pieces of real estate having a value upward of $260,000,000. Against these properties were outstanding obligations aggregating $70,000,000.

Some six months thereafter Paramount commenced decentralization after the resignation of Sam Katz.

Since 1926 the Paramount Publix theatre circuit had expanded to almost every corner of the United States and Canada. Deals had been made with A. H. Blank, in Illinois, Iowa and Nebraska; with W. S. Butterfield, who had large holdings in Michigan; hundreds of properties were bought from E. J. Sparks in Florida and Clinton and Myers in Minnesota. Saenger's circuit in the South was acquired, as were the Kunsky and Trendle interests in Michigan; Maine and New Hampshire theatres in New England; the Northwest Theatre Circuit, M. A. Shea's houses in upper New York and Canada; Wilby, Kinsey, Lucas and Baum holdings in Alabama, Georgia and the Carolinas, and the Comerford theatre in Pennsylvania. The old Gray circuit was acquired in New England, as were Walter Reade's houses in New Jersey, along with scores of others.
Nine states not designated by name in the map are states in which Paramount does not operate, nor are any Paramount theatres listed in the District of Columbia. The nine states are Delaware and Kentucky, east of the Mississippi; Kansas in the middlewest; and, farther west, Montana, Wyoming, Nevada, and finally on the Pacific seaboard Washington state, Oregon and California.

Eight theatres, formerly operated by Paramount in California and Oregon, are now the property of Fox West Coast Theatres, which has virtually a monopoly of the theatre situation on the West Coast.
PARAMOUNT’S THEATRES

ONLY NINE STATES NOT REPRESENTED


On the West Coast the company formerly operated eight theatres, in San Francisco, San Diego, Los Angeles and in the state of Oregon. These are now properties of Fox West Coast Theatres, giving Fox West Coast a virtual monopoly on the Pacific seaboard.

M. A. Lightman (Jackson, Tenn., and Ft. Smith, Ark.)
Jackson, Tenn. ..... Gem
Ft. Smith, Ark. ..... Huther

Hunter Perry (Virginia)
Charleston, Va. ..... Paramount
Lynchburg, Va. ..... Rex

George Zeppos
Newport News, Va. ..... James
Wheeling, W. Va. ..... Paramount

Lucas and Jenkins (Georgia)
Macon, Ga. ..... Capitol
Brunswick, Ga. ..... Ritz

A. Notapolous
(Ambridge, Pa.)
Ambridge, Pa. ..... Penn
Carmichael, Md. ..... Capitol

Skouras Theatres
Philadelphia, Pa. ..... Frankford
Washington, D.C. ..... Capitol

A. and P. Adams
Newark, N. J. ..... Paramount
Paterson, N. J. ..... United States

Carl Bamford
(Texas and Tennessee)
Greenville, S. C. ..... Carol
Greenville, S. C. ..... Academy

Wilby-Kincey
(Alabama, So. Carolina and Tennessee)
Greenville, S. C. ..... Carol

Paramount
Owego, N. Y. ..... Toigo
Waverly, N. Y. ..... Amassee

Laurel, Pa. ..... Liberty
Lexington, Ky. ..... Majestic

Paramount Public
(Buffalo, N. Y.)
Fulton, N. Y. ..... Quirk

Paramount Publix
(Nebraska, N. Y.)
Eugene, Mont. ..... Paramount

Si Fabian
(Frankford, Pa.)
Midland Park, N. J. ..... Paramount

M. E. Comerford
(Pennsylvania)
Bucksport, Pa. ..... Capitol

M. O. Moore
(Brooklyn)
George Walsh
(Nebraska, N. Y.)
Carlisle, Pa. ..... Capitol

Sirius
(Frankford, Pa.)

Si Fabian
(Brooklyn)

Paramount
Owego, N. Y. ..... Toigo
Waverly, N. Y. ..... Amassee

A. and P. Adams
Newark, N. J. ..... Paramount
Paterson, N. J. ..... United States

Carl Bamford
(Texas and Tennessee)
Greenville, S. C. ..... Carol
Greenville, S. C. ..... Academy

E. J. Sparks
(Florida)
Jacksonville, Fla. ..... Arcade

Harry David and Louis L. Dent
(Utah and Idaho)
Ogden, Utah ..... Colonial
Provo, Utah ..... Paramount
Salt Lake City, Utah ..... Capitol

Twin Falls, Idaho ..... Capitol

Boise, Idaho ..... Empire

Lakeland, Fla. ..... Palace

Lakeland, Fla. ..... Palace

Wheelock, Mass. ..... Palace

暨然，等。
DISCUSS NEWSREEL. First Division executives and sales heads at luncheon culminating meeting in New York on "The March of Time," new newsreel produced by Time, Inc., and distributed by First Division. Among those shown in immediate foreground are: Harry Thomas, president; Stuart Webb, chairman of the board; and Amos Hyatt, vice-president.

CELEBRATING. Not the Holidays, but their silver wedding anniversary. They are E. L. McEvoy, Eastern and Canadian sales manager of RKO Radio, and Mrs. McEvoy, pictured as they embarked from New York for a vacation in Bermuda.

DIRECTOR. A personality study of Max Reinhardt made while the noted German director worked on Warner’s “Midsummer Night’s Dream.”

MIDWINTER IN CALIFORNIA. Photographed with seasonal forethought in advance of any unusual January blizzards, in the charming front yard of Helen Hayes, with the MGM star herself, and her daughter, Mary, graciously on hand.
WELL MET. (Below) James Blakely, masculine lead in Columbia's "Mills of the Gods," arriving in New York for a vacation following its completion, and being greeted by his mother, Mrs. Grace Hyde, and Barbara Hutton Mdivani.

TWO OR MORE. Since above are Margaret Sullavan's galore, and at right, yet another Universal player, Marion La Follette. Miss Sullavan: starring in "The Good Fairy." Miss La Follette: signed for "The Great Ziegfeld."

HIGH-HO! (Below) Looking skyward near St. George, Utah, with our view pleasantly intercepted by George O'Brien and Dorothy Wilson, who were thereabouts on location for "When a Man's a Man," a Fox release.

ARRANGE DISTRIBUTION. Al Lichtman, vice-president and sales executive of United Artists, and Leon Garganoff (seated), producer of "Thunder in the East," as they signed for the release of this production by United Artists.
Company Takes First Step Toward Establishing Own Sound Servicing Facilities; Erpi Starting General Equipment Service

On New Year Day, Warner Brothers Pictures, Inc., withdrew its 301 motion picture theatres which have been serviced by Electrical Research Products, Inc., from this arrangement, and took first steps in the establishment of sound servicing facilities of its own.

This action is in sequel to the legal dissolution last June of the Western Electric-Warner "partnership" which some eight years ago brought sound to the theatre screen.

Erpi Expands Servicing

The Erpi servicing structure was further changed this week when the management, of which John E. Otterson is the head, finally decided, after a year's experimentation, to expand its present form, which heretofore has been concentrated on the servicing only of sound reproducers, to embrace a general equipment service for the entire theatre, supervising, in an advisory capacity, the maintenance and operation of power, projection, light, heat, sound, building maintenance and other engineering functions of the theatre.

Withdrawal by the Warner Brothers of their theatres from Erpi servicing established a precedent in the electric's rigid policy of compulsory servicing of the 5,500 Western Electric reproducers installed to date in theatres in this country. The move came with dramatic suddenness, wholly unexpected by the industry, and was made legally possible through the workings of some of the secretly-held phases of the agreement by which Warner and Erpi effected a settlement last June of the seven-year battle over sound royalties claimed by Warner as its share of the profits for participating with Western Electric in the commercialization of sound through Vitaphone.

The only terms of the agreement which were made public in the summer were those mentioned in an official dual statement which said: "The settlement clears accounts of the parties outstanding at various dates, and, in addition, provides a consent order by the Vitaphone Corporation to Electrical Research of Vitaphone's right to participate in future royalties. In addition to clearing the accounts, Electrical Research pays Warner Brothers $2,500,000 in cash, $1,300,000 in negotiable promissory notes and an amount not to exceed $200,000 payable on certain contingencies." Warner was variously reported as having estimated its royalty claims at $50,000,000.

One of the important parts of the settlement which had not been revealed by either party was a clause in the agreement which gave Warners the right to void the compulsory servicing clause of its theatre reproducer licenses any time between the date of the settlement in June and January 1st, 1935. It was agreed that if Warner did arrive at such a decision both parties would first participate in good faith discussions with the point in view of negotiating a new blanket servicing contract. These discussions were held, in utmost secrecy, over a period of months.

Electrical Research Products finally submitted a new proposal, economically more favorable than the existing one, but Warner Brothers rejected it on the ground that while it did give certain price concessions and was not out of proportion to the service to be performed, the Warner management could save considerable by doing its own servicing.

The executive offices of Electrical Research in New York unofficially expressed the belief Wednesday that there was still a possibility of advertising the withdrawal by Warner of its theatres from the servicing arrangement. The Warner house office, however, did not hold the same opinion.

Continues as Erpi Licensee

Warner Brothers will remain an Erpi licensee, continuing to use the Western Electric recording system at its California studio at Burbank, and the Western Electric reproducers in the 301 theatres of the circuit's 400 houses. Installed in the remaining 99 theatres are reproducers of RCA Photophone, Pacent Electric and some 18 machines manufactured and installed by Warner's own United Research Corporation, a development which Warner has been quietly nurturing for some two or three years.

There is no intention at the moment on the part of Warner Brothers to develop its United Research sound equipment manufacturing service and turning out reproducers on the wholesale to replace the Western Electric reproducers now installed. This, they held, would be economically unsound.

The Warner move is not by any means a victory for that minority exhibitor group which has expressed itself variously in vigorous tones against the policy of compulsory servicing, and which apparently exerot some influence in causing RCA Photophone to abandon the policy in favor of servicing by voluntary decision of the theatre.

Because the 400 Warner theatres are not too widely separated, the time element of emergency servicing will not interfere with proper supervision and maintenance of the reproducers. Some 70 per cent of the company's exhibition properties are concentrated in the comparatively geographically-limited area of New York, Pennsylvania, Ohio and New Jersey.

Electrical Research charges theatres for servicing from $15 to $40 a week, depending on the size of the theatre, the volume of the equipment and the number of hours per week during which the house operates. Striking an average of $26 per theatre weekly, Warner's service bill from Erpi would approximate $400,000 yearly.

The new Erpi servicing structure will comprise three forms: (1) Ordinary servicing of the equipment, parts extra per piece; (2) Repair and replacement, through which Erpi agrees to service the reproducer and supply parts, at a cost slightly higher than ordinary servicing; (3) General supervision over all engineering facilities and factors, including, as previously mentioned, power, sound, projection, light, heat and building maintenance, for which an additional increase in the ordinary servicing fee will be made. Some 3,000 theatres are now serviced on "Repair and Replacement" contracts.

The new form of complete theatre engineering service will function out of Erpi headquarters in New York and in Chicago and Los Angeles, in charge of H. M. Wilcox.

Unique Censor Bill Up in N. Y. State

Senator John T. McCall (Dem., New York City) has introduced in the state rights a bill which would establish a unique form of censorship.

"At present," Senator McCall explained, "all that the motion picture censorship law attempts to do is to censor a picture before it is distributed. The exhibitor, when he purchases a picture, has little knowledge of its character outside of the title. The bill I have introduced provides that the director of the censorship board shall adopt rules and regulations to maintain a standard of morality and decency in the production of motion pictures, to cooperate with civic and religious organizations in the prohibiting of the exhibition of pictures that offend morality and decency; to prescribe forms of contract between distributors and exhibitors; to approve a synopsis of the story in each film, which synopsis is to be furnished by the distributor to the exhibitor to classify motion pictures into three groups: (A) suitable for adult showing, (B) suitable for the entire family, and (C) suitable for juvenile audiences."

Furthermore, Senator McCall explained, the rules would provide that all advertising matter shall contain a statement that the film proposed for exhibition has been approved by the censorship board as suitable for adult, family, or juvenile exhibition. The classification of pictures would not legally prohibit children from seeing an adult picture if the exhibitor intends to show it.

All distributors and exhibitors would be licensed, distributors paying a fee of $50 a year and exhibitors $10. The distributors would be required to file a $5,000 bond, exhibitors $1,000.
### Paramount Houses in Texas

#### E. J. Sparks

<table>
<thead>
<tr>
<th>City</th>
<th>Theater</th>
<th>Seats</th>
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<td>Austin</td>
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<td>Brownsville</td>
<td>Majestic</td>
<td>550</td>
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<td>Dallas</td>
<td>Republic</td>
<td>1,200</td>
</tr>
<tr>
<td>Fort Worth</td>
<td>Palace</td>
<td>750</td>
</tr>
<tr>
<td>Houston</td>
<td>Majestic</td>
<td>1,400</td>
</tr>
<tr>
<td>Lubbock</td>
<td>Majestic</td>
<td>1,000</td>
</tr>
<tr>
<td>Amarillo</td>
<td>Majestic</td>
<td>1,400</td>
</tr>
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</table>

#### Joe Cooper and Warner Bros.

<table>
<thead>
<tr>
<th>City</th>
<th>Theater</th>
<th>Seats</th>
</tr>
</thead>
<tbody>
<tr>
<td>El Paso</td>
<td>Paramount</td>
<td>1,600</td>
</tr>
<tr>
<td>Jacksonville</td>
<td>Majestic</td>
<td>1,000</td>
</tr>
<tr>
<td>San Antonio</td>
<td>Majestic</td>
<td>1,400</td>
</tr>
<tr>
<td>Corpus Christi</td>
<td>Majestic</td>
<td>1,000</td>
</tr>
</tbody>
</table>

#### J. C. Clemmons and Sol Gordon (Texas and New Mexico)

<table>
<thead>
<tr>
<th>City</th>
<th>Theater</th>
<th>Seats</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albuquerque</td>
<td>Majestic</td>
<td>1,200</td>
</tr>
<tr>
<td>Bismarck</td>
<td>Majestic</td>
<td>1,000</td>
</tr>
<tr>
<td>Clovis</td>
<td>Majestic</td>
<td>800</td>
</tr>
</tbody>
</table>

#### Mullins and Finanski

<table>
<thead>
<tr>
<th>City</th>
<th>Theater</th>
<th>Seats</th>
</tr>
</thead>
<tbody>
<tr>
<td>Austin</td>
<td>Majestic</td>
<td>1,400</td>
</tr>
<tr>
<td>El Paso</td>
<td>Majestic</td>
<td>1,000</td>
</tr>
<tr>
<td>San Antonio</td>
<td>Majestic</td>
<td>1,200</td>
</tr>
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</table>

#### Other Locations

<table>
<thead>
<tr>
<th>City</th>
<th>Theater</th>
<th>Seats</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oklahoma City</td>
<td>Majestic</td>
<td>1,000</td>
</tr>
<tr>
<td>Lincoln, Neb.</td>
<td>Majestic</td>
<td>1,200</td>
</tr>
<tr>
<td>Colorado Springs, Col.</td>
<td>Majestic</td>
<td>1,000</td>
</tr>
<tr>
<td>Grand Junction, Col.</td>
<td>Majestic</td>
<td>800</td>
</tr>
</tbody>
</table>

### General Information

Paramount's 970 theaters have a total seating capacity of 1,131,561, or an average of slightly in excess of 1,000 seats per individual theater.

Rusk, Texas: Astor: 300

Goose Creek, Texas: Astor: 300

Lufkin, Texas: Astor: 300

Greenville, Texas: Astor: 300

Will Horwitz (Houston, Texas)

Houston, Texas: Astor: 300

Operated by New York (Tracy Barham)

Chicago, Ill.: Astor: 300

San Francisco, Calif.: Astor: 300

A. H. Blank (Iowa and Nebraska)

Hastings, Neb.: Astor: 300

Omaha, Neb.: Astor: 300

Cedar Rapids, Iowa: Astor: 300

Davenport, Iowa: Astor: 300

Moline, Ill.: Astor: 300

Rock Island, Ill.: Astor: 300

Ottumwa, Ia.: Astor: 300

Sioux City, Ia.: Astor: 300

Waterloo, Ia.: Astor: 300

Des Moines, Ia.: Astor: 300

Newton, Ia.: Astor: 300

Cambridge, Mass.: Astor: 300

Cambridge, Mass.: Astor: 300

Chelsea, Mass.: Astor: 300

Gloucester, Mass.: Astor: 300

Lowell, Mass.: Astor: 300

Lynn, Mass.: Astor: 300

Needham, Mass.: Astor: 300

New Bedford, Mass.: Astor: 300

Boston, Mass.: Astor: 300

Bloomfield, N.J.: Astor: 300

North Adams, Mass.: Astor: 300

North Cambridge, Mass.: Astor: 300

Waltham, Mass.: Astor: 300

Somerville, Mass.: Astor: 300

Springfield, Mass.: Astor: 300

Chicopee, Mass.: Astor: 300

Garden City: Astor: 300

Holyoke, Mass.: Astor: 300

Northampton, Mass.: Astor: 300

Pittsfield, Mass.: Astor: 300

Springfield, Mass.: Astor: 300

Brookline, Mass.: Astor: 300

Brockton, Mass.: Astor: 300

New Bedford, Mass.: Astor: 300

(Continued on following page)
<table>
<thead>
<tr>
<th>Location</th>
<th>Capacity</th>
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</thead>
<tbody>
<tr>
<td>Salem, Mass.</td>
<td>1,200</td>
</tr>
<tr>
<td>Boston, Mass.</td>
<td>2,600</td>
</tr>
<tr>
<td>Haverhill, Mass.</td>
<td>1,400</td>
</tr>
<tr>
<td>Also Mullins and Pinnsburg, but figures in between</td>
<td>1,200</td>
</tr>
<tr>
<td>New York, N. Y.</td>
<td>1,200</td>
</tr>
<tr>
<td>Providence, R. I.</td>
<td>900</td>
</tr>
<tr>
<td>Portland, Me.</td>
<td>900</td>
</tr>
<tr>
<td>Hartford, Conn.</td>
<td>800</td>
</tr>
<tr>
<td>Norwich, Conn.</td>
<td>800</td>
</tr>
<tr>
<td>Saratoga, N. Y.</td>
<td>800</td>
</tr>
<tr>
<td>Bangor, Me.</td>
<td>800</td>
</tr>
<tr>
<td>Biddeford, Me.</td>
<td>800</td>
</tr>
<tr>
<td>Portland, Me.</td>
<td>800</td>
</tr>
<tr>
<td>Waterville, Me.</td>
<td>800</td>
</tr>
<tr>
<td>Westbrook, Me.</td>
<td>800</td>
</tr>
<tr>
<td>Boston, Mass.</td>
<td>800</td>
</tr>
<tr>
<td>New York, N. Y.</td>
<td>800</td>
</tr>
<tr>
<td>Middletown, Mass.</td>
<td>800</td>
</tr>
<tr>
<td>Norwich, Conn.</td>
<td>800</td>
</tr>
<tr>
<td>New London, Conn.</td>
<td>800</td>
</tr>
<tr>
<td>Norfolk Dist.</td>
<td>800</td>
</tr>
<tr>
<td>Rensselaer, N. Y.</td>
<td>800</td>
</tr>
<tr>
<td>Waltham, Mass.</td>
<td>800</td>
</tr>
<tr>
<td>Youngs, N. Y.</td>
<td>800</td>
</tr>
</tbody>
</table>

### John Ford

**(Maine, New Hampshire, Vermont, and Massachusetts)**

<table>
<thead>
<tr>
<th>Location</th>
<th>Capacity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auburn, Me.</td>
<td>1,150</td>
</tr>
<tr>
<td>Lewiston, Me.</td>
<td>1,320</td>
</tr>
<tr>
<td>Skowhegan, Me.</td>
<td>1,400</td>
</tr>
<tr>
<td>Bangor, Me.</td>
<td>1,400</td>
</tr>
<tr>
<td>Presque Isle, Me.</td>
<td>1,400</td>
</tr>
<tr>
<td>Portland, Me.</td>
<td>1,200</td>
</tr>
<tr>
<td>New York, N. Y.</td>
<td>1,000</td>
</tr>
<tr>
<td>Albany, N. Y.</td>
<td>1,000</td>
</tr>
<tr>
<td>New York, N. Y.</td>
<td>1,000</td>
</tr>
<tr>
<td>Saratoga, N. Y.</td>
<td>1,000</td>
</tr>
<tr>
<td>Utica, N. Y.</td>
<td>1,000</td>
</tr>
</tbody>
</table>

### E. V. Richards

**(Louisiana, Florida, Mississippi, Alabama, and Texas)**

<table>
<thead>
<tr>
<th>Location</th>
<th>Capacity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shreveport, La.</td>
<td>1,090</td>
</tr>
<tr>
<td>Baton Rouge, La.</td>
<td>1,450</td>
</tr>
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</table>

### 'LIBERTY' NAMES TOMORROW'S STARS

The era of sophistication in Hollywood is a thing of the past and it's back to down-to-earth pictures, according to the current issue of Liberty Magazine, in an article presenting "The Stars of Tomorrow," a running commentary on the prospects of ten of Hollywood's young actresses, who, according to the publication and the author of the article, Clara Beranger, will supplant the film great of today.

"Hollywood, which serves a barometer for public taste in stars, has sensed the new trend," says the writer. "Hollywood was quick to realize that the pendulum had swung away from artificiality and sophistication toward honesty and sincerity, away from sex appeal and glamour toward sweetness and natural charm."

The ten actresses listed are Mary Carlisle, Katherine DeMille, Elizabeth Allan, Jean Parker, Ruby Keeler, Helen Mack, Dray Leyton, Betty Furness, Jean Muir and Rochelle Hudson.

### H. F. Kincely

**(North Carolina)**

<table>
<thead>
<tr>
<th>Location</th>
<th>Capacity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Burlington, N. C.</td>
<td>400</td>
</tr>
<tr>
<td>Chapel Hill, N. C.</td>
<td>400</td>
</tr>
<tr>
<td>Durham, N. C.</td>
<td>400</td>
</tr>
<tr>
<td>Greensboro, N. C.</td>
<td>400</td>
</tr>
<tr>
<td>Greensboro, N. C.</td>
<td>700</td>
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</table>

### Harry Nace

**(Arizona)**

<table>
<thead>
<tr>
<th>Location</th>
<th>Capacity</th>
</tr>
</thead>
<tbody>
<tr>
<td>casa Grande, Ariz.</td>
<td>750</td>
</tr>
<tr>
<td>Phoenix, Ariz.</td>
<td>1,000</td>
</tr>
<tr>
<td>Tucson, Ariz.</td>
<td>800</td>
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</tbody>
</table>

### John Fried and William Hamm

**(Minnesota, North and South Dakota, and Wisconsin)**

<table>
<thead>
<tr>
<th>Location</th>
<th>Capacity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aberdeen, S. D.</td>
<td>822</td>
</tr>
<tr>
<td>Austin, Minn.</td>
<td>910</td>
</tr>
<tr>
<td>Duluth, Minn.</td>
<td>585</td>
</tr>
<tr>
<td>Eau Claire, Wis.</td>
<td>1,000</td>
</tr>
<tr>
<td>Grand Forks, N. D.</td>
<td>815</td>
</tr>
<tr>
<td>Hibbing, Minn.</td>
<td>412</td>
</tr>
<tr>
<td>Huron, S. D.</td>
<td>655</td>
</tr>
<tr>
<td>Minneapolis, Minn.</td>
<td>480</td>
</tr>
<tr>
<td>Mitchell, S. D.</td>
<td>380</td>
</tr>
<tr>
<td>St. Cloud, Minn.</td>
<td>769</td>
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<tr>
<td>Sioux Falls, S. D.</td>
<td>1,570</td>
</tr>
<tr>
<td>St. Paul, Minn.</td>
<td>516</td>
</tr>
<tr>
<td>Winona, Minn.</td>
<td>2,290</td>
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<tr>
<td>Sibley, Minn.</td>
<td>800</td>
</tr>
<tr>
<td>Stearns, Minn.</td>
<td>945</td>
</tr>
<tr>
<td>Winona, Minn.</td>
<td>1,100</td>
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</table>

### Viktorla

**(North Carolina)**

<table>
<thead>
<tr>
<th>Location</th>
<th>Capacity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Burlington, N. C.</td>
<td>500</td>
</tr>
<tr>
<td>Chapel Hill, N. C.</td>
<td>400</td>
</tr>
<tr>
<td>Durham, N. C.</td>
<td>300</td>
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<tr>
<td>Greensboro, N. C.</td>
<td>500</td>
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<tr>
<td>Greensboro, N. C.</td>
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### Hirschfeldt

**(North Carolina)**

<table>
<thead>
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<th>Location</th>
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<tbody>
<tr>
<td>Greensboro, N. C.</td>
<td>700</td>
</tr>
<tr>
<td>Greensboro, N. C.</td>
<td>800</td>
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### Mankato, Minn.

**(South Dakota)**

<table>
<thead>
<tr>
<th>Location</th>
<th>Capacity</th>
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</thead>
<tbody>
<tr>
<td>Mankato, Minn.</td>
<td>1,100</td>
</tr>
<tr>
<td>Minneapolis, Minn.</td>
<td>700</td>
</tr>
<tr>
<td>Moorhead, Minn.</td>
<td>700</td>
</tr>
<tr>
<td>Madison, S. D.</td>
<td>450</td>
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</table>

(Continued on following page)
### MIDDLEWEST THEATRES

(Continued from preceding page)

<table>
<thead>
<tr>
<th>Superior, Wis.</th>
<th>Palace</th>
<th>650</th>
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</thead>
<tbody>
<tr>
<td>Savoy</td>
<td></td>
<td>650</td>
</tr>
<tr>
<td>Rochester, Minn.</td>
<td>Chateau</td>
<td>1,267</td>
</tr>
<tr>
<td>Empire</td>
<td></td>
<td>735</td>
</tr>
<tr>
<td>Lawyer</td>
<td></td>
<td>735</td>
</tr>
<tr>
<td>Winona, Minn.</td>
<td>State</td>
<td>1,186</td>
</tr>
<tr>
<td></td>
<td></td>
<td>925</td>
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</table>

<table>
<thead>
<tr>
<th>Balaban and Katz (Illinois, Indiana and Missouri)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alton, Ill.</td>
</tr>
<tr>
<td>Aurora, Ill.</td>
</tr>
<tr>
<td>Bloomington, Ill.</td>
</tr>
<tr>
<td>Danville, Ill.</td>
</tr>
<tr>
<td>Decatur, Ill.</td>
</tr>
<tr>
<td>East St. Louis, Ill.</td>
</tr>
<tr>
<td>Edwardsville, Ill.</td>
</tr>
<tr>
<td>Galesburg, Ill.</td>
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<tr>
<td>Harvey, Ill.</td>
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<tr>
<td>Kankakee, Ill.</td>
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<tr>
<td>Kewanee, Ill.</td>
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<tr>
<td>LaSalle, Ill.</td>
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<tr>
<td>Peoria, Ill.</td>
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<td>Springfield, Ill.</td>
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<tr>
<td>Streator, Ill.</td>
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<tr>
<td>Waukegan, Ill.</td>
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<tr>
<td>Wood River, Ill.</td>
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<tr>
<td>Peoria, Ill.</td>
</tr>
<tr>
<td>Majestic</td>
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<tr>
<td>Majestic</td>
</tr>
<tr>
<td>East St. Louis, Ill.</td>
</tr>
<tr>
<td>Quincy, Ill.</td>
</tr>
<tr>
<td>Empire</td>
</tr>
<tr>
<td>Orpheum</td>
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<tr>
<td>Rockford, Ill.</td>
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<tr>
<td>Orpheum</td>
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<tr>
<td>Chicago, Ill.</td>
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<tr>
<td>Chicago</td>
</tr>
<tr>
<td>Gateways</td>
</tr>
<tr>
<td>grand</td>
</tr>
<tr>
<td>Marbro</td>
</tr>
<tr>
<td>Maryland</td>
</tr>
<tr>
<td>Nazareth</td>
</tr>
<tr>
<td>Northtown</td>
</tr>
<tr>
<td>Parkway</td>
</tr>
<tr>
<td>Santa Fe</td>
</tr>
<tr>
<td>Tivoli</td>
</tr>
<tr>
<td>Uptown</td>
</tr>
<tr>
<td>Varsity</td>
</tr>
<tr>
<td>Tower</td>
</tr>
<tr>
<td>Garrick</td>
</tr>
<tr>
<td>United Artists</td>
</tr>
<tr>
<td>Beyre</td>
</tr>
<tr>
<td>Center</td>
</tr>
<tr>
<td>Covent</td>
</tr>
<tr>
<td>Hardwick</td>
</tr>
<tr>
<td>La Grange</td>
</tr>
<tr>
<td>Regal</td>
</tr>
<tr>
<td>State</td>
</tr>
<tr>
<td>State</td>
</tr>
<tr>
<td>Chicago, Ill.</td>
</tr>
<tr>
<td>Congress</td>
</tr>
<tr>
<td>Crystal</td>
</tr>
<tr>
<td>Manor</td>
</tr>
<tr>
<td>Embassy</td>
</tr>
<tr>
<td>Kansas City, Mo.</td>
</tr>
</tbody>
</table>

---

### U.S. To Rule on Czech “Ecstasy”

The United States Government this week, through the Treasury Department, entered the motion picture business in a role somewhat similar to that of the Production Code Administration in Hollywood. The occasion was the previewing of the much-discussed Czechoslovakian film, “Ecstasy,” which created a furor in Europe last summer and which Eureka Productions is seeking to import to this country.

Dubbed “the most audacious picture of modern times,” apparently because there is a maximum of nudity involved, “Ecstasy” nearly caused a split between the Pope and Mussolini last year, when Italy’s dictator planned to award the film a medal as the year’s best film after the Pope had condemned it. Eventually, II Duce’s award went to Gaumont British’s “Man of Aran.”

In addition, the husband of the film’s heroine—known in private life as Hedy Keisler—is an Austrian munitions magnate and is reputed to have been spending huge sums to have the film suppressed all over Europe.

The film was privately shown in a New York theatre last week before an audience including Ely Frank, counsel for the Custom’s Division; Herbert Oliphant, U.S. Assistant Attorney, and Edward Sears, counsel to the Treasury.

If the film is banned it would be excluded under the indecency provision of the Tariff Act.

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### Reorganizing Plan of Pathe Detailed

Pathe Exchange, Inc., this week formally issued its plan of reorganization, which is to be submitted to an extraordinary meeting of the company’s stockholders on March 4 at the Pathe home office in New York.

According to the plan, the new corporation will be authorized to issue collateral secured notes limited to the aggregate principal amount of $4,000,000 at any time outstanding. These notes will bear interest at such rates and will be convertible into common stock of the new company under such terms and having such other provisions as the board of directors of the new company shall determine.

The notes may be issued from time to time by the board to retire all or any part of the $2,027,500 principal amount of the outstanding 7 per cent sinking fund debentures maturing May 1, 1937.

Under the plan, the $7 convertible preferred stock of the new company without par value shall be entitled to dividends cumulative from the date of which the shares are issued and will be convertible into common stock of the new company at the option of the holder at any time at the rate of five shares of common stock of the new company for each share of $7 convertible preferred stock.

In addition to the shares of common stock of the new company to be presently outstanding, as stated, 17,600 shares will be reserved for issue at a price of $6 per share and 2,490 shares will be reserved for issue at a price of $40 per share.

---

### Vincent Lynch Dies

Vincent Lynch, well known exhibitor in Chicago, died last week after a long illness.
PARAMOUNT STARTS THE NEW YEAR WITH A THREE MONTHS' CELEBRATION
THREE MAGNUMS OF ENTERTAIN

"HERE IS MY HEART"

Will ring the bell at any box-office. Crosby fans will eat it up.

- Hollywood Reporter

Box office in every respect.

- Hollywood Variety

Swell entertainment. A romantic comedy that will have the crowds cheering.

- Film Daily

"HERE IS MY HEART"

with BING CROSBY
Kitty Carlisle
Alison Skipworth, Roland Young, Reginald Owen
Directed by Frank Tuttle

DECEMBER 28th

"The LIVES OF A BENGALLANCER"

with GARY COOPER
Franchot Tone, Richard Cromwell, Sir Guy Standing, C Aubrey Smith, Monte Blue, Kathleen Burke
Directed by Henry Hathaway

JANUARY 18th
MENT TO START THE NEW YEAR WITH

"THE LIVES OF A BENGAL LANCER"

"Is Paramount's best in years."
—Hollywood Reporter

"The picture's a natural. Should establish high record attendance everywhere."
—Motion Picture Daily

"A big attraction destined for big money. Swaggering, exciting melodrama with sturdy box-office prospects."
—Hollywood Variety

"THE GILDED LILY"

"Is just what the customers of 1925 are looking for. Fresh and sparkling as this week's New Yorker."
—Hollywood Reporter

"The Gilded Lily will prove box-office everywhere."
—Hollywood Variety

"Dramatic romance, sparkling with comedy, lively with colorful action and dialogue; destined for certain popularity."
—Motion Picture Daily

CLAUDETTE COLBERT in "THE GILDED LILY"

with Fred MacMurray, Ray Milland, C. Aubrey Smith, Edward Craven
Directed by Wesley Ruggles

"AND 14 MORE TO FOLLOW IN THE NEXT THREE MONTHS"
WHAT A CELEBRATION

ENTER MADAME
ELISSA LANDI and CARY GRANT
Directed by Elia Kazan

PRESIDENT VANISHES
Edward Arnold - Paul Kelly
Directed by William A. Wellman

ONCE IN BLUE MOON
Jimmy Savo
Directed by James Gold

WINGS IN THE DARK
Myrna Loy and CARY GRANT
Directed by George Cukor

RUGGED RED CAP
Charles Laughton - Menelik
Directed by John Ford

MISSISSIPPI
Bing Crosby
Directed by Howard Hawks

WIN OR LOSE
Lionel Atwill, Cary Grant, Edward Everett Horton
Directed by Edward Sedgwick
They took their love where they found it and dared death with a kiss. The Bengal Lancers...devils of daring...sons of Britain's finest...they come from the four ends of the earth...to live and die...love and hate in the tropic midst of Mysterious India...land of romance and rebellion...riot and revolt!

Romance

Revealing that mystic world of exotic rites and barbaric beauty...which is India! Military pageantry...charging Lancers on parade...lavish scenes of princely splendor in palaces of Indian potentates, sloe-eyed nautch dancers in shrouded, scented seraglos! Here is all the witchery of Asiatic enchantment and allure!

Spectacle

Into the jaws of death...into the mouth of hell rode the Bengal Lancers...a handful of reckless, courageous men...facing rebel hordes on the world's wildest frontier...fighting always...surrendering never...they blazoned their glorious deeds on a mighty background of Empire! The heart-filling story of three gallant comrades-in-arms...and the regiment they led to glory!

Thrills

F. IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOWN IN TOWN
The Supervisor's Assistant...

by JESSE L. LASKY, JR.

CAMED into the inner-sanctum of the Third Assistant Supervisor. He was completely alone, a couple of murderously scripted murder in the handy, half-smoked cigar lolled out of his mouth. He had been going over a production schedule, and looked as though he didn't want to see me. "I don't want to see you," he said.

I clung to the woodwork, and tried to resemble a mural. Then he saw it, that yellow, half-born thing that was a new script. "What you got there?" I tried to tell him, but my voice faltered, so he took it up. Fiercely his eyes pierced into my young hopeful. I knew something terrible was wrong. He glared at one page, until I thought he might bite into it, and chew upon the offender.

"What the hell's that?" he said.

"What the hell's what?"

"That story!"

He stared it down, shook ashes upon it, kicked it with his foot. "Arrogant!" he exploded. I knew the general public are going to know what means? You think Tom, Dick, Harry and Moses, and all the people in Squatchetah and Pew River will know the meaning of that, when I read it. I was silent. I felt that he was right. "Pick up the telephone," he snapped. I obeyed. The operator's voice tinkled up, a friendly, polite, familiar thing.

"Number please?"

"Ask her if she knows what 'arrogant' means," he said through his teeth. "I'll bet only one in a hundred will know.

"Do you know what 'arrogant' means?" I asked the star's agent, as we were going away in an awful pause... then her sweet voice ripped up again.

"Why, yes sir, it means proud, conceited."

I hung up.

"Well?" he gloated at me, "What did she say?"

"She said it means proud, for you."

"You see... one in a hundred... One in a hundred will know."
Motion Picture Issues Also Play Noteworthy Part in Strength and Activity of Bond Market; In the Curb Upswing Also by THE ANALYST

Motion picture stocks and bonds made the best showing of any individual group of issues on the New York Stock Exchange during 1934, appreciating in value some $106,614,125, bringing the net gain for the film issues since the end of 1932 up to $237,949,250. Some of the film stocks gained as much as 20 points during the year. In contrast with the steady performance of industrials, rails and public utilities at the end of 1934, film shares were universally higher, and the prospect of continued improvement in the nation's general business brightened the 1935 outlook further for the motion picture securities.

Market Value Rises

The total market value of motion picture shares on the New York Stock Exchange at the end of 1934 was $457,773,125, against $351,159,000 at the end of 1933, and $220,201,875 at the close of 1932.

Equally remarkable was the vigorous part that motion picture issues played in the general strength and activity of the New York Stock Exchange's bond market during 1934. This was due chiefly to improvement in capital structures of film companies and rehabilitation of corporations recently in financial difficulties. The New York Curb Exchange, also, witnessed an upswing in its handful of motion picture stocks.

The continued rise of motion picture shares enticed the Stock Exchange's industrial groups in scope. Brokers reported that the buying of film shares, while not exceptionally large in most cases, was of the kind that Wall Street calls "informal" and much of it comes from the industry itself.

Most Highs Late in Year

The majority of motion picture issues touched their 1934 highs in the latter half of the year, when a large increase in public purchasing power pointed toward continued gains in box office receipts and when solutions of the problems raised by a religious anti-film campaign appeared to have been found.

Completed reorganization of Paramount Publix Corporation was a strengthening factor to the industry in general. On the Stock Exchange bonds of the company and affiliates that had been in receivership since early in 1932 gave a notable demonstration of strength. Paramount Publix 5 3/4s, due 1950, and Paramount Famous-Lasky 6s, due 1947, showed net gains of about 32 points, each rising above 65.

The Paramount reorganization revived hopes of a further action for RKO-Keith-Albee-Orpheum Corporation, although it appeared such a development might be delayed considerably longer by diverse views of some major RKO creditors.

Columbia Pictures was comparatively the best performer of the industry's listed stocks, reflecting the dependability of the company and establishment of the best depression earnings record of any unit in the business. Voting trust certificates for the stock advanced more than the price of the common itself, having touched a high in early December. Loew's, of course, continued to be a favorite. At no time were profits below $2 a share and the company declared an extra dividend of 25 cents a share in the final quarter. With a sound financial position and capital structure, the company was expected to show recovery of at least 40 per cent of the losses of the second year of 1934. Common stock of the company rose 6 points to a final of near 35, while the preferred showed a net gain of more than 32 points at about 104.

Largest Gain by Eastman

Due to its large outstanding stock and relatively high price, Eastman Kodak showed the largest gain in stock market valuation, rising $78,750,000 in this connection to a total market value of $281,250,000.

A development that at first glance threatened to have severe financial repercussion on the industry was the U.S. Supreme Court's upholding of the validity of William Fox's Tri-Ergon sound patents. While resulting in a threatening maze of litigation, however, it gave no indication of becoming an unusually disturbing factor.

Other Stock Exchange gains made by the securities companies in the motion picture industry and by companies affiliated with the business, included a rise of 3 3/4 points in the stock of Consolidated Film common; 9 3/4 points in Consolidated preferred; 15 1/4 points in Keith-Albee-Orpheum preferred; 4 points in Pathe Exchange "A" preferred; 20 1/4 in Universal Pictures preferred, and $7 1/4 in Warner Brothers preferred.

Only two Stock Exchange issues of motion picture interests ended the year lower than at the end of 1933. These were Pathé Exchange common, down three-eighths of a point, and Warner Brothers common, off five-eighths of a point.

Wall Street looked for a gradual return to a pre-depression level of motion picture profits, although it recognized some of the problems facing the industry at the year end, including the billing of relatively high studio costs and increased radio competition.

Double billing in Wall Street opinion was likely to be a boom to independent producers but at the expense of the major units. Regarding studio costs estimates of film budget ranges in some financial circles from 10 to 20 per cent over a year ago.

The New York Times annual survey, of 40 groups as of December 1, placed amusement industries well up in the lead in appreciation of hopes. While gains and accessories gained an average of $109, amusement shares were credited with $2,750 gain.

Ludington Starts 1st Division Films

Nicholas S. Ludington, president of First Division Productions and vice-president of First Division Exchanges, left New York for the west on Monday to inspect the company's production program, which will get underway shortly after the 15th of this month.

The company's schedule calls for from four to eight feature pictures annually, in addition to the four Hoot Gibson western films already announced, and to which Mr. Ludington will devote the next three months.

In New York, John Curtis, vice-president of both First Division companies, announced the appointment of Henry Hobart, former RKO and Paramount production executive, as a vice-president in complete charge of all production activity. Mr. Hobart is now on the Coast.

The Hoot Gibson westerns will all have dialogue written by James Gleason, and the first, tentatively titled "The World Owes Me a Living," is from an original by Paul Scofield.

"It is the aim of First Division Productions to make entertaining pictures," said Mr. Curtis. "Such a purpose necessitates a good standard of production and a careful balance of the westerns as are concerned. Mr. Gibson is one western star who, in addition to his acting and riding ability, is one of the screen's most enjoyable comedians.

"After completion of the four Gibson westerns the company will start a series from four to eight pictures.

"We believe we can maintain a consistently high stand of production and make them more quickly and successfully establish the name 'First Division Productions' in the minds of exhibitors and audiences by limiting the number of our productions," Mr. Curtis, who will be largely responsible for the acquisition by First Division Exchanges of the distribution of Time magazine's "March of Time" reel, to be released nationally the end of this month, leaves for Hollywood January 6.

"Barrettts" Wins "Ten Best" Poll

# Motion Picture Stocks in 1934

By THE ANALYST

## High and Low in Stock and Bond Trading for Five Years
(Closing Prices as of December 29th)

### NEW YORK STOCK EXCHANGE

<table>
<thead>
<tr>
<th>Stock and Dividends</th>
<th>Sales</th>
<th>High</th>
<th>Date</th>
<th>Low</th>
<th>Date</th>
<th>Last</th>
<th>Net Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paramount-Fam-Lasky</td>
<td>2,700,000</td>
<td>4%</td>
<td>Jan. 1</td>
<td>2%</td>
<td>Dec. 1</td>
<td>1%</td>
<td></td>
</tr>
<tr>
<td>Fox-Releasing Corp.</td>
<td>5,000,000</td>
<td>4%</td>
<td>Dec. 31</td>
<td>1%</td>
<td>Jan. 1</td>
<td>1%</td>
<td></td>
</tr>
<tr>
<td>United Artists Corp.</td>
<td>4,000,000</td>
<td>3%</td>
<td>Dec. 31</td>
<td>2%</td>
<td>Jan. 1</td>
<td>1%</td>
<td></td>
</tr>
<tr>
<td>Warner Bros. Corp.</td>
<td>4,000,000</td>
<td>3%</td>
<td>Dec. 31</td>
<td>2%</td>
<td>Jan. 1</td>
<td>1%</td>
<td></td>
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### CURB EXCHANGE

<table>
<thead>
<tr>
<th>Stock and Dividends</th>
<th>Sales</th>
<th>High</th>
<th>Date</th>
<th>Low</th>
<th>Date</th>
<th>Last</th>
<th>Net Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>United Artists Corp.</td>
<td>4,000,000</td>
<td>3%</td>
<td>Dec. 31</td>
<td>2%</td>
<td>Jan. 1</td>
<td>1%</td>
<td></td>
</tr>
<tr>
<td>Warner Bros. Corp.</td>
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<td>3%</td>
<td>Dec. 31</td>
<td>2%</td>
<td>Jan. 1</td>
<td>1%</td>
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### BONDS ON STOCK EXCHANGE

<table>
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<th>Date</th>
<th>Last</th>
<th>Net Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>United Artists Corp.</td>
<td>4,000,000</td>
<td>3%</td>
<td>Dec. 31</td>
<td>2%</td>
<td>Jan. 1</td>
<td>1%</td>
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</tr>
<tr>
<td>Warner Bros. Corp.</td>
<td>4,000,000</td>
<td>3%</td>
<td>Dec. 31</td>
<td>2%</td>
<td>Jan. 1</td>
<td>1%</td>
<td></td>
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### Comparison of Valuations of Stock Issues, 1933-34

<table>
<thead>
<tr>
<th>Stock</th>
<th>Approx. Shares Outstanding</th>
<th>Close 1933</th>
<th>Valuation</th>
<th>Close 1934</th>
<th>Valuation</th>
<th>Net Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Columbia Pictures</td>
<td>145,000</td>
<td>$3,000,000</td>
<td>30%</td>
<td>$3,000,000</td>
<td>30%</td>
<td>+30%</td>
</tr>
<tr>
<td>Fox-Releasing Corp.</td>
<td>250,000</td>
<td>$2,500,000</td>
<td>10%</td>
<td>$2,500,000</td>
<td>10%</td>
<td>+10%</td>
</tr>
<tr>
<td>United Artists Corp.</td>
<td>460,000</td>
<td>$2,000,000</td>
<td>5%</td>
<td>$2,000,000</td>
<td>5%</td>
<td>+5%</td>
</tr>
<tr>
<td>Warner Bros. Corp.</td>
<td>350,000</td>
<td>$1,500,000</td>
<td>3%</td>
<td>$1,500,000</td>
<td>3%</td>
<td>+3%</td>
</tr>
</tbody>
</table>

**TOTAL VALUATIONS**

|                   | $151,150,000               | $457,725,125 | +$306,575,025 |

**TOTAL VALUATIONS**

+ $1,604,125
60,000-MILE SAFARI BY AIR DARKEST

AMAZING . . . AMUSING . . .

Now the Martin Johnsons bring back a cargo of new thrills . . . scenes that even they never before witnessed . . . forest fastnesses never before penetrated . . . because never before has anyone braved the perils of a flight INTO THE HEART OF THE ANIMAL KINGDOM. Watch for further details of the most unusual explorer experience ever recorded by living man!
UNCOVERS DARK CONTINENT'S SECRETS!

EXCITING... AUTHENTIC...

MR. & MRS. MARTIN JOHNSON'S OONA

"AN AERIAL EPIC OVER AFRICA"

Supervised by Truman Talley
"A SHOWMAN'S SHOW!...

*shout the showmen's dailies*

VARIETY DAILY:

"A showman's cinch! Among the most impressive pictures of the year, both from a money and a prestige standpoint. Solid entertainment values good for heavy cash returns. A natural for the ace houses as well as the nabes."

MOTION PICTURE DAILY:

"Looks like an assured clean-up in all spots. Will Rogers will set audiences howling as his earthy humor unrolls from the screen. A clean, wholesome, swiftly paced film. All hands merit kudos for producing a fine, tongue-clucking showman's show!"
A SHOWMAN'S CINCH!

WILL ROGERS in
The COUNTY CHAIRMAN

by GEORGE ADE with
EVELYN VENABLE • KENT TAYLOR
LOUISE DRESSER • MICKEY ROONEY
and STEPIN FETCHIT

Produced by Edward W. Butcher
Directed by John Blystone. Screen play: Sam Hellman and Gladys Lehman
STARS OF 1914: HOW MANY DO YOU KNOW?

1. Fatty Arbuckle
2. Ruth Stonehouse
3. Wallace Reid
4. Gissy Fitzgerald
5. Henry B. Walthall
6. Ann Little
7. Ed. Carewe
8. Florence Lawrence
9. Harry Pollard
10. Clara K. Young
11. George Beban
12. Marie Prevost
13. Yale Bosco
14. Ethel Clayton
15. Francis X. Bushman
16. Vivian Rich
17. Francis Ford
18. Violet Mesereau
19. John Bunny
20. Mabel Normand
21. Crane Wilbur
22. Mignon Anderson
23. Richard Travers
24. Marguerite Clark
25. Oliver Hardy
26. Ruth Roland

27. Earle Williams
28. Lillian Walker
29. Harry Benham
30. Florence La Badie
31. James Morrison
32. Grace Cunard
33. ?
34. Cleo Madison
35. Edward Coxen
36. Helen Holmes
37. Herbert Rawlinson
38. Zasu Pitts
39. Ben Wilson
40. Mary Pickford
41. Dustin Farnum
42. Norma Talmadge
43. Ford Sterling
44. Blanche Sweet
45. Joe E. Brown
46. Bobby Connelly
47. Arthur Johnson
48. Ella Hall
49. Robert Leonard
50. Winifred Greenwood
51. Maurice Costello
52. Beverly Bayne
53. Jack Richardson
54. Norma Phillips
55. King Bagdoff
56. Naomi Childers
57. James Cruze
58. Gertrude McCoy
59. Wally Van
60. Anita Stewart
61. J. M. Kerrigan
62. Dorothy Gish

Time has taken many of the stars of 20 years ago who appear in this gallery of leading lights of the early motion picture of 1914; others have long since retired to the quiet life which is not Hollywood's. Not many more than half a dozen still carry on: Mary Pickford, Charles Chaplin, Dorothy Gish, Richard Barthelmess, Oliver Hardy, Zasu Pitts. How many in the group do you old timers remember?
Now Comes Mystery in Adams' Tilt with Hecht and MacArthur

WHat the Hecht—We were Only Fooling,' say Charlie and Ben.' With this caption Roy W. Adams of the Mason theaters at Mason, Michigan, offers what he styles "Episode Two of the Great 'Crime Without Passion' serial.'

A further element of mystery is the latest addition to the controversy which had its origin in a reply by the author-producers, Ben Hecht and Charles MacArthur, to a comment by Mr. Adams in a report to 'What the Picture Did For Me' department of Motion Picture Herald, all of which Mr. Adams fashioned into a lobby collection.

Last week Ludwig Susman of the Adelphi theatre in Chicago and Louis Charnimirsky of the Capitol theatre in St. Louis reported they had heard a cheerful ringing sound from the direction of the box office after applying shrewd showmanship to the picture.

But now comes a new Adams letter, with photograph and copy of a mystifying bit of correspondence. And, to continue the complete record, there follow further reports from exhibitors and publicity other communications, one from H. E. Jameyson, district manager of Fox Midwest Theatre Corporation, Kansas City, Mo; another from Al Zimbalist, advertising and publicity director of St. Louis Amusement Company.

The letter to Mr. Adams seems to have been addressed by one "Janas Q. Sheeter," (?) and follows:

HECH MACARTHUR INC.
Astoria, L. I.
November 27th, 1934

Roy W. Adams, Esq.,
Mason Theatre,
Mason, Michigan.

Dear Mr. Adams:

You sent for photographs of Mr. Hecht and Mr. MacArthur to hang in your lobby received, and I am forwarding one under separate cover. Unfortunately, as neither Mr. Hecht nor Mr. MacArthur ever grantsautographs, I am unable to fulfill your wishes in this respect.

Cordially yours,

Janas Q. Sheeter(?)
Secretary to Mr. Hecht

Mr. Adams adds this note:

"I confess I couldn't see much connection between this communication and mine of November 26th which it was supposed to answer, but I suspected some satirical meaning too deep for a nitwit exhibitor to catch, and the enclosed photograph, received a few days later, seems to confirm that suspicion. Both the letter and the original photograph have been added to the interesting collection of Hecht-MacArthur memorabilia in my lobby.

"I have had several letters from exhibitors whose experience with 'Crime Without Passion' was similar to mine—that is, concerning audience reaction. One publicity expert wants me to book a return date on the picture and he will do the exploitation gratis, but I still fear my people wouldn't like the picture any better than they did the first time. No matter how much ballyhoo we feed them. When I sell tickets to an attraction I want them to stick sold.'"

From H. E. Jameyson, of Fox Midwest Theatres at Kansas City, Mo., come these observations:

"An erudite partnership labors, grows and

finally whoops: 'Crime Without Passion' is given to the world.

"A monster!' declares a nitwit exhibitor as he observes the financial consequences of eru-

dition.

"Great art!' screams the parental twain.

"We have long since decided we are unfit to run one theatre, let alone twenty-five. The mere

fact we know the definition of erudition and a

couple of other two syllable words has seemed
to contribute to our unfitness—an inhibiting
factor so to speak.

"But what about this 'great art' stuff of

which Messrs. Hecht and MacArthur seem so
dynamically.

"A few years ago you could have bought a
gross of Wattens for a hundred bucks—the other
day the Metropolitan paid a cool quar-
ter of a million for one. What is art?—time lapse?

"And take that other great artistic partner-

ship—Corrier & Ives. There's one of them in

the Chic Sale Annex of my vacation retreat.

I hope the snooping (or cramping) connois-

seur doesn't get to it before I do—there's money

in them that prints.

"If 'What the Picture Did for Me' column, and

if forthcoming royalty figures prove to

'the great artists' that they are wasting their

fragrance on the desert air, let them take hope—

positivity is always around the corner.'"


Al Zimbalist, publicist of St. Louis Amuse-

ment Company, addresses Mr. Adams, via Mot-

ion Picture Herald, in this wise:

"Under the title of 'They Can't Take It' on

page 14 of the Motion Picture Herald of De-

cember 15th, I read your scathing remarks

anent 'Crime Without Passion'—and the public's

response.

"Without a doubt, 'Crime Without Passion' is

not the industry's best box office bet—but

following through its results in various com-

munities throughout the United States and par-

ticularly St. Louis, it is doing a pretty good

business. It is a piece of movie merchandise

which must be brought to the public's attention

as being good movie entertainment. We are

doing just that.

"I don't know what approach you used in

selling this picture to your patrons. The press

sheet was inaccurate as far as our campaign

was concerned.

"The picture brought enthusiastic plaud-

its from the press and from those who have

enjoyed the picture—remembering, how-

ever, that in every situation it was on a

double program, that being the present

policy here.

"It is being sold as a number one picture!

"The fact that you display Messrs. Hecht

and MacArthur's letter in your lobby together

with your own placard, tend to lessen public

favor towards pictures. It is a problem of the

motion picture industry's goodwill being torn

apart. Bad enough we have crusades through-

out the country. But you added insult to in-

Jury when you made such an attempt. Sup-

posing, as you intimate, that the picture was a

'sinker.' It was made with an honest attempt

to provide entertainment for every audience in

the world. It was made under the auspices of

men who are considered genii in our industry.

I think you made a bold, bad mistake criticiz-

ing a product which was built primarily to give

you profits, but most important to make friends

of your patrons.

"Do you remember this: 'A bad carpenter al-

ways blames his tools.' How did you sell the

picture? Was an honest attempt made? Did you

present proper facts? Did you try to sell

(Continued on following page, column 1)
Mystery Added
To Picture Tilt
(Continued from preceding page)
it with a sneer or your face. 'Or did you try
to sell it properly?'

The following report to "What the Picture
Did for Me" is from William A. Clark
of the Garden Theatre at Canton, Ill.:
"One of the least liked pictures we have ever
screened.Title meaning and what we
saw the picture didn’t appreciate what it
was all about. It was without beauty and no
comedy relief and the introduction would give you
the shivers. We took a nice loss on the picture
and informed the Paramount people we would
exercise our cancellation privilege on the balance
of the Hecht & MacArthur releases. This
expresses our opinion of the picture in dollars
and cents. Their letter to Mr. Adams really
shows Hecht & MacArthur’s idea of enter-
tainment and I can assure you the dear public
won’t accept it.

Exhibitors, let’s have a general opinion on
this picture, so that in a way the producers
will have an idea what we think of pictures
from a box-office standpoint. Some producers
arc nitwit fromentertainment standpoint.
A picture should have a good story, a good
star, and be well told by the director, in
the acting of the stars. Good comedy relief is like
seasoning in your diet. A picture that is over
heads of the average patron, so to speak,
is usually one very much misunderstood or one
with a story material not suitable for a picture. Did
you ever hear a party tell a story that fairly
knocked you off your feet, then hear someone
else tell it as flat as a pancake? That’s the difference
in directors.
We want pictures that appeal to the masses
and that have some smooth understandable entertain-
ment. A good story well told is entertainment,
while badly told is of no interest. When your
patrons ask you what it was all about, some-
thing is wrong with the picture. An exhibitor
just can’t put over such a picture, with brains
or no brains.
And the controversy goes merrily on!

Smalley Loses in
Compliance Council

No violation of the code was involved in the
acquisition by the Glove City Amuse-
ment Company of the Hamilton Theatre,
Hamilton, N. Y., formerly operated by
William C. Smalley, according to a
unanimous decision reached last week in Wash-
grington by the National Compliance Council
following a hearing held December 20.
The controversy arose through the acquisi-
tion of the house by the amusement com-
pany while Smalley was negotiating with
the owner for renewal of his expired lease.
In Chicago, one of the bitterest contests
ever to agitate that sector was ranging on
the question of banning premiums.
The Code Authority legal committee this
week was working on an amendment cover-
ing selective contracts.
Although no plans for revising the motion
picture code officially have been projected,
according to NRA executives entrusted with
the task of supervising its operation, such
steps may originate through a general meet-
ing of the National Industrial Recovery Re-
cover Review Board in Washington on
January 9, when future policies of the NRA

EXHIBITOR SAYS
IT WITH SPADES

G. C. Blackman of the New State
Theatre at Oliveu, Minn., with small
town and rural patronage, takes
"Crime Without Passion" as the
starting point for his contribution to
"What the Picture Did for Me," and
he minces no words. So:

"This is my first contribution to
this department, but I cannot help
but let other exhibitors know what
an atmosphere can mean in my lobby
last night after playing this picture.
It is the worst piece of merchandise
I have had the displeasure to run in
many a moon and my audience did
did not waste any time telling me about
it. One day was more than enough
for this one.

Hearing Jan. 11 on
Operators' Pay

A schedule of minimum projection room
pay costs to theatres in the metropolitan
area of New York, ranging from 75 cents
to $6 an hour, submitted by the box-
office committee which for months has been
investigating the question, will be discussed
at a public hearing called by Deputy Ad-
ministrator William P. Farnsworth for January
11.
An agreement as to the scale, which fixes
minimum rates of pay for motion picture
machine operators, was reached at a con-
ference in New York last week, and the
hearing is to receive objections or sugges-
tions.
The proposed schedule, which will be
inserted in the code by amendment of
Article IV, Division C, Part I, Section 6, by adding it as Paragraph (f), follows:

<table>
<thead>
<tr>
<th>Theatre Seating</th>
<th>Capacity</th>
<th>Admissions Prices</th>
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<tr>
<td></td>
<td>250</td>
<td>300</td>
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<tr>
<td>400 - 599</td>
<td>$3.75</td>
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<tr>
<td>900 - 999</td>
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<tr>
<td>1,000 - 1,999</td>
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<tr>
<td>6,000 - 6,999</td>
<td>$5.00</td>
<td>$6.00</td>
</tr>
</tbody>
</table>

Over 4,000 - 6,000 an hour.

Exhibit 357,661 in Claims

Claims filed during the receivership totaled
$35,766,416 and hearings on claims totaling
$28,356,454 have been held by special master
Thomas D. Thacher, although no decisions
have been rendered. Some claims have been
dismissed, some allowed and hearings on others
are pending.
In discussing operations of subsidiary RKO
companies, the report said:
"During the year RKO Radio Pictures, Inc.,
and RKO Pathe Pictures, Inc., and their
subsidiaries showed a combined loss of $1,381-
615.18. During 1933 operations resulted in
a loss of $1,290,685.48, an improvement of over
$4,000,000. Substantially all this loss was in-
curred during the six-month period ending
with March 31, 1933. For the year ending within
a loss of $1,212,947.07 was sustained. During
the same six-month period of 1933 operations
resulted in a net operating profit of $275,783.74, before Fed-
eral income tax. The combined cash balances
of these companies increased from approxi-
mately $330,000 on December 31, 1932, to appr-
ximately $1,282,000 on June 30, 1933.
"The 1932 operations of Pathe News, Inc.,
resulted in a net loss of $1,380,738. During
1933, operations increased slightly to $1,380,734.
However, considerable improvement is indi-
cated by the results of operations for the first
six months of 1934, which show a net loss of
$33,793.55, compared to a net loss of $82,192.29
for the same period in 1933."
Charlie Chan in Paris

(Fox)

Detective Mystery

While this is another of the several in the Charlie Chan series of mystery stories, it is so different in theme and atmosphere that it seems another idea. Several novel twists and features are to be found. One that should prove good showmanship material is the presentation of Chan's son, who helps out in the story. For years Chan has been talking about his family. This is the first time one appears on the screen.

The locale is Paris, where Chan has gone for a vacation. When a case of forged bonds baffles the famous French police, his assistance in ferreting out the perpetrators is solicited. Many of the familiar old adventures behall him, but the menace of the criminals is so skillfully developed that the situations seem to be appearing for the first time. While dramatic mystery is the principal motivating medium, comedy crops out in both expected and unexpected places. In this it is noticeable that there has been quite a shortening up on the philosophical oriental quotations, but those used are particularly to the point.

Love interest, too, instead of being more or less aside business, is more an adjunct to the basic plot. Both are so bound together that each is necessary to the other.

For Charlie Chan fans this picture appears to be right in line with just what they want. For the regular fan over-all they will find to whom the show is the thing, it offers intriguing entertainment with plenty of surprise in both its comedy, romance and drama, as well as the mystery.


CAST

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Charlie Chan</td>
<td>Warner Oland</td>
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<tr>
<td>Yvette Lamour</td>
<td>Yvette Farago</td>
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<td>Victor Descartes</td>
<td>Mary Brian</td>
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<tr>
<td>Thomas Beck</td>
<td>Henry Kolker</td>
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<td>Max Corday</td>
<td>Regis Toomey</td>
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<td>Albert Dufrène</td>
<td>John Miljan</td>
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<td>Henri Latouche</td>
<td>Murray Kinnell</td>
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<tr>
<td>John Kenton</td>
<td>John Brodie</td>
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<tr>
<td>Conrad Maitland</td>
<td>Regis Toomey</td>
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<tr>
<td>Lee Chan (Boy)</td>
<td>Paul Guinan</td>
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<tr>
<td>Renee Jacquard</td>
<td>Ruth Peterson</td>
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<tr>
<td>Bette</td>
<td>Patricia Ellis</td>
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Lives of a Bengal Lancer

(Paramount)

 Adventure Drama

A gripping and important picture this, with double values in those essentials of entertainment and showmanship—novelty and story, fascination of strange locale, romantic adventure, comedy, suspense, and action. It is more than a few of the many interest-stirring qualities.

To the tune of an ever increasing tempo, with enough excitement for half a dozen pictures, it carries its theme to a smashing climax.

There are those who maintain that shows without a heroine for love interest are doomed before they start. But so much shrewd showmanship has been inserted in "Lives of a Bengal Lancer" that the application of similar brilliance to its exhibition should, in this case, refute that argument. For in this tale of heroism, this story of the three modern musketeers, three British officers living vivid pages of life on England's wildest and most dangerous frontier, the Khyber Pass, there is odes of romance to thrill the heart of any woman.

There is a woman in the picture, but her part is inconsequential. The interest in the story centers around three men. One, McGregor, a first figure of Kipling's boy of soldiers—a soldier trained to live and fight and die like a man. Then a swaggering devil-may-care Lieutenant and lastly, a boy that becomes a kid, Stone, just out of England's West Point, expecting and getting no favors from his commanding officer. Back-breaking under the strain but redeeming himself.

Unique color makes the sequences devoted to the portrayal of army post life something more than a prosaic thing. Always there is a feeling that the picture is building to a big thrill and that element comes in the concluding sequences. The three comrades-in-arms, taken together, are a surprising and astounding group. The regiment's ammunition train, and confounded in a dungeon, contrive to free themselves. McGregor gets hold of a machine gun and plays havoc with the enemy, while Forthyne and Stone explode the ammunition supplies. McGregor dying valiantly, the others clear the way for the Lancers' thrilling charge. Then there are medals for the living and the dead, tributes to the courage and patriotism that have made for British pride.

In every way "Lives of a Bengal Lancer" is the kind of attraction that permits a brand of exploitation not frequently used. It is easily as a modern-day assurance of patrons of its production importance and entertaining merit. It permits no shopworn methods, rather the demand for that company to be the one that motivates the picture. As it is a courageous departure from stereotyped formula, it necessitates more than the usual quota of aggressive showmanship to net the returns its value justify.—McCarthy, Hollywood.


CAST

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<tr>
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<tbody>
<tr>
<td>Captain McGregor</td>
<td>Gary Cooper</td>
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<td>Lieutenant</td>
<td>Robert Warwick</td>
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<td>Lieutenant Stone</td>
<td>Richard Cromwell</td>
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<td>Colonel Stoddard</td>
<td>Granville Hicks</td>
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<td>Major Hamilton</td>
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<td>J. Carroll Naish</td>
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<td>Solo Dancer</td>
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The Best Man Wins

(Columbia)

Adventure

As the title only vaguely hints, this is an adventure picture. It's a yarn of deep sea diving and divers, dressed up with a little con- sortship, romance, vivid revelations of how smugglers bring in their contraband, the story of a friendly enmity, all of which supply the ground work for the show's thrill—the underwater stuff.

The major appeal being toward the action-adventure fans—there being comparatively little of interest to women—the production makes easy the adaptation of much unusual attention-requiring exploitation.

Nick and Toby are commercial divers, rivals for Anne's affections. On one job, an attempt to dynamite a derelict, Nick rescues his pal Toby's drowning, which speaks well for friendship in work is severed, Nick joining the police force and Toby becoming associated with Dr. Travers' smuggling gang. After sequences demonstrating the smugglers' undersea tricks, ex-driver Nick is assigned to break up the ring. The first is on the other side of the fence, each seeking to outsmart the other. From a police boot, Nick sees Toby go down. Donning his diving suit, Nick follows. The verses bring to a head the romance of the other's life, Toby finally sacrificing his own life that Nick might be saved.

An average attraction, this picture provides the thrill devotees with all the action and excitement they seem to like, to be sold on the premise that it is kind of entertainment without any effort to build it into an unusual feature.—McCarthy, Hollywood.


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<td>Nick</td>
<td>Jack Holt</td>
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<td>Toby</td>
<td>Edward Low</td>
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<td>Anne</td>
<td>Florence Rice</td>
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<td>Brown</td>
<td>Jack Holt</td>
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<tr>
<td>Dr. Travers</td>
<td>Babs Lukosi</td>
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<tr>
<td>Sergeant</td>
<td>J. Farrell Macdonald</td>
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The Gilded Lily

(Paramount)

Romance

Here's a picture so full of worthwhile entertainment quality as well as potential commercial assets, that its audience presentation should be a pleasure. A wholesome picture, novelly different its hilarity the result of well applied homely hokum, this up to date yarn of young love is packed with romance and laughter and bubbling through with life and joy. Not a musical there, picture there are, however, one or two hummable-thrummable tunes. With all the ingredients—romance, drama, comedy, suspense, charm in the well-developed situations and their accompanying dialogue—that make for satisfactory amusement, the shows atmosphere is that of all's satisfaction.

"The Gilded Lily" is made up entirely of understandable stuff. Its time is today, the principal locales are New York and London. Claudette Colbert is a stenographer. Like millions of today's girl, whom everybody

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NEW YORK SHOUTS ITS PRAISES AS THE CRITICS SCREAM "DON'T MISS IT!"

★ ★ ★ (FOUR STARS) "As fine a photoplay as the Music Hall could get to start its New Year!"—N. Y. Daily News...

"Charming and beautiful!...Hepburn at her best!...Don't miss it!"—N. Y. Mirror...

"The clear fact in today's news is that Hepburn has never appeared to better advantage than in 'The Little Minister'."—N. Y. Post...

"Utterly charming!...Hepburn makes Barrie's gypsy leap alive!...It's one you must not miss!"—N. Y. American...

"Crowds swirled about the Music Hall, waited shivering in the icy sunshine, to see Hepburn in 'The Little Minister'."—N. Y. Sun...

"Tender and lovingly arranged...Hepburn as the prankish gypsy lass whose liaison with the little minister sets the community by the ears."—N. Y. Times...

"Huge as the Music Hall is, it didn't seem quite large enough for the crowds waiting to get in. Icy winds or no icy winds, they were standing in long and patient lines, attesting to the success of Hepburn's new picture...A beautiful picture...A delightful romance!"—N. Y. Evening Journal
100 admissions the “Little Women” opening day show business!... In the first four days more than 100,000 people gained admittance while wind-swept, shivering thousands lined the streets for hours... As this is being written indications point to a new all-time record week for Radio City Music Hall, the largest theatre on earth!...
MOTION PICTURE HERALD

January 5, 1935

knows, she dreams a fabulous dream of grand and thrilling adventure—hours on the famous Library steps, hectic excursions to Coney Island. In a subway rush hour jam she meets the idol of her heart, Ray Milland, inventor soion of British nobility. Gay as their romance is, it turns semitragic for her as Milland just fades out of the picture.

Then the colorful fun really begins. Through a series of newspaper articles and much to the fear and distraction of the demon reporter, MacMurray transforms her into a glamorous creature of Mazda lane, princess of the Broadway night clubs, the toast and belle of New York's fashionable call for her. A triumphal tour arranged, again she meets Milland and the spark of love flares again. She is glorious always in her heaven of rapture; MacMurray suffers the agonies of an almost hopeless purgatory, until the old English reserve again asserts itself. But if the Milland's final fadeout shatters the girl's air castles. The climax is where the picture started, Miss Colbert and MacMurray eating popcorn on the steps of a movie, but it is no other man, visionary or real, standing between the two who discover they really love each other.

Claudette Colbert's popular appeal is increasing by leaps and bounds. She sets the pace and establishes the manner in which Miss Wray and Milland grasp enthusiastically, which all the supporting cast reflect. With Miss Colbert's name serving as the peg, the picture is for small boys and girls and makes a healthy exploitation gap. A little brain work probably will be necessary to select the leads that will have the final advantages of local appeal. But if the advance is so key that a big audience is present at the opening showings, word-of-mouth advertising undoubtedly can be depended upon to create a wave for this attraction.—McCARTHY, Hollywood.


CAST

John Mitchell—Terence O'Connell; Walter Connolly—Glenn Langan; Harry Condon—Howard V. Mitchell; Van Heflin—Kirk White; Richard Dix—Teddy Fenton; Eugene Sturges—Phil Gamp; Robert Barrat—Phil Sturges; Joseph Crehan—Joe Spillane; James C. Van Fleet—John White;

White Lies

COLONIA

Drama

Strong drama, verging closely on tragedy, this is hardly family material, dealing as it does with murder, vengeance, and the tragedy of human relationships. The director is the direct producer, as the passion on the part of the publisher of a newspaper for a headline and sensationalism, and his unhealthy interest in the headline, he degrades a good headline no matter what material may be the result.

A shade too melodramatic occasion, the story is nonetheless well told, and effectively performed by the whole cast. Walter Connolly is the usual, in the unsympathetic role of the publisher. In support are Pay Wray and Victor Jory, potboiler players. With Tyrone Power and Irene Hervey should be familiar names.

There is controversial significance of The White Lies. With publicity as a basis, there appears an opportunity to stir patron curiosity. Perhaps, too, there is a chance of interesting the local newspapers in

West of the Pecos

(Radio)

Western

Here is something with age attraction possibilities in the weekend action position on the program. Not only is it a well-won Zane Grey western story of action and romance in the old west. The story is told by Dix, who made some of his greatest successes when garbed in chaps and sombrero, and armed to the teeth. His name should mean much more to the motion picture picture public than the full quota of the riding and shooting which is expected in this kind of material.

The novel twist in the story, of the feminine lead playing the part of a boy, under the pressure of circumstances, adds considerable to the good quality of the film, while the situation has opened the way to considerable entertainment which is cleverly handled in dialogue, bringing more real fun to the film than is found in the usual western.

In the cast, in addition to Dix, are Martha Sleeper, who is attractive and effective in the feminine lead. Fred Kohler, as the menace Leon ‘n ’Eating and Louise Beavers, colored couple. Samuel Hinds, Southern colonel in the Civil War. Wray is his son to find his wife dead. With his daughter, Miss Sleeper, and their two faithful colored servants, he treks west. Arriving in San Antonio, Texas, Miss Sleeper suddenly realizes that in this rough and ready west a woman is in the weak position, and she takes care of that difficulty by cutting her hair, donning a western outfit, and looking like a 15-year-old Indian. Having killed one of two dangerous brothers in self-defense, he jumps into Miss Sleeper’s arms when she refuses to let him out of the saddle, and he kicks her into obedience.

The father and daughter are taking their newly bought cattle west, Dix and Wray set up the camp, and then Wray, disguised as a boy, she offers to prove to the colonel, and takes him to Dix’s supposed hideout. Indians attack, and the colonel is wounded, saved only by the flanking tactics of Dix, as Kohler runs away. When Kohler’s court testimony reveals the scheme, Dix, disguised as a boy, exposes the colonel, makes clear to the police who is actually the cattle thief, and short work is made of Kohler. Dix Sleeper, in white dress, and Dix and she conclude the film as expected.

Good western material, and worth a little extra exhibitor effort for the action spot on the program.


CAST

Richard Dix—Charles Barton; Terrill Lambeth—Darryl F. Zanuck; Martha Sleeper—Marianne McLean; George Beiler—Frederick Kohler; Jack Sherrill—Sleep ’n ’Eating; Wilson Beavers—Martin Alba; Philip Leary—Dolores; Harry B. Johnson—Maria Finney; Genie Condon—B. Pat Collins; Joe Varney—Sam Sawtelle; McQuillan—John McDonald; Spooky—Russell Simmons; Evans—Maurice Black; Foster—George Cooper; Jake—Irving Bacon.

Muder in the Clouds

(Warner)

Action Drama

There is a plenty of action in this mystery and action drama which borders closely on the melodrama, with most of its activity confined to the modern scene of action, the air. There is romance, and some comedy added. The film's Vitamin A (action) is the best selling bet, combined with the perennially effective element of mystery, which although not especially mysterious or obscure, nonetheless serves to add a dash of additional excitement and suspense.

The pace is well maintained, and although the story itself is not particularly outstanding, it is adequate in serving its melodrama and action purpose. The cast is only fair in drawing power because it is made up of its full quota of the riding and shooting which is expected in this kind of material. It is a yarn of the air transport service, and the way may be open for that vocation in that direction, since the film demonstrates the ability and resourcefulness of the transport flying corps. Since the names are not the strongest, while the title is an attention-getter of the action variety, it looks as though hitting the action-mystery angle will be the wisest course.

S. S. Coffey is an stunt flier but the best under Wilson's command, is in love with Miss Dvorak, air transport hostess, and she is in love with S. S., and it is not long before they are married. Her husband, unless he can make his yes seem his own, never flies alone. As a stunt flier he got his name that by cutting her hair, donning a western outfit, and looking like a 15-year-old Indian. Having killed one of two dangerous brothers in self-defense, he jumps into Miss Sleeper’s arms when she refuses to let him out of the saddle, and he kicks her into obedience.

The father and daughter are taking their newly bought cattle west, Dix and Wray set up the camp, and then Wray, disguised as a boy, she offers to prove to the colonel, and takes him to Dix’s supposed hideout. Indians attack, and the colonel is wounded, saved only by the flanking tactics of Dix, as Kohler runs away. When Kohler’s court testimony reveals the scheme, Dix, disguised as a boy, exposes the colonel, makes clear to the police who is actually the cattle thief, and short work is made of Kohler. Dix Sleeper, in white dress, and Dix and she conclude the film as expected.
January 5, 1935

Pictorial Motion Herald

How Am I Doing? (Educational)

Amusing

The well-known and popular vaudeville comedy team of Chick York and Rose King are presented in this comedy, one of the Marriage Wow series produced by Al Christie. York, continuously fighting with his wife, uses his wits to keep the tension in the air and, by filling their spot on a theatre bill. His partner refuses but finally relents and the two go out. Their familiar routine on a horse-drawn sleigh is often genuinely amusing, and their names should be a drawing force in the playing of the subject.—Running time, 20 minutes.

Two-Gun Mickey (United Artists)

Entertaining

An entertaining novelty, one of the Song Hit Story series, this features the excellent-voiced Norman Cordon, in a group of sailors' and seagoing songs, aided by the Singing Mariners from the Seaman's Chapel Church in New York, the Four Diplomats, Fox and Desch and the Six Montana Melodeers. The songs are effectively rendered in the Cribb Castle of a ship, with scenes aboard a large sailing ship as a pictorial accompaniment to the singing. It is entertaining material.—Running time, 10 minutes.

The Sunshine Makers (RKO Radio)

Vividly Colorful

A color theme, done in Cinicolor, and colorfully done, "The Sunshine Makers" is a cartoon, a battle of child marriage among the natives of the Gloom, the second of the Van Beuren Rainbow Parade series. Sunshine, fired by the battle from cannon, shuns all the blue out of the Gloom's village, with the aid of Winston Sharbel's music, the march of the Sunshiners and the color of the Gloom being particularly likable. Bert Gillett and Ted Eschbaugh directed.—Running time, 8 minutes.

Jack's Shack (Educational)

Entertaining

An entertaining Terry-Toon cartoon, being a play on the old "House that Jack Built" story, this should be appreciated by the youngsters as well as by the adults. The mouses, the cat, the dog, the cow with the crumpled horn, the milkmaid all forlorn and the annoying thing is that even when he disturbs the budding romance between the maid and the scrocer, the animals and the birds rally about to save the day.—Running time, 6 minutes.

Gentlemen of the Bar (Educational)

Fair Comedy

Ernest Truex, diminutive comedian of the old screen, provides laughter on occasion in this yarn of the unsuccessful lawyer, who becomes involved in a toppy-turvy divorce in which the profligate partner comes out the winner, with the aid of his smart secretary. When a woman comes to him, just when he is about to give up, wanting a divorce, the trouble starts. Running time, 18 minutes.

Doctor's Orders (British International)

Comedy

This is simple material of the farce-comedy order, slight in story texture and depending for success on appreciation of the drollery of Leslie Fuller and on some well devised humorous situations.

Fuller appears as a quick doctor who travels the fairground circuit—Professor Pippin, selling cure-all pills. He is educating his son to be a real doctor and in due course the boy qualifies and gets a post at a local hospital. He does not know about his father's real occupation, believing him to be a salesman.

In love with the daughter of the hospital chairman, the young man uncovers the rivalry of another student. The latter accidently discovers the identity of Professor Pippin and persuades the son to take part in a raid on the smells of a quack's shop. The real doctor, thinking the professor's hat and mustache, the mischievous clerk reveals him to his son, but the boy quickly knocks his rival down, while the chairman opportunistically reveals that the hospital owes its existence to a donation of $5,000 from the "Professor."

For exploitation here there is the personality of Leslie Fuller, shortly to be seen in America in comedies directed by Ralph Ceder, and the considerable humor of individual incident, which the fair-ground milieu adds to the laughs.

The situation of a medical student whose father is an irregular practitioner can be exploited by farcical situations which should not be treated too seriously. There are possibilities in stock-t脚ims.—ALZAN, London.


Cast:

Bill—Bill Billie Fuller
Mary—Mary Mary
Romeo—Romeo John Mills
Sister Mary—Sister Alisa Arlene Allen
Sir Dan—Sir Dan Felix Aylmer
Reverend—Reverend Ronald Shiner
Maggie—Maggie Georgie Harris

Child of Mother India (Central)

Travelogue

While the theme of this three-reel production by Central Films is ostensibly a delineation of the curse traced marriage among the natives of Trinidad in the British West Indies, it is essentially a travelogue, and a study of the ceremonies leading up to and including the actual marriage. The clubs following the marriage are associated with a silhouette of the child crowned in the hut of his adult husband, dressed as a princess, and followed by Dora Beddoe, styles it. As a matter of fact, the over-dramatizing of the background dialogue is a handicap to an otherwise interesting travelogue.—Running time, 30 minutes.

Doctor's Orders

CAST

Mona Chestow—Mary Ellis
Lady Hargrave—Lady Stuart
Native Dancer—"Eve"
Dr. Lewis—Mr. Hardwick
Nigel Armine—John Stuart Millington
Dr. Hartley—Michael Shelley
Mahmood Barouch—Conrad Veidt

Bella Donna (Gaumont-British)

Drama

With a title value based on the Robert Hichens book as well as on the J. B. Fagan dramatic version, this picture has star assets through inclusion of Ronald Vibert and Vesta Tilley: Hardwicke and Mary Ellis, while its plot material offers an opportunity to play up the East versus West idea reflected in a white woman's infatuation for an Egyptian to whom she is just a plaything.

It is possibly woman's material, with its insistence on this angle of an English engineer's wife so carried away by the spurious romance of the East that she plans the murder of her husband. However, even this is not a very strong theme, all through, an unsympathetic character.

Against the advice of his friends, and particularly of his father, Armine marries Monta Chestow, "Bella Donna," and takes her back to Egypt with him when he returns to his duties as an engineer.

News that his brother has had an heir reaches them and shows Bella Donna that her hopes of wealth are likely to be realized. She Welshes off to rich Egyptian Baroudi, and at his instigation begins to administer poison to her husband. Isaacson comes on a visit from London, has been restored to health by a physician and, after he has restored Armine to health, tells him the truth. Bella Donna goes to her Egyptian paradise and Baroudi returns to Armine's bungalow it is to find the shutters closed in her face.

The Eastern atmosphere is a selling point, but Baroudi is presented without disguise as a sensualist who leaves the white woman for the dancing girls in the lowest kind of dive, and does not trouble to hide from them that she is only one of many. Isaacson's discovery of the truth and his battle of wits with the other doctor are cleverly presented.

It is a religious travelogue, and Light and Vibert are credited as director and producer, while Vibert is also a contributor and has cut the script.


CAST

Bella Donna—Genevieve Tobin
Dr. Isaacson—Robert Vibert
Baroudi—Philip Thinnes
Dr. Gibbons—Robert Vibert
Professor — Charles H. Harwick
"Eve"—Mona Chestow
"Eve," the Native Dancer—"Eve"
Lady Hargrave—Lady Stuart
"Jill"—Selma Riva
"Jim"—Edward S. Sothern
"Minnie"—Mae Busch
"Arline"—Alma Dore
"Armed"—A. J. Leydon
"Bill"—Sly Lockwood
"Romeo"—Billie Fuller
"Marga"—Marjorie Allen
"Sister Mary"—A. J. Leydon
"Sir Dan"—Felix Aylmer
"Reverend"—Ronald Shiner

How Am I Doing? (Educational)

Amusing

The well-known and popular vaudeville comedy team of Chick York and Rose King are presented in this comedy, one of the Marriage Wow series produced by Al Christie. York, continuously fighting with his wife, uses his wits to keep the tension in the air and, by filling their spot on a theatre bill. His partner refuses but finally relents and the two go out. Their familiar routine on a horse-drawn sleigh is often genuinely amusing, and their names should be a drawing force in the playing of the subject.—Running time, 20 minutes.

Two-Gun Mickey (United Artists)

Entertaining

An entertaining novelty, one of the Song Hit Story series, this features the excellent-voiced Norman Cordon, in a group of sailors' and seagoing songs, aided by the Singing Mariners from the Seaman's Chapel Church in New York, the Four Diplomats, Fox and Desch and the Six Montana Melodeers. The songs are effectively rendered in the Cribb Castle of a ship, with scenes aboard a large sailing ship as a pictorial accompaniment to the singing. It is entertaining material.—Running time, 10 minutes.

The Sunshine Makers (RKO Radio)

Vividly Colorful

A color theme, done in Cinicolor, and colorfully done, "The Sunshine Makers" is a cartoon, a battle of child marriage among the natives of the Gloom, the second of the Van Beuren Rainbow Parade series. Sunshine, fired by the battle from cannon, shuns all the blue out of the Gloom's village, with the aid of Winston Sharbel's music, the march of the Sunshiners and the color of the Gloom being particularly likable. Bert Gillett and Ted Eschbaugh directed.—Running time, 8 minutes.

Jack's Shack (Educational)

Entertaining

An entertaining Terry-Toon cartoon, being a play on the old "House that Jack Built" story, this should be appreciated by the youngster as well as by the adults. The mouses, the cat, the dog, the cow with the crumpled horn, the milkmaid all forlorn and the annoying thing is that even when he disturbs the budding romance between the maid and the scrocer, the animals and the birds rally about to save the day.—Running time, 6 minutes.

Gentlemen of the Bar (Educational)

Fair Comedy

Ernest Truex, diminutive comedian of the old screen, provides laughter on occasion in this yarn of the unsuccessful lawyer, who becomes involved in a toppy-turvy divorce in which the profligate partner comes out the winner, with the aid of his smart secretary. When a woman comes to him, just when he is about to give up, wanting a divorce, the trouble starts. Running time, 18 minutes.
FRANKLIN CASE SEEN IMPORTANT PRECEDENT

Ruling Awaited in the Suit on "Throwing the Bull" Short Subject; Evidence Is Heard

by BEN HOYE

Motion pictures are constantly referred to as being in their infancy. The term is used in the nature of a reproach and yet every step that the screen takes towards maturity is hampered. Even the law is called upon to prevent motion pictures from growing up. It was only within the last few years that the courts decided that newreels were to enjoy a semblance of the free press accorded to the daily papers. Today the motion picture industry is faced with the possibility that screen productions which act as commentators in the nature of weekly and monthly magazines are not to be obliterated, or at least reduced to puerile entertainment through legal restrictions.

Topical short subjects dealing with almost every human activity are made by all the larger motion picture producers and by many smaller companies and by individuals. The future latitude of these magazines of the screen—and perhaps the freedom of expression now enjoyed by periodicals and other publications devoted to comment—is bound up in the outcome of litigation pending before Justice John F. Carew of the New York supreme court. His decision is awaited with no small anxiety because of its tremendous importance as a precedent.

The case in point is the attempt of Sidney Franklin, a Brooklyn youth who achieved considerable fame in Spain as a bull fighter, to collect damages from a motion picture company for the inclusion of his picture in a screen review of the sport in which he gained celebrity, coupled with a humorous comment pertaining to his work.

One of a Series

The short subject in which Sidney Franklin appeared was called "Throwing the Bull" and was one in a series entitled "World of Sports," released by Columbia Pictures. These shorts are in the nature of magazine articles which treat their subject matter as visual education and also humorously, just as many of our national non-fiction publications do. "Throwing the Bull" covered the field of bull fighting throughout the world wherever that institution is tolerated. As an American who made good in the art of bull fighting, Sidney Franklin was naturally included. The actual short footage in which Mr. Franklin appears was obtained from a newreel made by Fox Films. The shorts included similar shots assembled from many sources relating to as many phases of bull fighting practiced in Madrid, Portugal, France, Switzerland, and Mexico. Japan's equivalent for bull fighting, and the historic and colorful free for all bull fight which is staged yearly in Pomponia, Spain. The nearest approach to bull fighting permitted in this country, an American rodeo, completed the continuity.

Mr. Franklin objected to the use of his picture in the short because permission for its use in that specific connection had not been given. He also objected to the language used by the commentator, Ford Bond, who referred to Mr. Franklin as the greatest Spanish bull-thower to come from Brooklyn, and then concluded himself and said "I mean bull-fighter." This remark, as all the comments throughout the reel, was in keeping with the mood of the title and was made with humorous intent. It is of the same nature as would be used by any columnist and in magazines such as Life, Judge, Punch, Time and New Yorker.

All Evidence Heard

The two circumstances constitute the basis for a demand for $300,000 as balm for invasion of Mr. Franklin's privacy and dignity. All evidence has been heard and all oral argument, and Justice Carew has both under consideration and is expected to hand down his decision in the course of a week.

Among the points raised in opposing Franklin's demand is that a quarter of a million were the following:

1. Every professional sportsman, politician, educator, scientist or other public personality who permits and invites exploitation in the press and on the screen and whose success is largely due to such exploitation will be in a position to jeopardize both press and screen in event Franklin's claim is allowed.
2. He freely posed for newspaper and newreels, employing descriptive language concerning himself similar to that used by commentator Bond in the short subject now under attack. As a corollary, "Babe" Ruth would be in a position to collect millions in damages, and the same is true of any number of public figures. The possibilities in this direction are staggering, for it is the practice of commentators to "kid" every popular figure in the sporting field, regardless of the high esteem in which the performer and the sport, alike, are held. In contrast, the subject of the pending litigation, bull fighting, is forbidden by law and by public opinion, alike, in every nook and corner of the United States.

Under all previous decisions the popular form of non-fictional or non-dramatic screen entertainment known as newreels or educational or magazine shorts has been accorded a status somewhat similar to that enjoyed by the press. Should Franklin's claim be upheld, that he has suffered an encroachment upon personal and private liberties, it is possible that every individual whose face appears in such pictures, and whose capidity prompts him to yield to the urge, may contribute to embarrassing the commentator in a manner unprecedented avalanche of litigation. It is hardly to be expected that a newly created nuisance capacity inherent in such a situation will be overlooked by those who regard the motion picture industry as a shining target.

Webb Chairman Of First Division

Stuart W. Webb, president of Pathe Exchange, Inc., last week was cleared chairman of the board of First Division Exchanges, Inc., and First Division Pictures. At the same time Mr. H. H. Thomas, president of First Division, announced the appointment of Mr. Webb as secretary and treasurer of Pathe News, as a vice-president of the company and assistant to the president.

Mr. Webb's appointment to the chairmanship of the First Division board is considered the natural result of Pathe's participation not only in First Division financing but also in the association of the company with Time magazine and the distribution of Time's newreel, "The March of Time," the first issue of which will be released before the end of this month.

Mr. Webb said over the week-end that "there is nothing more nuisance or secretive about it," referring to his election.

"Harry Thomas continues as head of the company and can take my advice or leave it alone and see if.

Mr. Webb is a native of Massachusetts and a graduate of Harvard. For a time after leaving college he was connected with the City Trust Company in Boston, becoming assistant secretary. Following this he became assistant secretary of the Old Colony Trust Company, also of Boston, later becoming chairman of the board and in 1922 he was made chairman of the board and president of the Eastern Manufacturing Company, a paper manufacturer. In 1929 he entered the Pathe picture.

Anos Hiatt went to RKO Radio Pictures in 1928 as assistant treasurer. In 1931 he became manager and treasurer of RKO Radio Pathe Pictures, and has remained in that capacity ever since.

Papers Increase, Ayer List Shows

There were 129 more newspapers published in the United States and Canada during 1934 than in 1933, according to the 1935 edition of N. W. Ayer & Son's Directory of Newspapers and Periodicals, just published. In 1933, 212 fewer newspapers were published than in 1932.

The report indicates a total of 14,091 newspapers, of which 2,197 are dailies, an increase of 38, and 11,856 are weeklies, semi-weeklies and tri-weeklies, an increase of 89. The United States has had an increase of 1,257, or 33 newspapers, of which 33 are dailies, and Canada an increase of six, of which five are dailies.

Eighteen of the new papers are in New Jersey and 18 in Texas. The south has shown the greatest sectional gain, this 39. The 6,546 trade and class publications listed indicate a decrease of 327 compared with the previous years, with the greatest loss in the Midwest, where there are 116 fewer publications.
Falsity of Star Rating Reflected By Low Marks on Box Office Films

It was one of those ardent and outspoken hotel room conferences during the Charlotte convention of the Motion Picture Theatre Owners of North and South Carolina, when the glasses in hand were being considerably neglected for heated remarks about this and that in our provocative industry. There Charles Piquet and Roy Smart and Bob Kincey and David Palfreyman, the professional listeners, were passing remarks about quite lively. Then up rose Ed Kuykendall, president of the Motion Picture Theatre Owners of America, to make remarks on one of the favorite annoyances—the star rating system of fan publications and newspaper reviewers. "Let me have that in writing," the editor of Motion Picture Herald requested—and so here it is.—TERRY RAMSAYE

"In further reference to our conversation in Charlotte regarding fan magazines and others, such as Liberty," began Mr. Kuykendall's letter.

"First, I want to say I am convinced that the fan magazines keep thousands away from the theaters because of their attempt to classify pictures, and because they try to expose the mechanics of production, thereby destroying the illusion that used to have a tremendous appeal, and patrons find themselves sitting in the theatre figuring out how this and that scene was faked, and losing the very thing they went to the theatre for—entertainment.

"As to magazines like Liberty, they make terrible mistakes in rating pictures, and in many instances have rated very low pictures that were great box office. But I suppose they also attract patrons to the theatre, through their reviews.

"Also the fan magazines would probably help if they left off the above mentioned expose of the mechanics. Taken as a whole, I believe the magazines should content themselves with describing the picture, and pass up the criticism, as they really only represent the opinion of one person, which in many instances is questionable.

"You are rendering a great service to the industry. May you continue to serve and prosper and may the New Year bring you increased success."

Fox West Coast Setup Due Shortly

The new setup of Fox West Coast, assets of which were allowed for sale last week to National Theatres Corporation for $7,000,000 by the Los Angeles federal court, is expected to be completed before the end of this month, it was indicated Monday in reports from the Coast.

Unless appealed by the Marshall Square Theatres of San Francisco and Harry L. Hartman of San Diego from approval of the sale order by United States District Court Judge George Cosgrove holds up the circuit's reorganization plans, it was considered as definite that the Fox West Coast group will be operating under the new setup by the end of January. As yet George and Spiros Slooras have not signed their 10-year joint operating contract.

In addition to taking over the assets of Fox West Coast, National Theatres will acquire all Westco subsidiary units, including Fox Rocky Mountain and Fox Midwest. These two latter units are expected to be taken out of bankruptcy by the end of March. New companies already have been formed to replace them. Associated Theatres supplanted Fox Rocky Mountain, and Fox Midcontinent replacing Fox Midwest.

It was announced in New York last week that filing of a plan of reorganization for Fox Metropolitan Playhouses, scheduled for last Thursday, by the bondholders' committee would be effected on January 9.

Penn MPTO Re-elects Pizor

Leven Pizor was re-elected Friday to the presidency of the Motion Picture Theatre Owners of Eastern Pennsylvania, South Carolina, New Jersey and Delaware. Mr. Pizor had been out of office for six months and succeeded Charles Segall, who followed Mr. Pizor into the office a year ago.

Ben Fertel was elected financial secretary and George P. Arions and Mike Lessy were re-elected secretary and treasurer. Vice-presidents are Mike Egnal, Harold D. Cohen and Joe Conway. The directorate is composed of Mr. Segall, Ed Jeffries, Abe Sablosky, Leonard Schlessinger, Luke Gring, Morris Gerson, Fred Leopold, Morris Handler, Mort Lewis, I. Hoffman, Lew Fell, Norman Lewis, Norman Corbett, Arthur Smith, Joseph Schwartz, George Gravenstein, George Kline and Ben Amsterdam.

At the Philadelphia meeting each member agreed to purchase independent film several days each year. A committee was appointed to confer on consolidation with the Independent Exhibitors Protective Association, which this week started a membership drive. Allied States Association also began a member campaign throughout the South, coincident with the laying of final plans by the MPTOA for its annual convention in New Orleans in February.

The MPTOA, it was reported this week, has 25 units in the country and Allied 21.
Rich with The GOOD

COMING!
IRENE DUNNE
in SHOWBOAT
Romance! Lavish with Love! Captivating with Comedy!

CARL LAEMMLE Presents
MARGARET SULLAVAN
HERBERT MARSHALL

in Universal's Production of Ferenc Molnar's

FAIRY

with
FRANK MORGAN
REGINALD OWEN • ALAN HALE
ERIC BLORE • HUGH O'CONNELL
JUNE CLAYWORTH

Story translation by Jane Hinton
Directed by WILLIAM WYLER
Produced by CARL LAEMMLE, Jr.
CREDITORS’ COUNSEL GIVEN TIME
TO EXAMINE REPORTS; SAEGER REORGANIZING PLAN APPROVED

PARAMOUNT HEARING
REOPENS JANUARY 10

Creditors’ Counsel Given Time
To Examine Reports; Saeger Reorganizing Plan Approved

PARAMOUNT’s plan for financial reorganization and discharge from the bankruptcy was submitted to the United States district court in New York Thursday. After two days of hearing, Federal Judge Alfred C. Coke adjourned the session to January 10 in order to give creditors’ attorneys an opportunity to examine reports filed with the court during the second day’s testimony.

Opposition to the plan was voiced by only two representatives of small creditor groups—Samuel Zirn, who consistently has opposed various phases of the company’s operations and official set-up since it went into bankruptcy on March 1, 1935, and Archibald Palmer. Mr. Zirn is said to represent less than $40,000 of Paramount debentures, while Mr. Palmer is counsel for stockholders and bondholders of the company, one of the largest creditors.

The Saenger Theatres reorganization plan was approved Wednesday by Referee John A. Joyce and Federal Judge Coke in New York. It still awaits the formality of approval by the federal court in New Orleans.

Zirn is Overruled

The first objection of the Paramount hearing was made by Mr. Zirn, who moved that Judge Coke refer hearing on the plan to Federal Judge Murray W. Hubbert, who is presiding over the current bankruptcy term in the New York district court, on the grounds that Judge Coke, prior to the formal adjournment, lacked authority to preside at the hearing. Judge Coke overruled the motion and Mr. Zirn took an exception.

The plan was submitted by Alfred A. Cook, counsel for the debtor, who also is counsel for the stockholders’ protective committee which holds $4 per cent of the company preferred stock, or 37,000 Paramount stockholders.

Mr. Cook made special mention of the part played by Kuhn, Loeb & Co. in the plan’s formation. He said Paramount’s bank creditors had suggested formation of the bondholders’ stockholders’ and bank group committees, and had recommended the chairman and members of those committees and their counsel.

Defends Settlement

Mr. Cook explained that it had been at this point that the bank committee called on Kuhn, Loeb & Co. to draft a plan of reorganization, which the former Paramount bankers did after retaining Cravath & Gershowitz, Swaine & Wood as counsel. Subsequently Kuhn, Loeb developed several different plans, asked by its counsel for the committee, but when the financial house recently was named in an application of the Paramount trustees for leave to bring suits for recovery and accounting as a result of activities in connection with the operation of a Paramount employee’s stock purchase plan from 1929 to 1932, seeking honking over a 30-day postponement, and committees favorable to the plan received a week. Papers in the suit of Paramount’s trustees against officials and former Paramount directors were filed in New York, last week, and more than half of the defendants named have been served and will be required to file answers within the next few weeks. The trustees seek an injunction to prevent actions for recovery of salaries or bonuses in excess of a reasonable amount against Adolph Zukor, Jesse L. Lasky, Sam Katz, Ralph Kohn and Sidney R. Kent.

Other defendants already served in the stock purchase suit, in addition to Mr. Zukor and Mr. Kent, include Jules H. Lasky, B. Franklin, Sir William Wiseman and Eugene Zukor, associates of Kuhn, Loeb, in addition to SIGNS of the latest reorganization plan are still withheld by the corporation, which, to the instructions of the actions, which ask for accounting of actual or potential profits in connection with the stock purchase plan and any resultant loss which Paramount may have incurred.

Lowell Sherman, Actor, Director, Dies in Hollywood

Lowell Sherman, widely known motion picture actor and director, died at Cedars of Lebanon Hospital, Hollywood, last week of pneumonia. He was 49 years old. His latest films were “She Done Him Wrong” with Mac West, and “Morning Glory,” with Katharine Hepburn. He was in the midst of the direction of “Becky Sharp,” all-color feature for Pioneer Pictures, when he was stricken.

Having suffered from laryngitis for the past year, he had all but lost his voice. His resistance was low, and when pneumonia set in, he was unable to withstand the new complication.

Most familiarly known, in recent years at any rate, for his work as director and player for the motion picture, Mr. Sherman was also widely known and had notable achievements to his credit on the legitimate stage as well. Both his grandfather, Kate Gray, who had played with Booth, and his mother, Julia Louise Gray, who left the stage when he was born, transmitted an aptitude and a natural gift for the stage, but he had no need to borrow on their reputations. His father was a theatrical manager.

Born in San Francisco on October 11, 1885, Mr. Sherman was educated in New York and made his debut in a John Mack vandevile sketch. He played stock later, with such as Jane Cowl, Lenore Ulric, Pauline Lord and Ruth Chatterton. His first real success was in “The Commuters,” many another successful play. One of his first films was “Way Down East,” the D. W. Griffith success, in which he played the villain and Richard Barthelmess the juvenile. As a villain of the old school he appeared in many following pictures. He played the man of the world when the talking technique came to the motion picture then became a director. Another of his more recent efforts as a director was “Night of the Gods,” for Universal, which is soon to be released.

Mr. Sherman was married three times, each marriage ending in divorce. He is survived by his mother. The body was brought to New York for burial.

For 30-day postponement, and committees favorable to the plan received a week. Papers in the suit of Paramount’s trustees against officials and former Paramount directors were filed in New York, last week, and more than half of the def
The chart, based on Motion Picture Herald's tabulation of box-office grosses, shows the business done in three Midwestern key cities during the twelve-week period from October 6 to December 22, 1934. The gross for the first week of the period in each city is taken as 100 per cent for that city.

**A Film Preview Above the Clouds**

What is probably an all-time high for motion pictures was scheduled for New York on Thursday when two parties of newspapermen, explorers and film executives were to go 12,000 feet above the city in an Eastern Airlines Douglas passenger plane to view Martin Johnson's animal picture, "Jabbaah." The first party was to leave Newark in the Douglas, piloted by famed war ace and commercial pilot Eddie Rickenbacker, who recently broke all records for continental flying; when he piloted the same plane from Los Angeles to New York in 12 hours, three minutes and 20 seconds.

Cruising nearly two and one-half miles above New York City, the interior of the mighty airliner was to be changed into a tiny motion picture theatre, the passengers to be treated to the novel thrill of watching the first "air-showing" in the industry's history.

The two air jaunts, the second to leave the flying field at 5 o'clock, are part of the exploitation campaign being conducted on the picture by Roger Ferri of Fox, which is releasing the latest Johnson animal epic. The film, incidentally, was photographed in the main from an airplane in Africa. Eastern Airlines had installed a Simplex projection equipment and complete Western Electric sound apparatus. Mrs. and Mrs. Johnson, Arthur Brisbane and others were scheduled to be among the passengers.

On Wednesday Mr. Johnson spoke to Admiral Richard E. Byrd on a two-way broadcast to Little America. They discussed the respective merits of being the first two explorers to photograph an anthropomorphic motion picture from the air and to fly over the South Pole.

**Music Code Is Law This Week**

P. A. Murkland, NRA deputy administrator, this week advised John G. Prine, chairman of the Music Publishers Protective Association that the code of fair competition for the music industry will become effective by the end of the current week. The code will be approved by the NRA executive committee, but the fact that the publishing industry employs less than 50,000 persons makes it unnecessary for the music code to receive the President's signature.

**U.S.S.R. Will Make Foreign Film Awards**

The government of the Union of Soviet Socialist Republics announced from Moscow last week that it will make awards to foreign producers for the best features and short subjects shown in the U.S.S.R. during the past year. The awards will be made at the World Cinema Festival, to be held in Moscow about the middle of February.

**Olmstead to Studio**

Ed Olmstead, formerly in charge of Columbia home office exploitation, this week succeeded Hubert Voght as studio publicity head in Hollywood.
"MIGHTY in Boston! May do season’s high!"

"SMASH in Portland! Great biz!"

"SWELL in San Francisco! Smacking ’em!"

"FANCY $50,000 at Rivoli, New York!"

"BIG in Columbus! They poured in!"

"STRONG in Kansas City!"

"SMASH in Providence!"
WALLACE BEERY IN
The MIGHTY BARNUM

a DARRYL F. ZANUCK production presented by JOSEPH M. SCHENCK

Released thru UNITED ARTISTS
Only Six Stage Plays Purchased
in December, 19 Originals,
and 19 Books and Novels

The producers in Hollywood have virtu-
ally completed the accumulation of story
material for 1934-35 feature schedules, pur-
chases of books and plays in December hav-
ing dropped to 44, from the 70 in November, 51 in October and 75 in September. The
dramatic stage continued to be an incon-
spicuous source of material, only six plays
having been purchased in December, com-
pared to 19 original stories and an equal
number of books and novels. December pur-
chases by companies follow:

<table>
<thead>
<tr>
<th>COMPANY</th>
<th>TOTAL ORIG.</th>
<th>TOTAL INAL</th>
<th>BOOK PLAY</th>
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<tbody>
<tr>
<td>Ambassador</td>
<td>8</td>
<td>8</td>
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<tr>
<td>Chesterfield</td>
<td>1</td>
<td>1</td>
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<tr>
<td>Columbia</td>
<td>2</td>
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<tr>
<td>Fox</td>
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<tr>
<td>Goldwyn (U.A.)</td>
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<tr>
<td>London (U.A.)</td>
<td>2</td>
<td>2</td>
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<tr>
<td>Metro</td>
<td>4</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>Paramount</td>
<td>2</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Radio</td>
<td>2</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Universal</td>
<td>4</td>
<td>3</td>
<td>1</td>
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<tr>
<td>Warners</td>
<td>1</td>
<td>1</td>
<td>2</td>
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One of the unusual December purchases was
a block of eight original outdoor stories by
James Oliver Curwood, acquired by the in-
deptendnt Ambassador Pictures for a new
series of westerns to star Kermit Maynard.
Again, during the month, producers in
Hollywood made some noted story purchases to
serve as the basis for new product, several
of the acquisitions presenting in their liter-
ary or stage form good possibilities for mo-
tion picture box office attractions.

Metro purchased talkies rights to Jacques
Deval’s wellknown “Cardboard Lover” musi-
cal, for Maurice Chevalier’s next, and
also got “The Life of Cicero Rhodes,” for Charles
Laughton. Two other plays, “No More Ladies,” by A. E. Thomas, and the Selwyn-
LeBaron “Something to Brag About,” were
bought, besides Booth Tarkington’s “Ren-
nie Pedigree,” Charles Dickens’ “Tale of
Two Cities” and “Wild Oats,” the novel by
Florence Ryerson and Colin Clements.

Universal was strongly represented among
December story buyers, acquiring the popu-
lar Frank Merriwell adventure stories for a
serial, and E. Phillips Oppenheim’s “Great
Impersonation.”

Fox bought Dana Burnett’s “Shining Ad-
vventure” for Shirley Temple, and Radio
negotiated Sir James M. Barrie’s “Quality
Street” for Katharine Hepburn.

The sources and authors’ names of all
properties purchased during the first half of
December were reported in previous issues.
Titles of books and plays and the names of
authors of acquisitions made in the last half
of the month follow, together with recapit-
ulations of purchases by companies:

(Week Ending December 22nd)

<table>
<thead>
<tr>
<th>SOURCE OF MATERIAL</th>
<th>TOTAL ORIG.-NUMBERS</th>
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<tbody>
<tr>
<td>Metro</td>
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<tr>
<td>Paramount</td>
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<tr>
<td>Warners</td>
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</tbody>
</table>

TOTALS FOR THE WEEK: 2...2.4

TOTAL SINCE SEPTEMBER 1: 101 96 28 225

Cardboard Lover, play, by Jacques Deval, pur-
chased by Metro for Maurice Chevalier, and
also by Frederick Hazlitt
Brennan, purchased by Metro.

Miss Glory, play, by Oliver Dunton,
purchased by Warners for Marion Davies.

You Gotta Have Romance, original by
Eleanor Griffin and William Rankin, pur-
chased by Paramount.

(Week Ending December 29th)

<table>
<thead>
<tr>
<th>SOURCE OF MATERIAL</th>
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<td>Ambassador</td>
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<td>Universal</td>
<td>3</td>
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<tr>
<td>Warners</td>
<td>1</td>
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TOTALS FOR THE WEEK: 12...3...15

TOTAL SINCE SEPTEMBER 1: 113 99 28 240

Brazing, book, by Harley Segal, purchased by
Paramount as possible vehicle for Cary Grant.

Fly By Night, book, by Eric Hatch, purchased by
Fox for production by Lou Brock.

Frank Merriwell books, purchased from Bart
L. Stadlish (Gilbert Patten) by Universal for
serial use.

Hands Across the Table, original by Vina
Delmar, purchased by Goldwyn Productions
(United Artists) for Miriam Hopkins.

Man of the World, original, by John Farrow,
purchased by Warners.

Molly and Me, original, purchased by Warners as
a musical for Joe E. Brown.

They Also Serve, original, by John Wesley,
purchased by Radio for William Powell.

Eight Unfilled Outdoor Stories, originals by
James Oliver Curwood, purchased by Ambas-
dassador Pictures for Kermit Maynard.

Fifty Days of Musa Dagh, book, by Franz
Wertel, bought by MGM.

W. B. Frank to Handle
Wanger Distribution

W. B. Frank, once Mack Sennett’s New
York representative, will be in charge of all
distribution matter for Walter Wanger.
He has opened an office for Walter Wanger
Productions in the New York Para-
mount Building.

50 Executives See
Improved Industry

Fifty of the foremost executives of the motion picture industry, in expressing last week the usual observations of conditions and trends in the business at the turn of a new year, held these varying viewpoints:

The average quality of production is higher today than in years, giving effect
to definite demands of the public for a higher standard in the intelligent expres-
sion and moral tone of the art.

The difference in the gross between really good pictures and mediocre produ-
ctions is widening.

One of the important steps to be taken next in the scientific development of the
motion picture is the inclusion of color in production.

Industrywide cooperation among all branches is essential to a complete re-
turn to normalcy.

Theatre grosses are steadily climbing, the motion picture audience having been
increased by hundreds of thousands, with both a wider appeal of the screen and improved
business conditions generally.

Closer contact between sales divisions and studios has brought about a type of
product with more popular appeal.

Double bills are being faced by the large companies as a serious problem.

Admission prices must be raised to as-
sure a continuance of quality product.

The Legion of Decency movement was said to have been a favorable influence on
the industry as a whole.

More “Internationalism” is needed in some American pictures in order that
Hollywood may continue in its dominant position abroad.

The trend in Hollywood is generally away from “mass” production.

The foregoing opinions of the motion picture industry as it stood at the end of last year and the relation of that position to its possible progress in 1935 were among those expressed in statements made by the following leaders:

Merrill Aylesworth
Jack Colin
John D. Clark
M. E. Comerford
Neil D. DePuyt
Felix Feist
Edward Golden
Samuel Goldwyn
James R. Grainger
E. W. Hammons
Will H. Hays
M. H. Hoffman
W. Ray Johnston
B. B. Kahane
Sidney K. Kent
John W. Hicks
Arthur W. Kelly
Carl Laemmle
James L. Lasky
Arthur A. Lee
Jules Levy

Myron Scudder, National
Board Treasurer, Dies at 74

Dr. Myron T. Scudder, for many years
treasurer of the National Board of Review of
Motion Pictures, died at his home in New
York last week at the age of 74. He was
president of the Scudder School for Girls.

In 1960, Dr. Scudder was brought to this country at an early age, at-
tending school in various states. Through-
out his life as an educator, he devoted much
time to various phases of social service.
THE HOLLYWOOD SCENE

By VICTOR M. SHAPIRO
Hollywood Correspondent

HOLLYWOOD has now turned an interested and respectful eye in the direction of filmland's feminine contingent and their gradual influx into the executive ranks.

Hereinafter, with one or two exceptions, women have directed their talents in paths histrionie, costume designing, editing and on down the film scale to the lesser but important clerical duties. Today, particularly within the last year, women have been assigned positions as consultants on motion picture production and often have the final word before the completed film is shipped to the exhibitor.

Dorothy Arzner, at one time the only woman director in the studios, has been elevated to an associate producer at Columbia by Henry Cohn. Miss Arzner probably also will take a hand in direction.

Mrs. Wallace Reid, another pioneer director, now holds an executive post with Monogram. Mrs. Reid formerly financed and produced her own pictures.

Leontine Sagan Latest Assigned

The newest recruit is Leontine Sagan, director of "Maechen in Uniform," who recently was imported from Germany and placed under long term contract by MGM. Miss Sagan's first directorial assignment will be "Cicil Rhodes.'

Theresa Helburn, one of the founders of the New York Theatre Guild, arrives on the Coast the first of the year to step into an executive post with Columbia. Miss Helburn recently procured a leave of absence from the studio to work up new Guild productions.

Another recent entrant into the production field is Lillian Albertson, for years in the legitimate field. Miss Albertson last week embarked for Honolulu with her own troupe, where she will film a picture independently financed.

Lois Weber, who also was a pioneer in the industry, has renewed activity in films and is now producing.

Wanda Tuchbeck, a writer at RKO, recently was elevated to a director post and has turned out "Finishing School" under the Radio banner.

Frances Marion, one of Hollywood's foremost writers for the screen, immediately was placed in charge of preliminary work on "The Good Earth," on the death of her husband, George Hill, who had been handling the picture.

A checkup of studio contract lists shows at least fifty women holding long term scenario writing contracts.

Giannini Sanguine

Doctor Attilio Henry Giannini, Hollywood hospital's head, says: "What difference does it make if some of the internal workings of a company run into snags every so often? The thing that counts, in fact the only gauge of a company's efficiency, is its profit and loss statement. That summary shows if the public takes, wants, and attends their pictures."

"Things may have been tough for some film companies during the depression, but while I had oil companies, fruit growing corporations and every conceivable business enterprise for sale during the bad years that have passed, never during this entire period did I have a film company for sale."

"Why shouldn't I be sanguine and optimistic for the future? Well, I am. Figures tell the story."

Hathaway Among the Elect

Henry Hathaway, youthful director of "Lives of a Bengal Lancer," which caused no small stir at a recent preview, has been catapulted into the circle of the directorial elect, and next to discovering genius, Hollywood revels in recognizing one.

A Little Theatre Guild

Despite the fact that there are no less than a score of little art theatres plus several more in store room theatres spotted around the town, a group of representative stage and screen personalities, feeling the need for a major theatrical guild patterned after the New York Theatre Guild, have banded themselves together and under the direction of Curt Cox, playwright, are organizing what will be known as the Hollywood Theatre Guild.

Others now actively associated are Willy Pogany, artist studio art director, Irving Pichel, Donald Campbell and Edward J. Cooper.

Nat Levine has taken a long term lease on the entire studio properties of the Mack Sennett plant and beginning January 10 it will undergo general remodeling and will be known as the Mascot studio. An additional sound stage will be erected.

Will Hays, with his son, arrived here last week and spent the holidays hunting at the Hernandez ranch. He will remain here for another two weeks.

Frank Borzage suffered a broken shoulder while trying out a new polo pony given to him as a Christmas present by his wife. He is recovering nicely at the Queen of Angels Hospital.

Lacking only a few votes from its class "A" members necessary to ratify the Screen Actors Guild with the A.A.A.A. the organization will hold a mass meeting for its entire membership January 16 to inform them of details of the agreement.

Warming up for the production sprint scheduled to inaugurate 1935, major studios started seven new pictures. Only one major feature was completed, while the independents checked in three.

New product credits Warner, Columbia and Paramount each with two pictures and MGM a singleton. On the completed side, Warners, Astorion, Invincible and Monogram each have one.

Looming important on the Warner activity program is the start of "Midsummer Night's Dream." The cast which eventually will include practically every name on the lot, plus a host of outside talent, currently lists James Cagney, Dick Powell, Joe E. Brown, Jean Muir, Ian Hunter, Hugh Herbert, Frank McHugh, Anita Louise, Victor Jory, Mickey Rooney, Veree Teasdale, Eugene pallette, Ross Alexander, Conrad Nagel and Otis Harlan. The other feature, "Caliente," has Dorores Del Rio, Pat O'Brien, Glenda Farrell, E. E. Horton, Phil Regan and Winta Barry.

Probably the more important production started at Paramount is "Now I'm a Lady," starring Mae West, supported by Paul Cavarnour, Gilbert Eyman, Joe Coral, Fred Kohler, Sr., Monroe Owsley, Dewey Robinson and Grant Withers. On the list, also, is "Car 99," the cast for which includes Fred MacMurray, Gus Standing, Ann Sheridan, Frank Craven and William Frawley.

At Columbia "Missaken Identity" was started, with Conrad Nagel, Florence Rice, Geneva Mitchell, Robert Allen, Raymond Walburn, Oscar Apfel and Irene Franklin. Starting simultaneously, "Devil's Cargo" features Wallace Ford and Marian Marsh.


"While the Patient Sleeps" is the Warner completed feature with Fred MacMurray and Guy Kibbee are in the lead roles.

Atherton (Sol Lesser), completed shooting "When a Man's a Man." The cast includes George O'Brien, Dorothy Wilson, Paul Kelly, Jimmy Butler and Richard Carlyle.

At Warner Bros. "Symphony of Living" was finished. At Shean, Evelyn Brent, Gigi Parnick, Charles Judels, Albert Conti, John Darrow and Richard Tucker will be seen.

In addition to the list in Monogram's "Mystery Man," the cast including Robert Armstrong, Maxine Doyle, Henry Kolker and LefRoy Mason,
Sirs:

I am one of the many satisfied listeners to your splendid program every Friday night over the air. Relative to your suggestion as to what theatre I would prefer to have your picture (THE MARCH OF TIME) shown, I recommend the St. Charles Theatre, as it is a family theatre and it is an independent theatre.

G. D.
119 Camp Street
New Orleans.

Sirs:

I have read your magazine for a number of years. In this week's issue I notice your new venture, THE MARCH OF TIME. I am sure this will prove to be a real step forward—and also will be very popular.

J. M. V.
1 Gothic Avenue
Toronto, Canada.

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I have read your magazine for a number of years. In this week's issue I notice your new venture, THE MARCH OF TIME. I am sure this will prove to be a real step forward—and also will be very popular.

J. C. E.
1311 Chicago Avenue
Evanston, Ill.

Sirs:

Though we have four theatres in Orange under separate management, there is a little variety in the type of programme offered. I incline to prefer Harmony Newseum—which I do not see the MARCH OF TIME at any of these theatres.

Hollywood Theatre
Ormont Theatre
Strand Theatre
Palace Theatre (Third Theatre in Orange).

J. L. O.
Kinston, N. C.

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M. L. S.
2 Cornell Avenue
Schenectady, N. Y.

Sirs:

I should like to know if your MARCH OF TIME newsreel is to play in the Grand Theatre in Norwich; our local theatre, ever anxious to present the best pictures, and I congratulate you on the fine result.

It fills a time that is bound to meet with the approval of all.

M. Allen
33 Piano Street
Norwich, N. Y.

Sirs:

I would be very glad and very much interested in seeing your MARCH OF TIME. Would like to see it at Proctor's RKO, in Schenectady.

M. L. S.
2 Cornell Avenue
Schenectady, N. Y.

Sirs:

I would like very much to see your newsreel exhibited here in the Paramount Theatre and would suggest that you write them about it.

L. L. O.
Kinston, N. C.

Sirs:

I gladly accept your offer to show THE MARCH OF TIME in Lancaster. It is a city of 25,000 inhabitants. It has three houses of entertainment. I would ask you to put a map of the city so that the public will know what to do.

The other three theatres are West End, Colonial, Palace. These houses regularly open and operate.

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Schenectady, N. Y.

Sirs:

I suggest the "Grand" and "Kleenex" theatres, Niagara Falls, N. Y.

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I would like very much to see your newsreel exhibited here in the Paramount Theatre and would suggest that you write them about it.

L. L. O.
Kinston, N. C.
Sirs: Regarding your new "Feature" as announced in this week's TIME, I am pleased to recommend the "Paramount" at this point as the leading Motion Picture theatre and the place selected to exhibit the "New March of Time." Permit me to congratulate you on your latest decision to present the MARCH OF TIME in the motion picture screen. As long as this program has been presented at home, I will have nothing but praise for it. I am sure that the "Paramount" will give a splendid service in the presentation of the "New March of Time." I have just looked over some of the MARCH OF TIME material from your theatre and find that it is presented in a very attractive manner. It is difficult to express my admiration for the work of the "Paramount" in the presentation of the "New March of Time." I am sure that the "Paramount" will give a splendid service in the presentation of the "New March of Time." I have just looked over some of the MARCH OF TIME material from your theatre and find that it is presented in a very attractive manner. It is difficult to express my admiration for the work of the "Paramount" in the presentation of the "New March of Time." I am sure that the "Paramount" will give a splendid service in the presentation of the "New March of Time."...
TECHNOCAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 255.—(A) What is the effect if the picture is too small for the distance of the screen from rear seats? (B) What is your idea of minimum and maximum picture width for theatre purposes? Give your reasons. (C) What is the practical effect of picture size increase? (These are not questions to be answered briefly. There is room for a display of considerable knowledge of various effects from the viewpoint of the theatre patron.)

Answer to Question No. 249

Bluebook School Question No. 249 was: (A) Wherein lies the real evil of picture distortion known as the "keystone effect"? (B) Assume you are employed to take a position as chief projectionist in a theatre under construction. The exhibitor shows you the blueprints and asks what size of projection screen he will recommend. What size will you recommend that size: also what kind of screen surface you suggest. He directs you to put your ideas in the form of a letter. Just what kind of letter would you write? We will assume the blueprints show the screen to be located on a stage 10 feet in back of the proscenium; that there will be 130 feet from the screen to the rear row of seats, and 23 feet from the screen to the front row of seats. The seating space will be 52 feet wide. There is a balcony. Projection angle is 16 degrees.

I find very few good answers, some that are mediocre, and very many that I just cannot pass, advising the men who sent them to get busy and study the problems presented by the last question. To avoid embarrassment I think I will omit all names this week and proceed at once to print the best answers received.

Mr. Edwards says, "Many projectionists (or at least men who have adopted that title—without just warrant, it seems to me) with whom I have talked, have the mistaken idea that if the sides of the screen image are made parallel by distorting the projector aperture, the fault is wholly remedied. I have followed your teachings many years, Brother Richardson, and hold you to be correct in saying that this is not the truth. The real evil of distortion caused by a projection lens located above the center of the screen is that everything in the screen image is distorted with relation to everything else.

"If, for instance, there is an upright board on a building of equal width throughout in actuality, in the screen image resulting from angular projection, the board of that height will be wider than the top. That, surely all will agree, is inevitable. Likewise, an actor's feet will be too large as compared with the head. If we select a point at the center of any object as representing normal width, then everything below that point will be too wide and everything above it too narrow. "The real objection to keystone effect is that it distorts all objects in the screen image out of their proper proportions as to width. Fact that is therefore, for two reasons: Vertically; namely, everything in the screen image would also be 'stretched' vertically. That is to say, all objects would be made to appear taller than they really are. The actual distortion then would be both horizontal and vertical. Secondly, such a condition means that at only one vertical point of the screen can the sharpest focus of the screen image be obtained, since the forward conjugate foot point of the projection lens is fixed, and with a projection angle, every vertical point of the screen is a different distance from the projection lens than is every other vertical point, under which condition it is very plain that while a properly corrected projection lens may give fairly sharp focus all over the screen, still the point of greatest sharpness of focus will be only at one vertical height."

Now, gentlemen, suppose you all look that over carefully, examine your own answer and see just wherein you did not make good. That is not intended as a 'roast,' mark you well, but as an admonition to you to stop, look and listen before attempting an answer to questions.

"(B) I think we must admit that our old friends, R. and K. Wells, have done themselves proud on this one. I could not improve on their answer very much myself. They say, 'We would answer thus':

"'Mr. T.H.E. Exhibitor: We have to the best of our ability considered the questions you asked us to give you answers to and believe the following to be best:

"'First, the seating space is 47 feet wide and it is 23 feet from the screen to the front row of seats. The persons seated in the front end seats therefore would see the screen, especially its farther side, at a heavy angle, and unless the screen surface be of such nature that the light from the projection lens would be widely diffused, there would be very heavy fadeaway at these seats.

"'We therefore recommend a (1) white surface in order to secure the highest possible brilliancy to theatre patrons per watt of electric power applied; (2) that the surface be sufficiently diffusing in character that the fade way at front row seats will be reduced to the least possible amount.

"'We recommend that the screen image size be kept as small as possible and provide persons in rear seats with comfortable viewing conditions. This, Mr. Exhibitor, is a problem not very easy of solution, for the reason that theatre patrons have been educated by exhibitors to expect a large picture, and people usually do not like too much change in something that has become more or less a habit.

"'If we examine the thing on the basis of real merit we know that it is possible to have a very comfortable view of picture details of a picture 12 feet wide at 130 feet, provided the picture be well illuminated, and reduced picture area enables increased brilliancy of illumination as compared with a picture of larger size. Also a 12-foot picture would be much better in every way from the front end of the seating space—especially from the front rows of seats.

"'However, we do believe that 12 feet would be too small, not because it could not be viewed comfortably from the rear seats, but because it would be too radical a departure from the general practice. We believe, everything considered, that a 16-foot-wide picture would be a minimum size, an 18-foot one a maximum size. We therefore suggest a picture width of 17 feet.'"

I regard this answer as most excellent and can heartily endorse everything said.

Plans Ohio Theatre

Theodore Lindenberg plans construction of a new 600-seat house at Columbus, Ohio, to be known as the Beedey. The theatre will be in the nature of a laboratory for a new sound system, the Lindenberg, which is said to differ radically from any now on the market.
A SWELL PUBLICITY BREAK!

The lay-out below is being used by newspapers in many spots where "Forsaking All Others" is breaking records. Copy it when you play this M-G-M box-office smash!

NOTE: The stills used in this layout are No.795-x70; 795-82; 795-8 and 795-84.
THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended December 29, 1934, from 107 theatres in 18 major cities of the country, reached $1,098,188, an increase of $242,788 over the total for the preceding calendar week, ended December 22, when 106 houses in 18 major cities aggregated $855,400.

(Tabulation covers period from January, 1923.)
(Dates are 1933 unless otherwise specified.)

<table>
<thead>
<tr>
<th>City</th>
<th>Previous Week</th>
<th>Current Week</th>
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<tbody>
<tr>
<td>Boston</td>
<td>Picture</td>
<td>Gross</td>
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<tr>
<td></td>
<td>&quot;West of the Percos&quot; (R-900)</td>
<td>23,000</td>
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<tr>
<td></td>
<td>&quot;That First World War&quot; (Fox)</td>
<td>3,600</td>
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<tr>
<td></td>
<td>&quot;Love Time&quot; (Fox)</td>
<td>(4 days)</td>
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<tr>
<td>Keight's</td>
<td>Picture</td>
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<tr>
<td></td>
<td>&quot;Wednesday's Child&quot; (Radio)</td>
<td>18,000</td>
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<td>Loew's State</td>
<td>&quot;Babes in Toyland&quot; (MGM) and</td>
<td>7,000</td>
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<tr>
<td></td>
<td>&quot;A Woman's Story&quot; (MGM)</td>
<td>(4 days)</td>
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<tr>
<td>Metropolit</td>
<td>&quot;Bright Eyes&quot; (Fox)</td>
<td>10,000</td>
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<tr>
<td>Orpheum</td>
<td>Picture</td>
<td>Gross</td>
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<td></td>
<td>&quot;The First World War&quot; (Fox)</td>
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<td>&quot;Love Time&quot; (Fox)</td>
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<td>Paramount</td>
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<td></td>
<td>&quot;A Woman's Story&quot; (MGM)</td>
<td>10,000</td>
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<td></td>
<td>&quot;One Hour Late&quot; (Param.)</td>
<td>(4 days)</td>
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<td>Buffalo</td>
<td>Picture</td>
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<td></td>
<td>&quot;Music in the Air&quot; (Fox)</td>
<td>21,000</td>
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<td></td>
<td>&quot;Annie&quot; (MGM)</td>
<td>3,700</td>
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<td>Century</td>
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<td>&quot;Ready for Love&quot; (Par.) and</td>
<td>5,000</td>
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<td></td>
<td>&quot;Big Wheel&quot; (Par.)</td>
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<tr>
<td>Great Lakes</td>
<td>&quot;Hollywood&quot; (F. N.)</td>
<td>4,900</td>
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<td>Hippodrome</td>
<td>&quot;Babes in Toyland&quot; (MGM) and</td>
<td>7,500</td>
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<tr>
<td>Lafayette</td>
<td>Picture</td>
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<tr>
<td></td>
<td>&quot;Imitation of Life&quot; (Univ.)</td>
<td>5,350</td>
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<tr>
<td>Chicago</td>
<td>Picture</td>
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<td>&quot;Fifteen Walk&quot; (F. N.)</td>
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<td>&quot;Bright Eyes&quot; (Fox)</td>
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<td>&quot;The Gay Bride&quot; (MGM)</td>
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<td>&quot;Chin Chin&quot; (Col.)</td>
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<td></td>
<td>&quot;Pursuit of Happiness&quot; (Par.)</td>
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<td></td>
<td>&quot;Desirable&quot; (W. B.)</td>
<td>17,000</td>
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<td></td>
<td>&quot;Man Who Reclaimed His Head&quot; (U. A.)</td>
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<td>&quot;Babes in Toyland&quot; (MGM)</td>
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<td>&quot;Fugitive Lady&quot; (Col.)</td>
<td>12,000</td>
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<tr>
<td>Cleveland</td>
<td>Picture</td>
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<td>&quot;The First World War&quot; (Fox)</td>
<td>24,500</td>
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<td>&quot;Music in the Air&quot; (Fox)</td>
<td>4,100</td>
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<td>&quot;By Your Leave&quot; (Radio)</td>
<td>12,000</td>
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<td></td>
<td>&quot;It's A Gift&quot; (MGM)</td>
<td>5,000</td>
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<td>Denver</td>
<td>Picture</td>
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<td></td>
<td>&quot;Bachelors of Arts&quot; (Fox)</td>
<td>23,000</td>
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<td></td>
<td>&quot;The Gay Divorcee&quot; (Radio)</td>
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<td>&quot;The Painted Veil&quot; (MGM)</td>
<td>7,000</td>
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<td></td>
<td>&quot;The Captain Hates the Sea&quot; (U. A.)</td>
<td>650</td>
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Copyright, 1935: Reproduction of material from this department without credit to Motion Picture Herald expressly forbidden.
Columbia made the box-office champions of 1934

"It Happened One Night", "One Night of Love" and "No Greater Glory" selected among the best by National Board of Review.

"It Happened One Night", "One Night of Love", "20th Century" and "No Greater Glory" selected by the Screen Writers' Guild.

...AND NOW EXHIBITORS NOMINATE THE FIRST BOX OFFICE CHAMPION OF 1935.

"Los Angeles Paramount Broadway Bill opening biggest in theatre history stop Audience reaction most enthusiastic women particularly."

-Fanchon and Marco

"Dallas Majestic Broadway Bill opening above average stop Second day best gross in eight months stop Finest reaction ever witnessed opening box office hour earlier today stop Will exceed One Night of Love by almost eighty per cent."

-Bob O'Donnell

"Springfield Bijou Broadway Bill opening biggest business history of the theatre stop Women especially enthusiastic stop Broadway Bill same class with two previous great hits stop Look for record."

-Al Anders

"San Francisco Orpheum Broadway Bill opening sensational stop First time my experience women as well as men actually stood up and cheered stop Congratulations on another top hit."

-Hal Neides

WARNER BAXTER • LOY in FRANK CAPRA'S production
"Broadway Bill"
By Robert Riskin
Based on the story by Mark Hellinger
with Walter Connolly • Helen Vinson
A COLUMBIA PICTURE
### Theatre Receipts: Cont'd

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<td>(35c-35c) (2 days)</td>
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<td>United Artists</td>
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<td>4,750</td>
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<td>W. B. Downtown</td>
<td>&quot;White Lies&quot; (Col.)</td>
<td>4,900</td>
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<td>&quot;The Human Side&quot; (Univ.)</td>
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<td>&quot;Jane Eye&quot; (Monogram)</td>
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<td>&quot;One Night of Love&quot; (Col.)</td>
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<td>&quot;Great Expectations&quot; (Univ.)</td>
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<td>Capitol</td>
<td>&quot;Case of the Howling Dog&quot; (W.B.) (3 days-2nd week)</td>
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<td>&quot;Wake Up and Dream&quot; (Univ.) (4 days)</td>
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<td>Imperial</td>
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<td>Loew's</td>
<td>&quot;When a Man Sees Red&quot; (Col.)</td>
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#### High and Low Gross

- **Highest Gross:**
  - High 9-9: "Dinner at Eight" (7,500 days and "Bright Eyes" 2 days) $36,650
  - High 11-22: "The Daring Young Man" $11,000
  - High 12: "The Gay Bride" $2,750

- **Lowest Gross:**
  - Low 12-23: "The Gay Bride" $2,750
  - Low 12-24: "The Gay Bride" $2,750
  - Low 12-25: "The Gay Bride" $2,750

#### Notes

- The table includes gross receipts for various films playing in different theaters across the United States.
- The data is listed by theater name, with columns for current week's receipts, previous week's receipts, and high and low gross figures.
- The lowest gross figures are highlighted with an asterisk (*)

---

**Additional Information:**

- The motion picture industry continued to grow in the 1930s, with a focus on Hollywood production.
- Theaters were diverse in their offerings, ranging from vaudeville to full-length features.
- The high gross figures are indicative of popular films that resonated with audiences during that period.
"NO MANAGER CAN OPERATE A THEATRE AND KNOW WHAT HE IS DOING WITHOUT A MOTION PICTURE HERALD ON HIS DESK"

from a letter to the
MANAGERS' ROUND TABLE CLUB
by R. D. Leatherman, Queen Theatre, Abilene, Texas
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<th>Theatres</th>
<th>Current Week</th>
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Columbia

PLN FIX IT: Jack Holt, Walter Connolly, Winnie Lightner, Mona Barrie—A very good program picture. Holt is a pretty good actor, but the two others would seem to be in a big picture...Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

JEALOUSY: Nancy Carroll, Donald Cook—A fair picture for a double bill. Good enough cast with some O.K. lines. Mary Pickford's death as she is harder to follow so adverse word will be shown. Carroll and Cook will be busy a little longer. Running time, 27 minutes. Played December 14-15—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town patronage.

MAN TRAILER, THE: Buck Jones, Cecelia Parker—This western is okay. Attendance better than I expected. A few shots in back of the stage were not done like similar to some in a previous Buck Jones from this company. In this neck of the woods a western would please and draw better crowds if there was more music in it. Running time, 56 minutes. Played December 7—Martin Teker, Leith Opera House, Leith, N. D. Small town patronage.

NO GREATER GLORY: George Bracken, Jackie Sears, Frank Darro, Jimmy Butler, Lois Wilson—Sold as a special and worth half the price of the regular shows. Plenty of squawks on this one and the crowd conspicuous by its absence. So far have had only two specials out of the theater—Martin Teker, Leith Opera House, Leith, N. D. Small town patronage.

First National

BRITISH AGENT: Leslie Howard, Kay Francis—This is a very good picture and could have handled the other foreign pictures. Nice story and well played. It is a drama told against the background of the Russian Soviet revolution. It is a strong story, well acted and has a few effects in stage settings. Running well. It is going to cost a lot to play and will have to appeal to the foreign sympathies. Running time, 95 minutes. Played December 10—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


HAPPINESS AHEAD: Dick Powell, Josephine Hutchinson—Right good picture for the whole family. Personally I do not like the sweet and pleasing personality, but will watch Running time, 42 minutes. Played December 9-10—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small patronage.

HAPPINESS AHEAD: Dick Powell, Josephine Hutchinson—This is not a very humorous entertainment and this Josephine Hutchinson has what it takes. She is not a very humorous person. But she has a very fine personality and a little tuppener in this role. Ms. I'll take more like her, that shows something in her acting. After you can gather that I am strong for her work in this picture and given the rights role and good support she should build into a box office star. Her first appearance and the audience reaction was very favorable to her and commented her work as I do in this report—A. E. Hancock, Columbia Theate, Columbia City, Ind. General patronage.

HAPPINESS AHEAD: Dick Powell, Josephine Hutchinson—Played it Thanksgiving. A swell picture. Powell has a story and sings a couple of clever songs. A pleasant picture from start to finish. The rear over the new star won't mean anything but they will like it. So there are some swell lines of comedy. Frank McHugh funny as ever. Running time, 66 minutes. Played November 28-29—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

LOST LADY, A: Barbara Stanwyk, Kyle Talbert—This is a very good picture that pleased all of my patrons. It is a dramatic romance and the story has been handled well. It is strictly a woman's picture as it tells of a woman's life—her tragic love for a man. This is a pretty adult entertainment. The trailer sold the show for us well and the patrons were very good. Running time, 66 minutes. Played December 12-13—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

SIX DAY BIKE RIDER: Joe E. Brown—Have seen better Brown shows but this one will please his fans. Played November 4-5—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

In this, the exhibitors' 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 the Picture Office for Me

MOTION PICTURE HERALD

elor at the show. The usual objection to the show is the violence. All the scenes of violence were shot long ago. Many famous songs of the time—Miss Davis, Teddy Roosevelt, Kermit, were killed in the show. It is an extremely good picture. Pepe, a young man. Also Thomas R. Marshall, that came from this town. It will take exploitation, but fortunately for us the last night we ran it, two Legion

sixes recognized the Commander and his own company in a shot in London and that helped the picture. The last shot is Friday and as a result the picture and sales begin on December 11. Thrilling shots of the submarine war are shown and the display is small but very efficient. Played December 9—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FRONTIER MARSHAL: George O'Brien, Irene Ware—A swell historical picture that should please all western fans. It is full of action,刺激, and romance, and a good story. Though this is a little old, it is one of the best pictures that has made. Here's hoping there are more as good as this one. Played one day (Saturday) to very good business. Running time, 61 minutes. Played December 12-J. J. Medford, Orpheum Theatre, Oxford, N. C. Country patronage.

GAMBLING: George M. Cohen—Either the picture or Cohen's failure to get into the swing of things, but you're gambling when you play. Played November 12—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

GEORGE WHITE'S SCANDALS: Rudy Vallée, Jimmy Durante, Alice Faye, Cliff Edwards, George Raft—Good, but played too old to do any good—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.


HELL IN THE HEAVENS: Warner Baxter, Conchita Montenegro, Ralph Morgan, Herbert Mundin—Perhaps the strongest production Warner has had. It has a few scenes of brave men who know their job. Good casting in old anti-drug campaign. Everyone handled well. Few scenes that are still competition and did business. Should go well when the campaign cranks up. It played Running time, 95 minutes. Played November 23—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.


MUSIC IN THE AIR: Gloria Swanson, John Boles, Douglas Montgomery—This is very poor entertainment and you will do well to cancel it. This is just another poor story with two good stars to fool the patrons in. Fox calls this a special. After seeing it, you will agree with me that it is a special—the worst special. The producer should cancel it. There is more good comments on this that any picture ever played before. Business time, and everyone disappointed. Running time, 82 minutes. Played December 17-18—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

PECK'S BAD BOY: Jackie Cooper, Thomas Meighan, boxer Kid Lewis, Jackie Sears—Did a surprisingly poor business. So Lesher is going to do another picture. A good sense of show values than any other two men in the city. Played December 6-10, 11—Leith Opera House, Leith, N. D. Small town patronage.

SERVANTS' ENTERANCE: Janet Gaynor, Lew Ayres—This is a very good picture of the comedy drama type, but his no drawing power. The picture is located in Sweden and the story deals with a wealthy girl who, fed up with the social set, goes out into the world to earn a living. Miss Gaynor turns in a splendid performance as the entire cast, but for some reason it did not draw business. Played two days to below average business. Running time, 88 minutes. Played December 10-11—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

STAND UP AND CHEER: Shirley Temple, Warwick King, Freddie Bartholomew, Robert Young, John Boles, "Aunt Jemima"—No good for me. But had only one walk-out (that was me)! It was fairly good entertainment, so says my wife, who was selling tickets as a can't do better. Made for the express company and film exchange but the picture is contrary to its ending song, "Out of the Red." Well, all pictures for that reason. I have to use my part of the bad ones—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

WHITE PARADE: THE: John Boles, Lorena _Prior, Princess Theatre, Oxford, N. C. Good patronage, but the pictures characterizations by the entire cast in a story so real and human that you can't help but feel that it is the people's money... Rexall advertising in small towns, but the returns will justify any expenditure. Please both young and old. Played four days to good business. Running time, 14 minutes. Played December 16-17—Martin S. Lane, Noblesville, Ind. Small town patronage.
Mascot

IN OLD SANTA FE: Ken Maynard, Evelyn Knapp

MGM

BARRETT S OF WIMPLEE STREET: Norma Shearer, Charles Laughton, Fredric March—Excellent picture, but not so small town people want. Merely a big special fare to my liking. See: L. L. Fletcher, Lyric Theatre, Harlem, N. Y. General patronage.

BARRETT S OF WIMPLEE STREET: Norma Shearer, Charles Laughton, Fredric March—This is a very good picture if you buy it, but here it did not appeal to the people. It is a great love story, tender and human. The locale in England and most of the picture takes place in the Barrett's home. It is a typical English picture, being entirely slow-moving and too much talking. We had quite a few walk-outs on this also. Played two days to good business. Running time: 110 minutes.—played December 16-14—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

CHASED: Joan Crawford, Clark Gable—A few more like this and Gable might just as well fold up.—K. V. Fletcher, Lyric Theatre, Harrington, N. C. General patronage.


GIRL FROM MISSOURI: The: Jean Harlow, Lionel Barrymore, Franchot Tone, Lewis Stone, Pati Kelly—This has a “nothing” theme, but it was well used. Highly impassable baseball feet, with last minute home-runs, 71 miles apart. Played December 7—H. J. Forster, Pines Theatre, Waldron, Ark. Small town patronage.

DEATH ON THE DIAMOND: Robert Young, Madge Evans.—This picture after baseball season was closed, thanks to the swell protection they get. They are just as good in the business. They should have held it off till the spring training regulars. It might have been a bigger hit. It’s like playing a baseball picture the Fourth of July in Paris.—A. M. Mixon, Star Theatre, Columbus, Ohio. General patronage.

MERRY WIDOW: The: Maurice Chevalier Jeanette MacDonald—This will be a real small town disappointment nationally. To be honest, I thought the title a good one, and it is. However, even the cast headed by Chevalier and the director, whose technique while fine is thoroughly out with modern America, precluded its success. Besides it’s really a comedy and let me again assure the producer that the public won’t stand for operetta, let alone opera. Well somebody kind send some strong tickets to Vienna, Budapest, London and Rome and Paris and ask the producers to come back to America, and all will be forgiven. Here is a great country, even if its writers are decadent and gone to seed and its producers European-minded—Herman J. Brown, Majestic Theatre, Nampa, Idaho. General patronage.

MERRY WIDOW: The: Maurice Chevalier, Jeanette MacDonald—Another Metro special that failed to do much good. It’s a second class picture and it’s far too long. Played December 14.—B. V. Fletcher, Lyric Theatre, Harrington, N. C. General patronage.

PAINTED VEIL: The: Greta Garbo—This and "Queen Christina"—the only two Garbo pictures I have ever seen.—K. L. Dickson, Warner’s Theatre, Port Chester, N. Y.

STUDENT TOUR: Charles Butterworth, Jimmie Durante—Good entertainment. Durante better than usual, but Garbo is doing anything but pleasing entertainment after it gets started. Played December 11-10—Grah Coxfield, Princess Theatre, Aurora, Mo. Small town patronage.

THREE STATES ADD PICTURE REPORTERS

From states as widely separated as Oregon and Indiana, and Ohio, come three new local distributors to “What the Picture Did for Me.” They are:

Howard F. Matthews, Roxy Theatre, Ontario, Oregon
M. S. Porter, Orpheum Theatre, Nelsonville, Ohio
John A. Mayling, Broadway Theatre, Schuyerville, N. Y.

Read the reports of these cooperating exhibitors:

Monogram

GIRL OF THE LIMBERLOST: Marion Marsh, Edward Nugent, Louise Dresser, Ralph Morgan—A picture for the entire family from the youngest to the oldest. It’s a wholesome picture and it also has a lot of humor. In fact, it has about every quality of a good picture. The major reason why I think this picture is one of the best pictures of the year. The story is a very old one, but the production is so well done and the acting is so very fine that it brings the picture up in the ranks. The acting is all at its best. A picture you will want to see more than one time. Played December 12-12—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

GIRL OF THE LIMBERLOST: Marion Marsh, Edward Nugent, Louise Dresser, Ralph Morgan—A picture of the entire family from the youngest to the oldest. It’s a wholesome picture and it also has a lot of humor. In fact, it has about every quality of a good picture. The major reason why I think this picture is one of the best pictures of the year. The story is a very old one, but the production is so well done and the acting is so very fine that it brings the picture up in the ranks. The acting is all at its best. A picture you will want to see more than one time. Played December 12-12—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

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MOWING PHONE BLUES: George Raft—If I personally do not recommend this picture as a legitimate one, I don’t believe it is legitimate, and will not describe it as such. Played December 16-17—K. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

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LENIDAE: Paul Cavanagh—A murder mystery that is true to mystery. Nothing big in a miniscule star value. It will satisfy your action play dates. Running time: 80 minutes.—played December 28-29-30—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and country patronage.

MRS. WIGS OF THE CABBAGE PATCH: W. C. Fields, Pauline Lord—An unusually good small town picture. We exploited the rural districts in the country. It was well received and perfectly good. Zasu Pitts a scream as always. Running time: 60 minutes.—played December 28-29-30—H. J. Forster, Pines Theatre, Waldron, Ark. Small town patronage.

MRS. WIGS OF THE CABBAGE PATCH: Pauline Lord, Zasu Pitts, Eddy Fidics—This is one of the distributor’s answers to clean pictures that will get by the Legion of Decency. It is the old classic field of boys and girls, and you can’t see it ten years ago and silently and strange to say, it attracts the same audience. You have to go to hand it to Pauline Lord for putting everything she could into this picture and making it as good as it can be. It is too good to be considered a picture for the older audience. It is a picture for the young audience. Played December 28-29-30—H. J. Forster, Pines Theatre, Waldron, Ark. Small town patronage.

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NOW AND FOREVER: Shirley Temple, Gary Cooper—Large local house patronage and power it concerned this takes the cake. No need to say anything more. Played December 28-29-30—G. C. Geer, Genesee Theatre, Genesee, II. Small town patronage.


READY FOR LOVE: Richard Arlen, Ida Lupino—Pretty light fare, but the young people liked it. Cerebral but not too far afield for young people to enjoy. Played December 28-29-30—H. C. Allison, Baldwin Theatre, Baldwin, Maine. Small town and country patronage.

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January 5, 1935

WAGON WHEELS: Randolph Scott, Gail Patrick—Opened this on a Saturday Midnight and played Sunday, Monday and Tuesday. Scott and his sidekick made so acting that they produced so much of so coal at so speed, and were so tight, that one will be a great story and please everyone. Randolph Scott is a charmer, and Scott and his sidekick made so acting that they produced so much of so coal at so speed, and were so tight, that one will be a great story and please everyone.

YOU BELONG TO ME: Lee Tracy, Helen Morgan, David Holt—A very fine program picture that did well business because the story is so acting. Tracy and Morgan are very satisfactory in their roles, and Holt is perfect as the villain. The story is so acting that it will please everyone.

RKO

FINISHING SCHOOL: Ginger Rogers, Frances Dee, Billie Burke, Bruce Cabot—Just the picture for small towns. It is a comedy and action picture and pleased both the young and the older people. Played Dec. 1—George Lodge, Green Lantern Theatre, Clayton, Del. Small town patronage.


BULLDOG DRUMMOND STRIKES BACK: Ronald Colman and C. Aubrey Smith. Colman has won some good reviews in this picture. Smith is well known to our readers. Colman is not acting up to his usual form, but he is still one of the best actors of the screen. This picture should appeal to all audiences.

COUNT OF MONT CRISTO, THE: Robert Donat, Elsa Land—Tied up with this attraction with the Women’s Club. They liked it. I liked it. Best one we have played here in a long while. A picture that is well worth seeing. Played December 15-16—H. C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.


OUR DAILY BREAD: Karen Morley, Tom Keene—A good program picture for Friday and Saturday. R. V. Fletcher, Lyric Theatre, Huntington, W. Va. General patronage.

OUR DAILY BREAD: Karen Morley, Tom Keene—Leading the headlines of today and that was the lead catch line on the film. Very good and it is right down the alley for a small town theatre for it is the experience that most of the farmers have gone through the past year. There is a bad technical mistake in the scene where they let the water into the corn and the drought has gone some time. The director did not know what a corn field looked like and the shots were wrong. Great acting and a great picture. Played December 15-16—H. C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

PALOOKA: Jimmy Durante, Lupe Velez, Stuart Erwin, Marjorie Rambeau—One I had left out. Played Tuesday and Thursday, not very satisfactory on either program. One of the worst of the year. A terrible disappointment to all of us.


UNIVERSAL


United Artists


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UNIVERSAL

MOTION PICTURE HERALD

January 5, 1935

TRAVELERS

Edward G. Robinson plans to return to Hollywood from New York to look over the personalites—Sidney R. Kent, Fox president, postponed a trip to Hollywood from New York until next month.

Trem Carle, Monogram production chief, arrived in New York from Hollywood.

Evelyn Lasey and her new husband, Frank Lawton, sailed for a two-week visit in England before returning to full studio engagements in Hollywood.

Magazine Crane is spending a brief holiday in New York.

Helen Hayes will return to the New York stage before the end of the month.

William Fait, Monogram distributor in Brazil, sailed January 5 for Rio de Janeiro.

Baby Annabelle, European director of Fox Movietone News, and Jacques Charles, producer in France of the "Folies Bergeres" sailed for France from New York.

Paul Muni arrived in New York from the Coast via a sea trip.

Nathan Yamin has been vacationing in Bermuda.

Marion Gueth, secretary of the Buffalo MPTO, left for a three-week vacation in New York.

Maurice Siegel, Al Hoffman and Albert Goodheart, American song-writers who have been working in London for Gaumont British, sailed for New York.

Ben Verschelester, Monogram supervisor, is in New York.

May Robison is in New York.

Al Lichtman, vice-president of United Artists, and Paul Lazars, western division sales manager, left New York to attend a two-day sales meeting in Chicago.


David Wayne left for Hollywood for Fox, having resigned his Universal story editorship to go into business for himself.

A. M. Boysford, new Paramount story head, is in New York for home office conferences and to look at new plays.

Herschel Stuart returned to New York after visiting his family in Dallas.

Nicholas S. Ludington, vice-president of First Division Pictures, left New York for his home in New York.


Lio Justin is crossing in West Indian waters.


Walter C. Kelly, well-known vaudeville, arrived in Hollywood to work for Paramount.

E. M. Saunders, MGM western division manager, returned to New York after a month's trip through the west.

Dave Levy left New York for a rest in Florida.

B. P. Schulberg and his family sailed for a winter in southern waters.

Douglas Fairbanks sailed for England after a brief trip to this country.

In Photoplay Ad Post

Harold F. Clark, former advertising promotion manager of True Story Magazine and more recently in a similar post for Liberty Magazine, has been named assistant to Carroll Rheinstrum, advertising manager for Women's Group and Photoplay Magazine.

To Town to Get Two Houses

Arrangements have been made for the opening of two new houses in Tidbol, Okla., making a total of four theatres in the town.
THE NEWS OF 1934 PASSES IN REVIEW

January 4
Sam Dearrow, Jr., elected vice-president of Paramount Theatres Service Corporation.

January 6
Carl Laemmle and James R. Granger announced that Universal's improved financial condition has eliminated the need for a new company held by Richard A. Rowland and Sam Katz.

January 9
S. L. Rothafel resigns as managing director of Radio City Music Hall. U. S. Circuit Court denies motion on appeal to remove Paramount trustees.

January 10
Enactment seems of telephonic broadcasting.

January 15
United States Department of Commerce estimates world theatres at 90,497; Film Board says 87,831 are in this country, with 4,635 closed.

January 19
Reorganization of Fox West Coast started.

January 20
Walt's report $105,712 net for first quarter, first time a net profit was earned since 1930.

January 21
Paramount's theatre partners ratified new plan of operation through national advisory committee of six.

January 26
Cox Bank's holdings of Loew stock sold in open market.

January 27
Both Paramount and RKO appeared to have improved their positions at end of first year of reorganization proceedings.

February 1
Some 870 persons nominated for 352 local Grievance and Clearance Board posts.

February 14
Merian Cooper resigns as Radio production head, to produce for RKO independently.

February 15
United Artists schedules 36 features for 1934-35.

February 16
Columbia schedules 12 features for new season. Code assesses reach 6,690. U. S. Supreme Court decision ruling claims for future rent against a bankrupt are not provable as aid to Paramount, et al, that company having $14,000,000 of such claims.

February 17
Delaware Supreme Court rules royalty fight between Warners and RKO must be settled by arbitration and not in the courts.

February 18
Radio schedules 52 features for 1934-35.

February 13
Warners schedule 60 features for 1934-35.

February 16
RKO indicates promotions of J. R. McDonough, general manager, and vice-president of RKO to presidency of RKO Radio, and of Ned K. Epstein to president of RKO Pictures, with R. B. Kahn as vice-president of RKO Radio.

February 17
NRA orders code cancellation clause he made retroactive December 7th on pictures released after that date, regardless of when contracted for.

February 18
Code Authority announces first appointments of 208 to posts on 42 boards.

February 24
NRA again extends code assent deadline, to March 31. Code assents pass 9,000.

March 1

March 2
New York federal court dismisses Frank Remusch's anti-trust suit against the large companies.

March 4
Code Authority brief filed with NRA listing benefits from instrument to industry says 12 to 15 per cent increase was observed in grosses under code.

March 8
New York federal court approves new RKO leasing agreement with Radio City-Rockefeller interests for two theatres.

March 10
Leading distributors, after heated fight, agree to abide by NRA ruling making cancellations under code retroactive to December 7th.

March 14
Code Authority completes personnel structure of all local code boards in field.

March 15
Fox Films reports 39-weeks profit of $1,410,290.

March 17
Walters schedule 60 features for 1934-35. Academy of Arts and Sciences select Katharine Hepburn and Charles Laughton as best performers for the year.

March 19

March 20
Ending of hearings on Patman Congressional bill to control films and end block booking indicates proposed bill is dead.

March 22
Senate rejects Senator Pat Harrison's proposal for elimination of federal tax, and extends levy to 15 cent, for 1935.

March 23
Keith-Albee-Orpheum establishes Proctor division as separate entity.

March 29
First official meetings of local code boards in the field.

March 30
Grievance and Hearst Metrotone to dissolve new reorganization arrangement, with Hearst developing own organization.

Otto H. Kahn, senior Kahn, Loeb partner, and factor in Paramount Public corporate and financial structure.

NRA rules non-assenting to code are eligible to cancellation privileges.

April 2
Two and one-half per cent increase in British film quota becomes effective, to bring estimated increase of 25 films which American distributors must either produce in England or acquire there.

April 4

April 6
Monogram schedules 28 features and 50 per cent production budget increase for 1934-35.

April 9
Code Authority's annual budget set at $360,000.

April 10
Ed Kuskendall declared president of MPTOA at annual convention in Los Angeles; producers and MPTOA delegates in round table discussion of mutual problems.

April 13
American Telephone and Telegraph divides half of its 260,000 Loews stock held open market.

April 14
Several companies file brief with NRA denying code aids monopolies or oppresses small enterprises.

April 15
NRA Authority sets up code machinery in Hollywood for relations between agents and studios and the public.

April 16
MPTOA resolves against double featuring and asks production curtailment; Mr. Kuskendall predicts separation of production and exhibition affiliations; Louis B. Mayer signs scores exhibiting critic of production; Jack Miller hits theatres; theatre labor provisions of code; Walter Vincent voices attack on producers; MPTOA urges increased cancellation privilege; Jack Warner urges dual bill; cinema operators see in more machinery for forwarding exhibitors views on product direct to studios.

April 20
Milwaukee Grievance Board makes first code ruling in field in case of Same Amusement vs. Ashley Theatres and Vitagraph, charging overbuying.

April 23
MCA decides to produce and distribute its own trailers after January 1.

April 24
Industry practically unshackled as 47 state legislatures end, after having considered some 300 adverse measures.

April 25
Society of Motion Picture Engineers convention favors standardization of reel lengths at 2,600 feet.

April 26
Paramount trustees start suit to collect up to $12,000,000 from directors of 1931-32.

April 27
E. V. Richards set as head of new Sanger Theatres.

April 30
M-G-M schedules 50 features for 1934-35.

May 2
Ralph A. Kahn resigns as Paramount director and executive vice president.

May 3
Fox 13 week's net reported at $805,376. Universal schedules 36 features for 1934-35.

May 5
Federal court approves extension of agreement with RKO negotiators which avoids foreclosure on company's assets.

May 9
George J. Schaefer elected to Paramount executive and director's posts.

May 9
Samuel and Nathan Goldstein resume operation of New England's G-B Circuit as Public partners.

JANUARY

MARCH

SALARY RAISES

A GOOD AUGURY

There is encouragement in the announcement of salary raises from various directions. Last week MGM and Loew's restored key cats. This week the brand circuit in New York gave home office employees a 10 per cent increase, theatre workers from $1 to $5. Nat Saland of Mercury Laboratories has increased salaries from 10 to 25 per cent. Famous Players Canadian has given a 5 per cent raise to all employees receiving less than $35 per week, the restoration of an earlier cut. Managers of the circuit will receive four per cent of any increase in the gross profits for the season.
TREND SHOWN BY COMPANIES’ PROFITS

May 10
Repeal of newswire censorship in five states gives
reels “freedom of the press” status.

Catholic Legion of Decency launches first attack in
the open in Detroit, followed by similar action in St.
Louis.

May 12
Detroit Protestant churches join Legion of Decency
movement.

May 14
Plan for settlement of $2,000,000 claim of Para-
mount against Fox West Coast completed, with
new long-term leases on California theatres included.

May 15
Gersh Animated defends exhibitor’s right to double
feature.

May 16
Academy of Arts declared a “company union”
by Eddie Cantor as new Screen Actors’ Guild elects
him to be its first president.

May 17
Clarence Darrow’s “little man” NRA Review Board
demands reorganization of Code Authority, elimination
of block booking, and extension of code privileges to
non-timers, as a constructive element in hearings.

May 18
NRA names Clare Boothe Brokaw to Code Au-
thority as government representative.

May 19
MGM reports 28-week net profit of $1,037,698.

May 22
Gumast British to establish own sales organization
in the United States.

Colombia reports 39-week net profit to $379,338.

May 23
RKO reports first quarter profit of $94,131, before
taxes.

New theatre service men’s union fails to affect whole-
sale without.

May 26
Walters reports 6-months’ operating profit of
$38,855.

May 28
Independent producers schedule from 140 to 160
features for 1934-35.

Code Authority announces 215 non-assessors have
taken advantage of code’s cancellation privilege.

May 29
Exhibitors schedules 58 features for 1934-35.

Exhibitor appeals for board decisions begin to
swamp Code Authority.

May 31
Eleven-eight national advertisers offering prizes on
the radio, seen as new form of theatre competition.

JUNE

June 1
Fox eliminates foreign-made product from future
release schedules.

June 2
Code Authority rules that neither that board nor
any local board has the right to fix admissions or
change contracts.

June 4
Walters schedules 60 features for 1934-35; United
Artists reviews schedule to include 22.

June 5
Independent Theaters’ Owners in New York sue Code
Authority to compel local field boards to accept griev-
ce cases filed by non-assessors.

Cardinal Mundelein calls Production Code a “Scrap
of paper,” urges Catholics to censor pictures.

June 8
Paramount and RKO among the first to avail them-
seves of new bankruptcy amendment to speed rehab-
ilitation.

United Artists forms Mandes Pictures to distribute
foreign product separately.

Stargard circuit reduces holdings from 160 to 45
theatres.

June 9
Cardinal Dougherty in Philadelphia orders parish-
ones to boycott objectionable pictures as Legion of
Decency crosses reaches national proportions.

June 11
State exhibitor associations in California, Ohio and
elsewhere start dual bill fight.

June 12
Stanley B. Waite, Paramount divisional sales man-
er, dies.

June 16
Allied States Exhibitors abandon production plan.

June 18
Joseph I. Breen heads new Production Code Ad-
imistration for raising of moral standards of film,
following attacks by Legion of Decency and churches.

Paramount trustees report $3,286,936 cash on hand.

Company schedules 60 features for 1934-35.

June 22
Catholic Bishops Committee meets industry repre-
sentatives in Cincinnati and voices approval of in-
dustry’s new plan for effecting higher film standards.

Warners and Epi settle long-standing fight over royalties
from foreign film licensing.

June 23
Maurice Silverstone appointed head of all United
Artists’ foreign operations.

June 24
Producers throughout country join Legion of De-
cency movement.

June 27
France extends quota restrictions another six months,
allowing 94 “dubbed” films during that time.

June 28
Violation of new Production Code to be punishable
by $2,000 fine.

June 30
First draft of a clearance and rating schedule under
code completed in tentative form in Kansas City.

JULY

July 2
Consolidated Film Industries buys $1,100,000 RKO
note issue.

July 3
Paramount decides not to sell product to 10-cent
theatres.

July 5
Will H. Hays reports studios rejecting many scripts
in line with Production Code regulations.

July 11
Charles H. Jiles, Eugene W. Leslie and Charles E.
Richardson continued by court as Paramount trustees
under new bankruptcy reorganization laws.

July 12
MPPDA members authorize exhibitors to cancel
contracts released prior to establishment of Production
Code regulations on July 15 when a “guaranteed” local
project has been made against them on moral grounds.

July 13
International Association of Theatrical Stage Em-
ployees, Local 366 in New York to settle in-
ternal warfare.

July 14
Protestant churches advance pledges against objection-
able films.

July 15
Production Code regulations made applicable to im-
ported pictures.

July 20
NRA recommends suspension of code clause to con-
trol salaries, admitting star’s worth judged by what
public is willing to pay.

July 26
NRA Division Administrator Rosenblatt blames poor
practices of producers for industry’s financial condi-
tion.

July 27
Code Authority’s decisions in local board appeal cases
recognized by NRA as final.

July 28
NRA makes public code assessment schedule for ex-
hibitors.

July 24
Will H. Hays reports new Production Code regula-
tions for raising standards of films are successful.

FILM PLENTY VS.
FILM FAMINE

Before the Code Authority in New
York last week was heard an appeal
on overlooking charged to A. H.
Schwartz, who operates the Queen
theatre in Queens Village, Long Island.

The residents of the town had a treat
last Monday, when Schwartz offered
day’s program of four features; at
2 o’clock were shown “The White
Parade” and “The Last Gentleman,”
and at 6 o’clock, “The Gay Divorcee”
and “The Captain Hates the Sea.”

Morris Katinsky, operating the Com-
munity, one block away, claims he
cannot get a single feature for his
house.

August

August 2
Seasonal decline in theatre grosses reported to have
been checked in July.

August 4
Loew’s and Warners withdraw bid to buy Fox
Metropolitan circuit for $4,000,000.

Fox reports six-months profit of $1,199,241.

Independent Theatre Owners in New York denied
injunction against Code Authority.

August 8
Dual ban spreads in the field.

August 11
RKO ends drive to acquire theatres in New
York. Al Liebmann demands theatre increase admissions.

August 13
Large part of industry protests Code Authority ac-
ses.

Allied decides on local autonomy for state units on
double bill matter.

August 15
RKO Mayer charges “quickly” hurt the business.

Walters increase production budget by $5,000,000.

August 16
MGM’s 12-weeks profit was $1,566,072.

August 17
Code Authority forbids distributors from discrim-
inating against exhibitors who show double
bills.

Laboratory code effected.

August 20
Church and industry in accord on Legion of De-
cency principles.

August 22
Trend producers join with MPPDA members in
using Production Code Administration seals of ap-
proval on films passed by Board.

August 24
Code Authority holds that retroactivity date of can-
cellation clause is applicable to United Artists.

August 27
Paramount circuit said to have been reduced from
1,800 theatres to 1,230.

August 28
Grosses in noticeable spurt throughout the country
as fall show season starts.

August 29
J. D. Williams, film pioneer and founder of First
National, dies.

August 30
U. S. Housing Administration sets up $3,000,000
credit arrangement for theatre remodeling.

August 31
United States files anti-trust suit against American
Society of Composers.

SEPTEMBER

September 2
Loew’s end theatre expansion in the east.

September 4
Theatres included in new Ohio sales tax passed by
legislature.

September 6
Upton Sinclair wants State of California to produce
films and distribute “Jack Rabbit” film shows in the field as seen
harmful, industry.

September 7
RKO realigns theatre subsidiaries.

September 3
Loew’s foreign circuit reopening everywhere as business
improves.

September 11
Code Authority rules that clearance schedules under
code void sales contract clearance provisions.

September 12
Sam Denbow resigns as theatre executive of Para-
mount, joining National Screen.

Ticket taxes collected by United States in 1933 of
$14,613,144.

Amended from 1934-35 sales increases 25 per cent.

September 13
Robert F. Salk, RKO advertising director, made
studio assistant to J. R. McDonough in Hollywood.

September 15
Code Authority decides on clearance schedules based on
admissions.

(Continued on following page)
CENSUS INDUSTRY'S $2,530,513

September 17 Universal raises sales by $2,000,000.

September 18 Newsweek's Adlington and William Fiske, III, buy into First Division.

September 19 Paramount's six-months' net was $1,883,856. First Division to enter production, planning 12 features.

RKO to keep five theatre in new deal with Loew's.

September 20 Large distributors gain $8,350,000 through foreign exchange situation.

September 22 Churches to relax Legion of Decency for "questionable" writing policy.

September 24 Fox Movietone and Hearst Metrotone split production activities.

September 26 General Hugh S. Johnson announces resignation as NRA Administrator.

September 28 Herschel G. Loew joins Columbia as advertising publicity director.

September 29 Sam Katz to join Metro as production executive on coast.

October 1 Maurice Rapf reports Russians to produce 80 features for 1936-37.

October 2 Paramount claims up to $154,047,735.

October 5 London deal for merger of British International and Gaumont called off.

October 6 California starts campaign against Upton Sinclair's California gubernatorial aspirations.

October 7 Allied States now has 32 state affiliates.

October 8 Supreme Court at Washington refuses Paramount review of lower court Tri-Ergon decision upholding validity of William Fox's sound patents.

October 10 Exhibitors and American Society of Composers compromise on music tax.

October 11 Will H. Hays predicts continued use of Production Code.

Outsiders revealed as holding control of Gaumont British stock.

October 12 Fox Midwest to pool with two circuits.

October 13 NRA and industry fail again to agree on code assessment schedule.

Competition to determine protection, Code Authority decides.

October 15 Enpl assures theatres of defense in patent suits.

Sid Rabinovitch brands censorship as futile.

October 16 William Fox files suits charging infringement of his Tri-Ergon patents against virtually all large companies and film laboratories.

NRA approves new plan for code assessments.

October 20 RKO revises extension of six per cent note.

October 23 Supreme Court refuses to review clearance appeal.

Fred Warner announces new Chrysler theatre air conditioning device.

October 24 Circuits start labeling films for adult or children use.

Theatres fighting heavier radio show competition.

October 26 Actors Equity and Screen Guild decide Guild shall become an independent affiliate of the American Federation of Labor.

October 27 Reorganization of RKO started.

RCA to remove flywheel device from reproducers, following Tri-Ergon suits.

October 31 Upton Sinclair condemns industry for alleged propaganda in California gubernatorial campaign.

November 1 Sidney R. Kent given new three-year contract as

"ANTHONY ADVERSE"
LEADS FICTION

"Anthony Adverse," by Hervey Allen, led all fiction during 1934 in point of sales, it is indicated by a listing of the ten best selling fiction books published during the year, compiled by Baker & Taylor, wholesale book company. The ten, in the order of sales, follow: "Anthony Adverse," by Hervey Allen,

Good-bye, Mr. Chips, by James Hilton,

So Red the Rose, by Stark Young,

Work of Art, by Sinclair Lewis.

Within This Present, by Margaret A. Barnes,

Men Against the Sea, by Nordhoff & Hall,

Lost Horizon, by James Hilton,

Lamb in His Bosom, by Caroline Miller.

Magnificent Obsession, by Lloyd C. Douglass.

The Thin Man, by Dashiell Hammett.

FOX Film president; company reports $1,506,212 net for 39 weeks.

November 2 Marion Davies' Cosmopolitan unit leaves Metro for Warner distribution and production alliance.

November 6 Supreme Court reverses William Fox's position in Tri-Ergon patent litigation by agreeing to review lower court decisions.

November 8 Paramount's hurdles final obstacles against reorganization.

November 13 Germany's increase in import tax seen influencing withdrawal of American film companies from country.

November 14 Clearance and zoning machinery breaking down as Code Authority turns down schedule forwarded from the field.

November 15 Nicholas Ladignston elected president of new First Division Productions, with John Curtis, William Fiske, III, Henry Hobart and Frank Look in executive posts.

November 16 Paramount concludes negotiations with E. V. Richards for reorganization of Saenger theatres.

Time Magazine to produce "dramatized" new novel for First Division release.

November 18 MPDPA directors publicly deny plans for replacing Will Hays as president.

Washington indicates American Telephone and Telegraph and subsidiaries, including Western Electric and Erpex, will figure in Senate investigation into communications systems.

November 17 Some 78 Catholic prelates, in conference, decide to continue Legion of Decency and indicate theatre boycott will follow breakdown of industry's Production Code regulations.

November 18 Paramount reorganization factors complete settlement of all major claims.

November 20 U. S. Census Bureau lists 10,263 theatres with gross of $414,468,000 in 1933.

November 27 Census Bureau says industry employed 63,473 and paid wages of $85,416,000, in exhibition, in 1933. Columbus netted $235,712 in third quarter.

November 28 Paramount's old director resigns preparatory to submission of reorganization plan. Eight new directors named. Plan filed with court.

DECEMBER

December 1 Warners reduce 1934 loss to $2,530,513 from 1933 loss.

December 4 Exhibitors attack Socoxy for free shows. Oil companies agree to charge admissions under plan worked out with circuits.

December 5 Exhibitors to Liberty for use of 49 feet of interest in Gaumont pictures.

December 5 Supreme Court sets January 14th as date for Tri Ergon hearing.

Studio extras in fight with studios over code regulations.

December 7 Slight opposition to Paramount's reorganization plan.

Coca's first year weight) in industry.

December 8 Films, the stage and radio represented in fight against free Socoxy shows.

December 9 Case in first 11 months was $181,498.

December 10 Stalemate on zoning continues.

December 16 Supreme Court selects November 25th-27th as dates for annual convention, at New Orleans.

December 17 Internal Revenue Bureau publishes motion picture corporate tax returns for years 1927 to 1932.

December 18 United Artists reduces 1934-35 schedule to 18 features.

December 19 Exhibitors in the field in admission cut battles.

December 20 NRA takes testimony on abandonment of code labor clause.

New York Metropolitan reorganization plan selected.

Several thousand theatres have double bills.

December 21 MPDPA launches "good will" drive for films by posters in theatres.

December 22 Joseph L. Brean turns down Universal production post to remain with Production Code Administration.

December 22 American Federation of Actors to send vaudeville units on tour.

Federal Court approves Fox West Coast sale.

MPTOA urges overhauling of code.

December 28 Samuel Hitt, president of Pathé Excheque, becomes chairman of First Division board. Amos Hitt becomes vice-president.

RKO six-months net is $231,348.

December 29 Court postpones hearing on Paramount reorganization to January 10th.

December 31 Saenger loses 122 theatres to four circuits in split up.

Mexican law places industry under exclusive federal rule.
DEAR HERALD:

As soon as the Nimrods and Izaak Walton boys up north and northeast read the heading on this letter they will say, “Gee, my-ney-ty-kraught” but wouldn’t I like to be down there with the Colonel?” That Aransas Pass is better known throughout the sporting fraternity than any other town in Texas. There’s a reason for this. It is the place where the boys come to cast tarpon and shoot the ducks and geese that got away from John Pillar of Valley City, North Dakota, and Herb and Andy Anderson of Detroit Lakes, Minnesota, although there weren’t many got away.

Jaysee, Please Don’t!

Then when you are in Aransas Pass don’t fail to go to the Rialto theatre operated by Mr. Paul, and when you see both of them we will bet you will say to—with the tarpon and ducks, I am going back to the Rialto. But speaking of ducks, we have been invited out to cat turkey, and they say that these Texas turkeys are awfully good to eat. We ate a turkey one time and we haven’t liked turkey since, but those red fish they catch down in the Gulf would just about fill out our dinner properly.

When you boys are shooting snow off the walks up north just think of us down here in our shirt-sleeves hooked onto a big sea bass or a tarpon and hollering for help. They tell us that a negro hooked onto a sea bass the other day that yanked him into the Gulf and he hung on and didn’t strike hard again until he came up in Cuba. There is no use in trying to beat these Texans. The only one we know who could hold a candle to ‘em would be H. J. Longacre of Glenwood, Minnesota, but he’s a little out of practice now. But then there’s Art Miller of Atkinson, Nebraska, he could keep these Longhorns busy.

Irv Speckles, who runs the Cozy Theatre at Schulenberg, is no relation to Claus Speckles who runs the sugar business of this country, although they both say “Nice-come-arouse” to a Mexican when he says “Me No Savvy.” Schulenberg, Texas, is just like Shullsburg, Wisconsin, except that it don’t have street railways and broadcasting stations, neither does Shullsburg, Wisconsin, and Schulenberg, Texas, don’t have a guy by the name of Lee who runs a theatre and says he is doing work for the unemployed in the daytime, and both keep him busy while Irvin has time to go bullhead fishing in the Red river of the South. Well, anyhow, the Cozy is a swell theatre managed by a swell chap in a swell town, and what more could the public want?

Lillian McElroy operates the Cades theatre at Hallettsville, and when we called to see her two years ago she said, “Well, you old reprobate, what are you doing down here?” We said, “Sh-h, keep quiet, the Warden hasn’t missed us yet.” This time she shook hands with us, just like a lady

ought to, and besides that she has a beautiful theatre and a beautiful sister who was giving a music lesson to a beautiful girl on a beautiful piano, and—well, anyhow, Lillian says she isn’t a Poltergeist, by birth or marriage, although we doubt if she has ever been married. Moral: Be sure to go to the Cades theatre when you are in Malletsville.

Theatre Is Balm in Gilead

Mrs. W. H. Allen runs the Gilead theatre in Gilead. We have thought the matter over pretty thoroughly and have come to the conclusion that there is no doggone sense in loading a town down with that kind of a name, and if it wasn’t for Mrs. Allen the town would have never grown a particle. As it is, it is a right smart village with plenty of trade and business. Mrs. Allen hopes business will get better. Yeah, we do, too, but what’s going to make it better? Jidjaever think of that? Oh yeah, we forget about that “Shelterbell” proposition. Wait until they get that going.

Henry Hall at Beeville is the owner of a circuit of theatres, known as the Henry Hall Industries. We know because Mr. F. D. Nance, his assistant, gave us renewals of Herald subscriptions for nine of the theatres. Mr. Hall was remodeling another theatre in Beeville when we called. He was recovering from a severe auto accident and was able to be around and superintend operations at his new house. If Texas was made up of such men as Mr. Hall we can see no reason why she shouldn’t go Republican, but maybe she won’t (again).

Mr. Nance impressed us as a man who knew his business, and we give it as our opinion that the Hall Industries is operated about as it should be operated and that’s the reason why this string of houses is well and favorably known throughout this southern country. They told us they were going to build a yacht for fishing at Aransas Pass and invited us to come down next summer and go deep sea fishing with them. Oh gosh, gee-whiz, didja hear that?

COLONEL J. C. JENKINS

THE HERALD’S Vasagond Colymist

CALLS 50% OF TRAILERS HARMFUL

To the Editor of the Herald:

There is no question but that other exhibitors are as dissatisfied with “trailers” as I am.

For a long time I gave them up altogether. Now I order them on all features, but censor them all at rehearsal and find I lose about 50 per cent because I feel they will do more harm than good. This means I pay a large sum away yearly for a feature which is more important, lose what should be the most valuable advertising medium. Why? It would appear that “trailer-makers” are instructed to concentrate on all the smutty and sexy parts of a feature possible, prolonged love scenes, bed-room stuff, etc., and yet nine times out of ten the feature itself proves entirely free from same, the trailer endeavoring to sell the “nasty” angle, and so giving an entirely false idea of the entire theme. To come to a conclusion I am convinced that 80 per cent of the average audience are decent-minded, and looking for clean, not suggestive stuff that will make them feel uncomfortable.

The compilers of “trailers” appear to me to be brothel-minded! And figure an audience the same. Maybe I am the one who is wrong, but how often have personal friends said to me, “The picture was good, but if you hadn’t personally told me so, I’d have bet you. That trailer thing you showed of it put me off. Why do you show them? They mostly give a wrong invasion.”

Countless times this has happened, so there must be many others affected who I do not come in contact with. Recent examples are: “One Night of Love;” a lovely picture, but first we had the rotten title to overcome, then a silly bedroom trailer, “The Cat and the Fiddle” ditto. The “Another Language” trailer concentrated on the sex angle, whereas the picture had very little of it. My wife said, “That is one of my favorite pictures and that disgusting trailer gives an entirely false impression.” My daughters (adult) said, “If it’s all much like the trailer we don’t want to see it,” so off it comes, which means wrong money.

How does it strike you and your readers? It seems to me that whether I am right or wrong the subject is a very important one. My personal idea of a trailer should be: less stupendous adjectives, and longer scenes from the real high lights, not just the clinging emotions, etc.—G. G. Baxis, The Capital Theatre, Duncan, B. C.

Trustee to Distribute

Skouras St. Louis Fund

J. Porter Henry, attorney, has been named special trustee for the fund of $20,962 deposited in the First National Bank, St. Louis, under the name of the “Skouras Employees Mutual Aid Association,” by Circuit Court Judge Green. Mr. Henry will determine to whom the fund is to be paid.

SHORT PRODUCT

PLAYING BROADWAY

Week of December 29

CAPITOL

Zion, Canyon of Color MGM

CRITERION

Everythings Ducky RKO Radio
Water Rodeo Paramount

MAYFAIR

Dumbell Letters No. 7 RKO Radio
The Hollywood Movie Parade Educational

PARAMOUNT

Paramount Pictorial Paramount
Side Show Paramount
A Elephant Never Forgotten Paramount

RIALTO

Perfectly Mislabeled Columbia
Thrift Flashes Columbia
Pathes Topics RKO Radio

RIVOLI

Two Gun Mickey United Artists
Switzerland, The Beautiful MGM

ROXY

Night Before Christmas United Artists
Boasting Dad Educational
Spice of Life Columbia
QUIGLEY AWARDS

Even the splendid news that additional Awards are to be given in 1935 under a star of the Competition must have second place to the last moment report from the West announcing yet another promotion due to the Awards, that of Howard Sweet, February winner, who for some months now has occupied his new post. How representative exhibitor-executives regard the Quigley project may be summed up in the words of E. C. Beatty, of the Butterfield Circuit, in commenting on the winner's advance:

"... We felt that any man whose ability was recognized by your Committee should also be recognized by us. ... I am happy to say the results of your judgment are being fully shown by Mr. Sweet's success in his new position."

With the above announcement, the number of Quigley promotions now total five, and there is reason to believe the score will mount even higher in the not too distant future. This is indeed cause for gratification.

And additionally gratifying are the sentiments pertaining to the Awards expressed by industry leaders and theaumemen, set down on following pages. It is heartening to know that in one short year the Competitions have accomplished enough to earn such sincere and widespread approbation.

There is every reason to anticipate that in 1935 the Quigley Awards will do even a brighter job of spotlighting the efforts of the man in the field.

QUICK THINKING

Round Tabler Tom di Lorenzo, of the Tivoli, in Jersey City, generously suggests an extra bow for Manager Dan Lees, of the United States Theatre, in nearby Hoboken, who when fire broke out in his projection room, according to page one stories in the local press, mounted the stage and calmed his patrons while directing them to the fire exits. Says Tom:

"Many qualities are required of a man to qualify him for the position of theatre manager. Ability to profitably operate a theatre is necessarily first. But the ability to handle an emergency is equally as important."

With which we agree entirely. It is reassuring to know that quick thinking in emergencies is a part of the stock in trade of so many of the industry's Dan Lees, praise be. That patrons take this so much for granted is a fitting tribute to the theaumeman whose mind is geared to do the right thing and do it immediately in times of danger.

A SENSIBLE RESOLUTION

We shall eschew the conventional resolutions appropriate to the season, but one. And that is—let the exhibitor resolve to back up his manager(s) with an adequate advertising and exploitation budget to put over the 1935 shows. That in itself would prove a perfectly swell gift for a whole flock of seasoned showmen herassed by the lack of the few necessary dollars to do their stuff properly.

With everyone being delightfully optimistic over the box-office prospects of the new year, your manager really should be allowed an opportunity to endorse these sentiments. But he cannot unless he has something besides his fingernails to work with. There is much too much of thumbs-down on exploitation.

Undoubtedly, the new product is greatly improved. But the fact that pictures are better won't alone sell standing room. The buyers have got to be told.

THE ARAB AND HIS CAMEL

The fan club movement is spreading. Long dormant, the idea is taking hold rapidly not only in this country but also across the water to the extent that an international federation is reported to be in process of formation. It may be supposed that the progress of any such ambitious plan will depend to some extent on the cooperation, official or otherwise, of the aumemen and studio heads.

Within certain limits such participation is not to be discouraged. Apparently the desire of fans to band together in support of certain players has its obvious box office advantages. But experience teaches restraint in accepting the aims and purposes of volunteer organizations that have to do with any part or parcel of the motion picture—even those desiring only to champion the stars.

There is rather a thin line between defender and critic. There is also the fable of the Arab and his camel.

Taylor Myers promoted a flock of ducks for a street rally on the recent Joe Penner picture and afterwards served the quackers as the main dish of his Sunday dinner. Hungry managers who may have occasion to use an elephant on "Barnum" are advised that pachyderm steaks are rather indigestible.
PROMOTION RECEIVED
BY QUILLEY WINNER

Sweet, Who Won in February, Now Reports Advance Some
Months Back to Bigger Job

Managers' Round Table Club takes pleasure in announcing to the membership the promotion some time ago of Howard G. Sweet, winner of the February Award, from the State Theatre, East Lansing, to a larger and more responsible situation in charge of the Franklin Theatre, Saginaw, Michigan, both houses of the Butterfield Circuit.

That the advancement of this member was due to the success of the Quigley competitions is affirmed by E. C. Beatty, General Manager, Butterfield Circuit, who under a Detroit date line, writes this department as follows, in answer to a request regarding the fortunes of the Quigley participant. Writes Mr. Beatty:

"I want you to know that the Award was appreciated by this office and we felt that any man whose ability was recognized by your Committee should also be recognized by us, and accordingly Mr. Sweet was switched to a more important position. I am happy to say the results of your judgment are being fully shown by Mr. Sweet's success in his new position."

With the unofficial announcement of a second promotion for another Quigley winner, the total of advancements accredited to the Quigley project may now be counted as five, and it is our understanding that there are more to come. Sweet has been in his new post for some time, but inadvertently neglected to notify Headquarters of his good fortune. He won the February Award for his campaign on "Queen Christina."—A-MIKE.

Make 1935 Your Award Year

Myers Promotes Radio "Don Juan" Broadcast

Taylor Myers at Loew's Broad, Columbus, Ohio, used a man in football uniform with appropriate copy on his back to act as his street bally on "The Band Plays On." Imprinted heralds were distributed in office buildings, restaurants and beauty parlors in advance of opening.

On "Don Juan" a radio dramatization was broadcast and leading hotel plugged a specially concocted "Don Juan" cocktail. The four Dong Fairbanks' 'Keep Fit' articles were placed in newspaper and more heralds promoted from local distributor were handed out with theatre stickers attached.

Make 1935 Your Award Year

Co-op Page Coloring Contest Put on for "Judge Priest"

George Delis, though busy taking care of four towns for Inter-State Theatres, in Ohio, takes a few moments to report some recent activities put on with Manager Keith Chambers, at the Palace, Canton. Among these was a different sort of a co-op page on "Judge Priest" embracing a coloring con-

Bridgeport Sponsors Premiere of 'Barnum'

Bridgeport, Conn., the home of P. T. Barnum, was obviously the spot to launch the world premiere of "The Mighty Barnum" and at the Majestic Theatre, supervised by division head Harry Shaw, Earl Wright, circuit publicity chief was a winner. Managers Morris Rosenthal, Matt Saunders, Sam Badamo, W. Phelps and Joe Flynn put over a worthy advance.

One of the toppers of the campaign was the personal appearance of Adolphe Menjou, who played an important part in the production. Guest at a special luncheon at the Barnum Hotel, Menjou was welcomed with banners on the streets, theatre and hotel, and held a reception at the depot.

Every possible spot in town and drawing area was papered, store windows carried gummed snips, circus heralds were displayed at schools and giant flood lights on top of building opposite theatre lit up front effectively. Heralds were given out from Curtiss Giant street bally truck, photo of which was run last week and seven-foot sandwich man brought further attention to the gag.

Coast-to-Coast Broadcast Featured

Outstanding was broadcast from Barnum Museum on opening day, with long street parade in advance. Included in the march were a number of old timers who were with the Barnum show at some other time. Steam calliope contributed proper circus atmosphere, and numerous circus acts carried out the idea further. Ushers and usherettes from all Loew houses marched in costume.

The broadcast reported to have received coast-to-coast coverage included talks by Menjou, Mayor MacLevy, the well known circus publicist, Dexter Fellowes, Vera Tassendale and Harry Shaw. Featured also was presentation of a scroll with names of stars by Menjou to the Mayor, miniatures of which were distributed after parade.

The lobby was in character, effective circus dressing, Barker attired as ring master, etc., etc. Orchestra played circus tunes in lobby before the show, flares were burnt atop marquee, and in addition to other gags special p. a. was used to introduce celebrities. Invitation to the opening took the form of gold-coated cards illustrated by photo of the original P. T. himself.

Commendable was the amount of free publicity reported to have been run in the local press, the total said to be nearly 4,000 inches. Included in this was a special eight page co-op ad section and a front page smash showing Menjou starting newspaper presses.

Make 1935 Your Award Year

Critic Interviews Grace Moore Over Telephone

An advance screening of "One Night of Love" for a selected list including critics was held by Don Nichols, Broadway, Charlotte, N. C., and through arrangements made with Columbia, Grace Moore in New York was interviewed over the 'phone by the Charlotte Observer critic. Photo of interviewer talking to Miss Moore was taken and used in paper.

Several merchants came through with attractive window displays, Grace Moore sandals were featured and music stores plugged song hits.

Season's Greetings. The first Christmas and New Year's lobby is reported in by J. L. Cartwright, Empire-Daytona Beach, Fla., who credits art work to Paul Andrews. Smart and effective, Jim.
NEW AWARDS ANNOUNCED FOR 1935; JUDGES NAMED

Rules ...  

A QUIGLEY AWARD, to be known as a "Quigley Silver", will be presented each month during 1935 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on pictures played between the first and last days of that month. 

A QUIGLEY AWARD, to be known as a "Quigley Bronze", will be presented each month during 1935 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on pictures played between the first and last days of that month. 

A QUIGLEY GRAND AWARD will be presented at the end of 1935 to the theatremen submitting, in the opinion of the Judges, the most meritorious campaign on any picture played between January 1 and December 31, 1935. 

A QUIGLEY SECOND GRAND AWARD will be presented at the end of 1935 to the theatremen submitting, in the opinion of the Judges, the second best campaign on any picture played between January 1 and December 31, 1935. 

THEATREMEN everywhere in the world are eligible. Campaigns may be on domestic or foreign product from any independent producers. Entries from foreign lands are especially invited and will be accepted for consideration during the month they are received. 

VISUAL EVIDENCE must accompany every entry, such as tear sheets, photos, heralds, etc. This ruling must be obeyed. 

EQUAL CONSIDERATION will be given every campaign. Theatremen with small budgets will receive the same break. Remember—"it's what you do, not how much you spend." 

CAMPAIGNS should be forwarded as soon as possible. They may be mailed after the last day of the month on pictures that have played during the month. This includes attractions played on last days of month and first days of following. 

Two Grand Awards To Be Given at End of Year; Silver and Bronze Plaques for Monthly Winners; New Judges Include Exhibitors from Out-of-Town 

by A-MIKE VOGEL 

With a crescendo of enthusiastic praise from all over the industry, the Martin Quigley Awards sweep into 1935, as theatremen in every part of the world give themselves for a bigger and better struggle in the second year of this unique and noteworthy showman's competition. Comment from the home offices and field is noted on next two pages. More of these next week.

No doubt of great interest to participants in this year's Quigley project is that the number of Awards is to be doubled. There will be a Second Grand Award in addition to the Grand Award given at the end of the year. There will be two plaques awarded each month—a silver and a bronze, for the first and second best campaigns received each month, respectively.

And sheeptkins to the runners-up, the recipients of the First and Honorable Mentions. Incidentally, in the second year of the Awards, the number of the latter will be restricted to a lesser number than usual has been given.

The decision to change the new year's Awards was reached after careful examination disclosed that quite a number of 1934's winners had finished first by the shortest of margins. It was decided then to recognize the second man in a satisfactory manner, and a bronze plaque was chosen for the runner-up prize.

By the same process of reasoning, the first and second campaigns of the year will be similarly honored. Thus the number of yearly and monthly Awards is increased. At the same time it is felt that restricting the Honorable Mentions will make these even more desirable and of greater significance than they were in the past.

New Judges Are Added 

In addition to many of the industry executives who served last year and have consented again to pass upon the various campaigns, a number of exhibitor-executives from out of town have been invited to act upon the Judging Committee if and when they are in New York during the judging periods. The desire to make the list as representative as possible prompted this extension, and every effort will be made to have these gentlemen serve during 1935.

The rules for the most part remain the same. The regulations are simple and aimed to attract the attention of showmen in every part of the world. Independent theatremen as well as the circuit managers are cordially invited to again enter the lists.

Judges ... 

NEIL F. AGNEW, Distribution 
CARTER BARRON, Exhibition 
MORT BLUMENSTOCK, Advertising 
H. D. BUCKLEY, Exhibition 
NED E. DEPINET, Distribution 
S. CHARLES EINFELD, Advertising 
EDWARD M. FAY, Exhibition 
FELIX F. FEIST, Distribution 
EDWARD FINNEY, Advertising 
W. A. FINNEY, Exhibition 
WILLIAM R. FERGUSON, Advertising 
J. J. FITZGIBBONS, Exhibition 
JOHN J. FRIEDL, Exhibition 
ROBERT M. GILLHAM, Advertising 
JAMES R. GRAINGER, Distribution 
A. C. HAYMAN, Exhibition 
JOHN W. HICKS, JR., Distribution 
HAL HORNE, Advertising 
WILLIAM K. JENKINS, Exhibition 
W. RAY JOHNSTON, Distribution 
LIONEL H. KEENE, Exhibition 
ARTHUR W. KELLY, Distribution 
H. K. KINCEY, Exhibition 
HARRY E. KALMINE, Exhibition 
IRVING LESSER, Exhibition 
AL LICHTMAN, Distribution 
M. A. LICHTMAN, Exhibition 
CHARLES E. McCARTHY, Advertising 
S. BARRET MCCORMICK, Advertising 
VINCENT R. McFAUL, Exhibition 
ARTHUR L. MAYER, Exhibition 
DAN MICHALOVE, Exhibition 
CHARLES C. MOSKOWITZ, Exhibition 
M. J. MULLIN, Exhibition 
R. J. O'DONNELL, Exhibition 
PHIL REISMAN, Distribution 
RICK RICKETSON, Exhibition 
GEORGE J. SCHAEFER, Distribution 
SI SEADLER, Advertising 
J. H. SEIDELMAN, Distribution 
HARRY F. SHAW, Exhibition 
A. W. SMITH, JR., Distribution 
CLAYTON P. SHEEHAN, Distribution 
HERSCHEL STUART, Advertising 
W. H. VAN SCHMUS, Exhibition 
J. R. VOGEL, Exhibition 
A. P. WAXMAN, Advertising 
DAVID E. WESCHNER, Exhibition 
R. B. WILBY, Exhibition
INDUSTRY UNANIMOUSLY ENDORSES

CARTER BARRON
Division Manager,
Loew's Eastern Zone, Washington, D. C.

If and when I am in New York, I shall be glad to serve on your board of judges. Many thanks for the compliment.

At the inception of the Quigley Award I envisioned it would provide a healthy incentive to showmen and result in true showmanship. I somehow feel that this early optimism, which was evidently shared by everyone acquainted with your project, has now become a reality. I sincerely feel that through this stimulus of the Quigley Award, 1935 will bring about a harvest crop of aggressive showmen.

NEIL F. AGNEW
General Sales Manager,
Paramount Pictures

You may count on me as a member of the 1935 Committee of Judges of the Quigley Awards.

I am glad to know that Motion Picture Herald is continuing these Awards. I believe the added incentive to theatre managers reacts favorably in all branches of the industry.

HARRY BLACK
Manager, Rialto and Empire,
Glens Falls, N. Y.

Your decision to continue the Quigley Awards during 1935 is commendable.

It is an excellent stimulus for the industry in general as the manager in return for the effort expended receives the recognition he desires and the theatre benefits by his efforts.

MORT BLUMENSTOCK
Advertising & Publicity Director,
Warner Brothers Theatres

Will be very happy to serve as a Judge on the 1935 Committee for the Quigley Awards.

You may say I believe the Quigley Awards should be continued by your paper for another year and encouraged by everyone in the industry in order to give us all a chance to see who are the real showmen in this business.

H. D. BUCKLEY
Vice President - General Manager,
United Artists Theatre Circuit, Inc.

I will be very happy to again serve as a Judge (this time as a member of the 1935 Committee) in connection with the Quigley Awards for the most meritorious exploitation campaigns submitted to the Managers' Round Table Club.

In my opinion, the Motion Picture Herald has been doing an excellent job in presenting these Awards as they stimulate competition and effort among publicity and advertising men, and the result is reflected in better campaigns.

AWARDS ENCOURAGE
"FORGOTTEN MAN"

"The Quigley Awards serve three highly useful purposes. They encourage unusual and intensive exploitation campaigns; they bring credit and encouragement to that 'Forgotten Man'; the theatre manager; and they serve as a guide and incentive to other managers.

I am honored and pleased to again serve on your Committee of Judges.

ARTHUR L. MAIER
Managing Director,
Rialto Theatre, N. Y.

LOUIS CHARNINSKY
Manager, Capitol Theatre,
Dallas, Texas

You can tell the world that I think the Quigley Awards are the greatest thing that has ever happened in show business. It makes me work much harder. Although I have not been fortunate enough to win one, I'll keep trying in 1935 to get one. I am glad indeed to hear that you are going to continue same.

BEN M. COHEN
Manager, College Theatre,
New Haven, Conn.

You hit the showmen's Ball's Eye when you started the Quigley Awards! It is excellent as an exchange of ideas and adds impetus to the individual campaigns.

I used the Quigley Awards as part of an argument for a couple of tieups. Can you just hear me saying: "Mr. Brown, you would like to see me win one of the Quigley Awards, wouldn't you? Well, let's go!"

Good luck and long live the Quigley Awards.

W. H. DECKER
Manager, Cambria Theatre,
Johnstown, Pa.

It certainly is good news to hear that the Quigley Awards will continue through 1935. Having been a participant in the Competitions, I wish to advise that I will be in their next session to try to knock off a few more. I think it is a great thing for the managers, inasmuch as it throws the spotlight on their efforts.

WALTER F. DAVIS
Manager, Orpheum Theatre,
Fort William, Canada

... I do not know of anything more inspiring to a theatre manager than receiving a Quigley Award. It is a goal that every manager should strive to attain, and twelve a year should be liberal enough to give every manager a chance. It lends itself to the highest commendable way in presentation of same.

HARRY DAVID
General Manager,
L. Marcus Theatres, Salt Lake City, Utah

I am delighted to have our managers mentioned in connection with Quigley Awards, as it has a twofold purpose of creating energy and enthusiasm and consequent better results for our theatres, particularly when the Awards are accomplished by our younger managers.

Anything that stimulates managers is conducive to better results in our theatres, and I am heartily in accord with your procedure. It is with deep gratification that I find our managers are repeatedly receiving mention.

NED E. DEPINET
President
RKO Distributing Corporation

I shall be very glad indeed to serve on the 1935 Committee of Judges for the Quigley exploitation awards.

I have followed the progress of your monthly contests with considerable interest and I really think that they have stirred up the ambition of quite a number of managers and advertising men, resulting in a finer type of showmanship which is of great benefit to their theatres and to the industry in general.

I hope that from month to month you will find more and more exhibitors who will enter the competitions for the Quigley Awards. They constitute a high degree of trade paper service.

S. CHARLES EINFELD
Advertising and Publicity Director,
Warner Brothers Pictures

I shall be glad to serve again on the Committee of Judges on exploitation campaigns.

I think the idea of the Quigley Awards has been a great success and that the scheme is of value to all concerned. Certainly it supplies a wonderful incentive to men in the field; it has already opened the doors of promotion to some of them, and I am sure that departmental executives are keeping an interested eye on their work whose approval was the approval of the Committee.

JOSEPH A. DI PESA
Publicity Director,
State and Orpheum, Boston, Mass.

Personally, I am very happy to learn that the Award project is to be continued during 1935. While I confess I have been doling myself in my participation, you may rest assured that for the future you'll hear from us quite regularly. Competitive Awards of this nature have a decidedly stimulating effect on our efforts, which in turn keeps us digging all the time, not forgetting that one must keep alive and going to succeed in our business.
SECOND YEAR OF QUIGLEY AWARDS

HAROLD W. EVENS
Manager, State Theatre,
St. Louis, Mo.

The Quigley Awards are performing a great service in raising the standards of theatre advertising and exploitation, and I am very happy to note that you are to continue the undertaking in 1935.

EDWARD M. FAY
Fay's Theatres,
Providence, R. I.

...In reviewing the achievements of the Manager Round Table Club, I believe it to be a public forum for the exchange of thought exceedingly helpful to the industry.

Your Club is a pioneer in developing original promotion and it is a pleasure to cooperate with you in accepting a place on the board of the Quigley Awards.

JOHN J. FREIDL
Division Manager,
Minnesota Amusement Co.

As the first year of the Quigley Awards is drawing to a close and the constructiveness of this idea has been definitely proven, I would like to compliment the Managers' Round Table Club and yourself as Chairman, on the splendid results.

Through your efforts, theatre managers everywhere have been given an opportunity to get international recognition for their merchandising efforts. Non-winning managers have profited through the exchange of ideas. It certainly must be a source of gratification to you that through the Quigley Awards you and your Section have aided the advancement in this business of many deserving managers.

Count on me to serve on your Judges' Committee of the Quigley Awards.

EDWARD FINNEY
Advertising and Publicity Director,
Monogram Pictures Corporation

I shall be delighted to serve as judge this coming year on the Committee of Judges for the Quigley Awards.

Personally, I think this is one of the most constructive moves made in motion picture trade journalism for some time. It helps make the entire industry showmanship conscious, which is the best thing that can happen to the film business.

W. A. FINNEY
Division Manager, Loew's Theatres,
Columbus, Ohio

Will be very glad to serve as a Judge any time that you may want me, providing I am in New York during one of the judging periods. I think that your Quigley Award idea each month is a splendid thing and should be of great value.

AMAZED ANY MANAGER
PASSES UP PUBLICITY

"The writer will be happy to accept your invitation to act as a judge in the Quigley Awards for 1935...It is amazing that so many good managers can see and execute ticket selling ideas for either a screen personality or story yet fail to realize the importance of publicity for themselves."

J. J. FITZGIBBONS
General Manager,
F. P. Canadian Circuit

W. R. FERGUSON
Exploitation Director,
Metro-Goldwyn-Mayer Pictures

The writer will be glad to have his name included among the judges on the Quigley Awards Committee during the year of 1935. This new idea inaugurated by Motion Picture Herald under your guidance has proven a great boon to theatre promotion and has been very helpful to the producers and home office executive personnel.

JOSEPH FELDMAN
Managing Director, Earle Theatre,

I have read with great interest the advertising and exploitation made possible by the Quigley Awards during the past year, and the continuance of these Awards I am sure will be of great benefit to all concerned. I will, from time to time, be very happy to contribute some of our ideas for your columns.

E. M. HART
City Manager, Readers Theatres
Plainfield, N. J.

I think the Quigley Award project has done a lot of good in several directions and I certainly do believe it would be a good thing for all concerned to continue same throughout 1935. It has recognized the efficient work and exploitation of the men in the field whose efforts might otherwise have been un-noticed.

In my own individual situation, I found that every employee in my department was peped up during the campaign for Quigley Awards to such an extent that they were competing with each other in furnishing ideas that would help win the Award and it made all of the employees "efficiently conscious" and made their jobs more important, and their enthusiasm continued to bold forth during the season which helped increase our grosses.

JAMES R. GRAINGER
General Manager of Distribution,
Universal Film Exchanges, Inc.

I, of course, will be very happy to cooperate with the Quigley Publications on anything at all where I can be of help. Very happy to know that four of the monthly winners have been promoted to better positions.

ROBERT M. GILLHAM
Advertising and Publicity Director,
Paramount Pictures Distributing Corp.

I will be very glad to act in the capacity of Judge for the 1935 Quigley Awards.

HAL HORNE
Advertising and Publicity Director
United Artists Corporation

I consider it a real privilege to be able to serve as a member of the 1935 Committee of Judges for the Quigley Exploitation Awards, which I consider the best stimulant of showmanship that this industry has seen in a long time.

LEO HENDERSON
Manager, Idaho Theatre,
Twin Falls, Idaho

I am indeed glad to hear that the Quigley Awards are to be continued next year. These Award Competitions are, to my mind, the finest and most stimulating stimulus for old-fashioned showmanship that anyone could conceive.

I have heard and read many times that "showmen were born, not made." This may be true, but intense training never hurt an athlete and with each Competition the manager finds it easier to think out and plan new and different campaigns. At least they may be new and different for the showman's particular locality. This mental exercise, if nothing else, is to be desired by every enterprising manager. And believe me, no Quigley Award has ever been won without strenuous mental gymnastics.

JOHN W. HICKS, JR.
Vice President,
Paramount International Corporation

I appreciate your invitation to have my name listed on the Committee of Judges for 1935 in connection with the Quigley Awards. The invitation is accepted with very real pleasure.

I have watched with great interest the manner in which you have carried the gospel of exploitation far and wide throughout the world, because not only does Motion Picture Herald reach this country, but it goes wherever live exhibitors are found. Moreover, it is the very nature of exploitation which serves to make these exhibitors infuse the breath of reality into the pictures which they have exploited and presented.
MOTION PICTURE HERALD  January 5, 1935

Musical Geography
Contest Sells "Rhythm"
Cooperating with his newspaper and a market, Ed Prinsen, Palace Youngstown, Ohio, put on a Joe Penner Musical Geography contest and gave away 25 live ducks. Contestants were supposed to select a well known song the title adapted to designate some spot such as "Tramp, tramp, tramp Du Bois are Marching." Du Bois being the name of the town. For his lobby display (see photo) Ed displayed the Penner pets with details on entering the contest.

Make 1935 Your Award Year

Simons Uses Illusion
Gag to Plug Pictures
As part of his teaser campaign on "Painted Veil" Jack Simons, Poli Theatre, Hartford, Conn., used a spigot hanging mid-air from which water ran (see photo). On each side of effect was column painted black, with question mark and copy: "this water illusion may mystify you, but there's no mystery about the fact that Garbo will appear, etc, etc." Following week Jack used the same gag, substituting a wine keg spigot with red ink used instead of water. Copy this time read: "In Greek mythology the choicest wines were set aside for the Gods, 'White Parade' is the choicest picture of the year and is set aside for your supreme pleasure, etc."

Make 1935 Your Award Year

Interesting Chatter
Gene Curtis, in charge of Sales Promotion, Famous Players-Canadian gets out a mimeographed bulletin containing lots of smart, late chatter from the studios on coming attractions, what the stars are wearing and doing, etc. The stuff goes out to all managers and is very useful in newspaper columns and radio programs where facilities for obtaining this information are limited.

Make 1935 Your Award Year

Gates Stages Hunt For Kids on "Treasure Isle"
A treasure hunt for children was put on by Arnold Gates at the Park Theatre, Cleveland, Ohio, for "Treasure Island," merchants donating prizes and kids starting from theatre with pirate hat, whistle and noisemaker. Costumed girls in lobby passed out glassine imprinted bags with "treasure" cake enclosed. Arnold also planted treasure chest with a "look inside" copy, pasted on bottom being title and playdates.

Make 1935 Your Award Year

Morrison Has Kids Eat Cereal in Front of House
Mel Morrison, Strand, Dover, N. H., doesn't tell us who cooked the cereal for him, but he staged a Quaker Oats eating contest in front of his theatre on Saturday morning before opening of "6 Day Bike Rider" with the idea that the kid who could eat one half pint of cooked oatmeal in the specified time and next five, received medals and passes as prizes. All kids had their hands tied behind them and a stop watch was used to determine winners. (Editor's note: Be sure to hold this contest outside the theatre.) Drawing contest was held in public schools, photo of six foot postcard addressed to the Mayor, held by Joe Brown (see photo) and purported to have been signed by him was used as Mel's lobby display. Merchant bought ten tickets which were pasted on bottom of Oats packages, planting sign in window reading "buy a package of Quaker Oats and win free ticket to see Joe Brown in "6 Day Bike Rider."

Memphis Hotel Stages "Sweet Adeline" Ball
Five page one breaks on successive days resulted from tip-up engineered by Warner Southern division director Colonel Howard Waugh and Manager Bill Hendricks, Warner-Memphis with hotel and paper on "Sweet Adeline" Charity Ball, as advance for the picture.

All proceeds from the cover charge were donated to local Christmas Fund. Promoted prizes were offered for most novel costumes and for best quartet singing "Sweet Adeline." Musical hits of the gay nineties were played and two dance studios contributed talent.

Make 1935 Your Award Year

Hurwitz Dresses Ushers as Pirates for "Treasure Isle"
One week prior for the "Treasure Island" date at the Rialto Theatre in Brockton, Mass., Alec J. Hurwitz, assistant, had the ushers dressed as pirates (see photo) for his street bally. Promotional makeup artist did the job and the men, wearing bandanas, with theatre copy, attended football games and toured busy thoroughfares.

Make 1935 Your Award Year

Gauntlett Invites PTA To Special Screening
In response to a request from the PTA of Seattle, Wash., to theatres for pictures suitable for children patronage, Vic Gauntlett, advertising director of the Evergreen State Theatres, engineered a holiday season ticket with that Association that promoted much goodwill. "Babes in Toyland" was booked into the Paramount and "Bright Eyes" at the Fifth Avenue.

All PTA groups and school teachers in Seattle were advised of bookings and invited to special preview of both films held one morning. Stunt proved so successful, Vic plans pulling the same thing at all school holiday seasons.

Make 1935 Your Award Year

Congratulations, Louie
Lone Charnisky, Capitol Theatre, Dallas, Texas, recently celebrated a birthday and when he arrived at the theatre discovered that the employees had chipped in to buy him a gift as a token of their esteem. Local papers ran item and wished Louie well for the coming year.

Make 1935 Your Award Year

Scott Ties Newspaper On "Queen" Vote Idea
Recently terminated and reported successful was Boyd F. Scott's "Football Queen" contest at the Palace-Crane, Texas, a voting idea that ran for five weeks in conjunction with the local daily. Votes were given for every year's subscription to the paper, for each $5 display ad, for each individual admission to the Palace and for each coupon book of admissions.

Paper carried page one stories daily with standing of contestants, and also ran free display ads. Loving cup was first prize, presented from stage of theatre, second prize was block of 20 tickets, third, ten tickets. Cost of cup was split and paper printed vote coupons at half price. Boyd says it helped, and paper was willing to cooperate for the extra advertising and subscriptions. High school girls were eligible.
Reid Treats Patrons To Cake at Midnite Show

Local baker bannered delivery trucks and wagons for Keke Reid, Love’s Theatre, Canton, Ohio, on “College Rhythm” copy reading “All American spice cake, as spicy as College Rhythm.” Cake on display in lobby was cut and served to patrons at Saturday night midnight show.

Accompanying photo shows five and ten set piece display of Penner with his duck. Soda fountain mirrors were lettered ten days prior and music department plugged times. Contest was held over air to determine best proxies to impersonate Penner and Ross. Auditions were held at studio and passes given as awards. Retail merchants held Christmas parade and Reid’s sandwich man joined in the march and grabbed a position directly behind Santa.

Stoflet Stages “6 Day Bike Race’ in Window

Harlan, Ky., sure knew about the “6 Day Bike Rider’ when C. R. Stoflet of the Margie Grand played it, because $100 cash prize and gifts were awarded to a town boy who rode a stationary bike for six days in the store window of a furniture shop. (See photo.) Prizes were presented on stage and boy told of his experience. After completing his 144-hour pedaling, the chap used one of the beds in the window and with no further ado took a well-earned sleep for himself in view of interested spectators.

Same furniture store offered a bedroom set to person holding lucky number and presentation was made on stage with attendant publicity.

An Auction Stunt

Good returns are reported from L. J. Dandeneau, of the Park-Rockland, Mo., on an auction gag wherein local market gives coupons called “bucks” with every purchase. On a given date, auction is held on stage between evening shows for prizes donated by various merchants, “bucks” used as a medium for the bidding. Market takes advertising and distributes heralds to plug the stunt.

Commerce Chamber Plugs Return of Vaudeville

Wholehearted cooperation of the Chamber of Commerce distinguished the campaign for the return of vaudeville put on some time ago by Manager Larry Lehman and ad head Louis Mayer, at the RKO Main-street, Kansas City, Mo. President of the Chamber wrote to all members enclosing samples of stickers and inserts to be used in all outgoing letters and on packages. Members were asked to fill in self-addressed cards checking amount of each they intended using. Letter further endorsed project soliciting assistance in every possible manner.

Outside tiups were numerous and effective, such as passing out of promoted gum on downtown corners, copy reading—“Buy Gum! Vaudeville returns to the, etc.” Hookins were made with cigarette chains, cosmetic stores and drug stores, and many prominent windows landed. Slugs were also supplied to downtown merchants for inclusion in their own ads.

Area around theatre was sniped with colored lights and arrows pointing on lamp posts, parking stations displayed shields, and Legion Band played before theatre at opening, put on with all the finix of a premiere. Boy Scout parade was also put on, team of male singer and girl accordion accompanist made hotels, night clubs and lunch spots, and Western Union helped work the giant telegram gag, messengers carrying greetings through the street from Mayor to Lehman.

Army Tank Leads Parade On Sponsored Showing

Tying with the local chapter of Sons of the American Legion, Manager Oscar L. Gray, Academy and Colonial Theatres, Hagerstown, Md., staged a parade headed by decorated army tank (see photo) on “Birth of A New America” at the Colonial in that spot. Bugle and drum corps also marched as did delegation from local Order of Moose. Junior Legionnaires received cut on ticket sales for participation.

Out of the ordinary were the ceremonies attendant upon the reopening recently of the Academy wherein local National Guard units took charge of the event with flag raising and 21-gun salute. Among other details reported by this member was a stunt on “One More River” in which a Santa-clad figure handed out cards with copy—“So many days until Xmas, but you can see, etc., etc.”

Girl in Lobby Plugs “Loves Me” Hit Tunes

St. Louisans had first hand opportunity to learn words of “She Loves Me Not” hit tunes on stunt planted by Al Zimbalist, who presented records played over p. a. with girl in lobby, dressed collegiate period to blackboard on which were words of the tunes. Postal Telegraph cooperated for free wire give-aways and telegraph sets in lobby with girl taking messages. Bing Crosby shirt windows carried picture and playdate copy.

Rotsky Held Parades Nightly for “Agent”

Holding parades every night during the run was one of the stunts George Rotsky, Palace, Montreal, put over for “British Agent,” Canadian Army Medical Corps, French Regiment, Engineers, Black Watch, etc., marched to theatre on different nights (see photo). Because plot of picture was laid in Russia, George used this angle with special one sheet to sell Jewish patrons. Ciggie manufacturer tied up with theatre for broadcast, and talent was secured gratis to put on radio dramatization. Department store featured studio styles and advertised Kay Francis in window display.

"Don Juan" Set Sketches Exibited at Galleries

Distinguishing the New York showing of "Don Juan" at the Rivoli, was a special showing of the drawings of the picture's sets at a prominent gallery. The exhibit was covered by art critics and editors and announcement cards including picture credits were mailed to patrons.

Special drive was made for the metropolitan Spanish colony with language one-sheets and cards planted in all clubs and societies. Letters also were mailed to members by individual societies. Other leading Spanish tiups included serialization in "La Prensa" a week ahead.

Numerous co-op ads were obtained on radios, furniture and men's clothes. Commerce internationally was radio contest with stalls of Fairbanks and passes given to those sending in best answers to question—"Why I would like to see, etc., etc."
IN DEFENSE OF PRESS BOOKS

Monogram Advertising Executive
Believes Press Books Today Are Useful and Serve Their Purpose

by EDWARD FINNEY
Director of Advertising and Publicity

In answer to the article appearing in your paper on press books, complaining about their value as practical showmanship aids, I should like to make the following comments:

Press Books Have Definite Value.

While there is some justification in the criticism of the material to be found in press books, I think for the most part they are decidedly helpful. I know from my own experience showmen who have used the ideas given in the press books and actually seen that they were put into effect in accordance with press book instructions have had very successful engagements on the pictures in question.

On the other hand, showmen who neglected to take advantage of these tie-ups or did not follow through properly in some cases did mediocre or bad business on the same pictures despite identical situations as to locality, playing time and type of audience.

I note that the manager who wrote the Herald article said that there were some stunts carried in the press books which were beneficial. I think, however, that he is being rather patronizing because I would say there is much more good material than bad in press books generally. In the large majority of press books there is enough constructive material to insure a first rate campaign.

Says Theatres Adapt Ads

What he says about ads not being adapted for every need is true. However, in going the rounds, I have yet to find a theatre that was not able to fit the material in the press books to local use.

Theatre art departments I have contacted take reproductions of the ads in the press books, paste them up in new arrangements with perhaps a little art work of their own to achieve a decorative and unified effect. Thus they are able to advertise the picture singly or on a double feature bill without any particular trouble and solely for the cost of a new line plate. This is possible, as the illustrations to be reproduced are already in course screen and made to be copied in a line cut.

Smaller Houses Can Use Stereos

In the case of the smaller theatres that feel they cannot go to the expense of making up these line plates, it is a simple matter for them to have stereos struck, the illustration they wish to use cut away from the rest of the ad, and their own type set up locally by the newspaper for their display.

In connection with the ads, I should like to say that while in some cases copy does run against a halftone background or other illustration, still there are a great percentage of pages where the copy is entirely divorced from the illustration. I know wherever possible we try to maintain this separation to make the ad of greater utility to all types of showmen.

Insofar as billboards are concerned, I think the majority of one, three, six and twenty-four sheet displays to be seen in front of picture theatres are one hundred per cent better than they have ever been. For the most part, they concentrate on one major box-office point and, in general, do not result in the hodge-podge suggested. Look at the paper on "Broadway Bill," "Don Juan," "A Girl of the Limberlost," "Belle of the Nineties" or, for that matter, most of the MGM, Paramount and United Artists papers. I have looked over many press books and believe that the majority of poster layouts are very effective when displayed on the theatre walls.

Of course there is room for improvement. I think that the press sheets stand where they are useful and practical and serve the purpose quite adequately.

Make 1935 Your Award Year

Prof. Phelps Plugs "Barretts" for Walsh

That internationally known educator, William Lyon Phelps, of Yale, said to be the greatest living authority on the Brownings, wrote a personal endorsement on "Barretts" which Dave Walsh used for his campaign at the Paramount, New Adams, Mass. Local paper ran letter on theatre page, and letter was read in English classes at colleges and normal schools, teachers urging pupils to attend showing.

Open forums were also held by girl students in which picture was discussed, put on the play for student body and nearby C C camps, these activities covered by local papers. Bookmarks were distributed at schools and libraries, stills and theatre cards also being carried on bulletin boards.

A Correction

In issue of Dec. 15, John Hamrick's ad crew inadvertently credited for the lobby display on "The Cat's Paw" at the Fifth Avenue Theatre, Seattle, Wash. Vic Gauntlett, ad director, Evergreen Theatres, in that city and manager of the house, is responsible. Sorry, Vic.

ROUND TABLE BIRTHDAY GREETINGS

|----------------|-------------|-------------|----------------|-----------|-------------|-------------|----------------|-----------------|----------------|-------------|-------------|----------------|-------------|----------------|---------------|----------------|----------------|----------------|-------------|----------------|----------------|----------------|---------------|
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 now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations from the above due to local censorship deletions, Dates are 1933, unless otherwise specified. Letters in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

CHESTERFIELD

Features

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<thead>
<tr>
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<td>42 Minutes</td>
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<tr>
<td>Doctor X</td>
<td>Tim McCoy, Ford Wilson, Trudy Lemon</td>
<td>58 Minutes</td>
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<td>The Girl of the Run</td>
<td>Shirley Temple, Edmund Breon</td>
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Coming Attractions

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<td>Green Grass</td>
<td>Charles Winninger, Myrna Loy</td>
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<td>The Lost World</td>
<td>Robert Armstrong, Claire Trevor, John Miljan</td>
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<td>Joe E. Brown, Betty Compson, Paul Cavanagh</td>
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CUBA

Features

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<td>Bound to Win</td>
<td>Richard Cromwell, Billie Bevan</td>
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<td>The Case of Captain Drake</td>
<td>Jack Holt, Pat O'Brien, Mary Brian</td>
<td>69 Minutes</td>
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<td>Devil Bat</td>
<td>Lee Tracy, Watson Lieberg</td>
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DU WORLD PICTURES

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<td>Trouble Shooter</td>
<td>Joe E. Brown, Betty Compson, Paul Cavanagh</td>
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FIRST NATIONAL

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FOX FILMS

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The PICTURE CHART
### Coming Attractions

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### UNITED ARTISTS

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<td>Robert Taylor</td>
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<td>82</td>
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<tr>
<td>Born to Be Bad</td>
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<td>Count of Monte Cristo</td>
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### OTHER PRODUCT (FOREIGN)

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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.
When it was introduced in 1931, Eastman Super-Sensitive Panchromatic Negative was definitely a "new and different" product. And there is still no other film like it... no other has wrought comparable changes in motion picture procedure, or contributed as much to motion picture quality. It is only natural that this Eastman film should be unique, also, in the enthusiasm which it continues to arouse among cameramen and producers. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN Super-Sensitive Panchromatic Negative
Siss, BOOM, A H H! 

The potential noise of the probable explosion that you see JIMMY SAVO plotting on this page is nothing to the favorable reports that are now current in film circles concerning his first feature production, "ONCE IN A BLUE MOON," a Ben Hecht - Charles MacArthur production. Lee Garmes, photographer and associate director. A Paramount Release.
HOLLYWOOD "EXPOSE" BY NEWS SYNDICATE AROUSES EXHIBITORS

And Studios Find That Material They Gave Out for Series on "Evolution of the Movies" Is Appearing As "Hollywood Unvarnished"
Just when the industry's all ga-ga about Leo's record-breaking hit, CRAWFORD, GABLE, MONTGOMERY in "Forsaking All Others"—

Leo drags out another BIG ATTRACTION that has the industry on its ear—and before you know it—

He goes on and on—

"Bless you my children." Leo remembers "When Ladies Meet" so he unites ANN HARDING and BOB MONTGOMERY again in the swell comedy "Biography of A Bachelor Girl."

Look at him! Leo has emblazoned another sensation across the nation, "Sequoia" a picture more remarkable even than "Trader Horn"—and then just when you think he can't keep it up, along comes (see above next page)
BANG! Leo knows just how to time the Big Shots. WALLACE BEERY in “West Point of the Air” is his biggest hit since “Hell Divers” and it’s just as SPECTACULAR! But Leo’s funny that way, he goes merrily on with—

“Dear JOAN CRAWFORD, I’ve never had a better vehicle for you than ‘No More Ladies’ the great stage romance”—

—and what’s Leo up to now? He’s measuring CLARK GABLE. Sure, Clark is the BIGGEST MALE STAR in pictures. His next, with CONNIE BENNETT is “After Office Hours.”

No, Leo’s not tired yet... He’s watching a scene between JEAN HARLOW BILL POWELL in “Reckless” Franchot Tone and May Robson are in it too!

—And Leo is betting that the MARX BROTHERS in “A Night at the Opera” will be their most successful comedy!

Excuse Leo for walking out, but HELEN HAYES and BOB MONTGOMERY want privacy for that scene in “Vanessa—Her Love Story.” Leo can’t even wait to tell you about RAMON NOVARRO, EVELYN LAYE in “The Night is Young”, and a flock of others. Leo’s prize packages never come singly. He’s funny that way!
"What do you mean — hornin’ in when I’m talking to a lady? It makes me sick even to look at you. I found out what I want and I’m takin’ it. I’m movin’ up. From now on, if you know what’s good for you, stay outta this place and stay away from me."

"Listen—you! I made you rich. I put those swell clothes on your back. Now—just because you got your neck washed, you think you’re a gentleman. Nobody can make you that... You’re riff-raff... So am I! You belong with me... and you’ll stay with me!"
JANUARY 23rd AT THE B'WAY STRAND
New York will settle the argument that's raging among the preview critics
"WHO GIVES THE GREATEST SCREEN PERFORMANCE OF 1935?"

PAUL MUNI in "BORDERTOWN"
or
BETTE DAVIS in "BORDERTOWN"

The man who beat the chain gangs matched with the enchanting man-wrecker of "Of Human Bondage"—for better or for worse—with no holds barred... in

THE Second OF "THE BIG SHOTS" FROM WARNER BROS.

With Margaret Lindsay, Eugene Pallette and many others. Directed by Archie Mayo. Vitagraph, Inc., Distributors
He can go South...

HE'S BOOKED FOX PICTURES

Such as: Shirley Temple in "BRIGHT EYES"; Will Rogers in "THE COUNTY CHAIRMAN"; Janet Gaynor and Warner Baxter in "ONE MORE SPRING"
TREATING OF ADULTERY

| Intelligent and showmenlike dealing with the "Decency Movement" is exemplified in a bit of literature broadcast by the Fox California theatres in Fresno, Stockton and other cities of the region, presenting a quotation from a review of "Painted Veil" by America, a Catholic weekly. In part the quoted review said:

... "Painted Veil," starring Greta Garbo, is a picture based on a wife's adultery. It is a film done with intelligence and taste. It has beauty not marred by the slightest touch of salaciousness.... To any audience it will drive home the truth that adultery is a cruel, unlovely, bitter and shameful thing. America is not content to merely say that "Painted Veil" is unobjectionable. It recommends the film as splendid. ...

You might read that to the crying critics who allege that the Legion of Decency movement is demanding that the screen present nothing but sweetness and light.

PENNY VAUDEVILLE

The spectacle which the newspaper and newssel photographers are making of the Lindbergh-Hauptmann case in the century old courthouse at Flemington in New Jersey makes one wonder how soon the cause of Justice will require the attendance of make-up artists and nairdressers on all trial sets. Currently it is reported, but not published, that a diligent New York newspaper is paying for the Hauptmann defense, as a piece of promotional showmanship shortly to be brought to flower in an "exclusive and authorized" story of the defendant's life, serialized and wagon sheeted. It's penny vaudeville.

"BET ON WRONG MONKEY"

We need a biological new deal," bitterly observed Professor Ernest A. Hooton of Harvard to the American Anthropological Association. "Intelligent artificial selection should replace natural selection. ... The social engine has stalled.... there is the possibility that some one has watered the gasoline."

The question of what is the matter used to bother us, too. But we scientifically consulted a scientific consultant, our favorite authority on radio, sound and kindred maladies, Dr. Alfred N. Goldsmith, who is himself a reformed professor. "The problems of the race," profoundly propounded the eminent and suave Dr. Goldsmith in his most doctrinal manner, "are never to be solved, but may be simply stated—the fact is that in considering the evolutionary plan the Creator bet on the wrong monkey."

IT does not appear to have been absolutely necessary for Mr. Will Hays to have advised the Los Angeles Realty Board to do some more boosting for sunny California.

NOTHING BUT THE STORY

After some two years of labours and travel Paramount has brought to the screen a production of curious interest and high promise under the title of "Lives of a Bengal Lancer."

The picture has achieved certain qualities of special merit in the face of opportunities and temptations to go wrong of a character which Hollywood has rarely resisted.

With all due respect for the writing of Major Yeats-Brown, the author of the book, it has supplied for this picture little more than locale and title. "Lives of a Bengal Lancer" is not a translation of a novel to screen, for there was no story to translate, but it is rather a thrill tale from the hills suggested by the Major's volume.

The story that it was elected to tell is a man's tale, a story of devotion and respect and loyalty, between single men in barracks, with thematic coloration from the stern traditions of the British army and the unwavering cause of empire, with complications contributed by the far submerged relations of father and son. All this is played against the backdrop of the Khyber Pass region of the savage northern border of India.

The election to create such a story by Hollywood in the heat of movie making is surely a repudiation of its record for gilding the banal obvious. And in the telling on the screen the picture has the crisp restraint and salty directness of Rudyard Kipling at his best. In "Lives of a Bengal Lancer," Hollywood has attained a story of the East, with interludes of the cloying splendors of a princely harem without a single close-up of a dancing girl's nose, without a tint or taint of taking the spectator beyond the story into an eye-debauch. Hollywood has done a story which requires that a young man become enthralled by a beautiful woman spy, and finds it possible to tell it without a glimpse or hint of lingerie, boudoir or tall grass.

The result is as poignant a narrative of high strung swift action tragedy drama as the screen is likely to see in a decade—with the remarkable quality of telling one story perhaps beyond the appreciative capacities of the movie millions in the vehicle of another simple enough for the dumbest of the serial consumers.

And Hollywood did it.
THIS WEEK---

PCA APPROVED
Since July 15, when the Production Code Administration went into action, 299 features and 479 shorts have been approved. Of the total, 255 features, 257 shorts were approved in Hollywood and 44 features, 240 shorts in New York. Twenty-three features, 33 shorts were the December totals on the Coast. . . .

VAUDEVILLE PLAN DELAY
Delay in organizing vaudeville units by the American Federation of Actors, to be sent into towns minus stage shows, last week was laid to inability to negotiate playing terms with exhibitors. Exhibitors, seem unwilling to raise admissions, the AFA considering the offer of percentage of gross an insufficient guarantee. Meetings are continuing. . . .

SUNDAY SHOWS
The recent spread of Sunday charity shows in Virginia is seen in Richmond as auguring well for the abolition of the state Sunday blue laws by the legislature this year. The Vermont Exhibitors Association has gone into action with a statewide campaign for permission to open Sunday evenings, the matter to go to the legislature this month. . . .

AD RATE FIGHT
Following boycott of a month, 16 suburban houses and the Downtown, in Omaha, reached an agreement with, and resumed advertising in the News-Beast, Hearst daily newspaper. The exhibitors claim they have won their fight for a reduction in ad rates similar to that granted by the World-Herald. . . .

CHICAGO SETTLEMENT
Settling the Chicago lease dispute between Balaban & Katz and Jones, Linick & Schafer, over the McCvickers, Loop House, an agreement provides for abandonment by J. L. & S. of a threatened anti-trust suit against B. & K. and Paramount, leasing of the house by Paramount until July 31. B. & K. dropped its lease on the house last year, J. L. & S. reopened it, then claimed an inability to obtain product. . . .

WARNER-BUICK TIEUP
A Warner tieup arrangement with the Buick division of General Motors provides for the "plugging" of Warner films in national Buick advertising. To six of the latest Warner pictures, Buick will devote space in color, single page and spread positions in class and high circulation magazines. Dealer accessories are included.

BOMBING ARRESTS
With over-alert federal operatives aiding local police, one Herbert E. Logan, Torrington, Conn., actor, was arrested in Boston last week, charged with complicity in the bombing of theaters there, in Lynn and Pawtucket, R. I. Logan is said to have confessed he had offered $250 to fire a Boston theatre. Later Philip R. Van Arsdale, business agent of the operators' union, and John Mongillo, New Haven operator, were arrested, held in bail. . . .

MORE TAXATION
Proposed by a California state legislator, E. V. Latham, is a new tax program comprising 30 measures to be presented to the convening legislature this month, and including an admission tax on all tickets over 40 cents and a personal income tax of one-third the federal income tax. . . .

NEW THEATRE
In the heart of the Vancouver, Wash., business section, former Mayor John P. Kiggins plans a $155,000 theatre. Seating 800, the building will be started in February. Mr. Kiggins operates another local house. . . .

COLOR INSTRUMENT
Professor Arthur C. Hardy, of Massachusetts Institute of Technology, has perfected an instrument, the spectrophotometer, which is said to have potential value in color picture work, making it possible, according to the claim, to define and duplicate any color to an exact degree. It is claimed the device permits completion in several minutes of an operation which ordinarily requires several hours. . . .

RKO IN RADIO TIEUP
RKO Radio has completed a tieup with the International Broadcasting Club to broadcast transcriptions of major RKO films throughout Europe over the club's affiliated stations. A feature of the celebration of the 400th anniversary of the founding of Peru, to be held at Lima, will be two RKO films, "The Gay Divorcee" and the color subject, "La Cucaracha." . . .

OHIO TAX CLARIFIED
Through the efforts of the Independent Theatre Owners of Ohio, exhibitors of the state are now subject to a tax on admissions of three per cent of gross business, payable on or before the tenth of the month following that in which collections are made. This modification of the old 10 per cent tax became effective on January 1. Separate and distinct is the recently enacted Ohio sales tax, effective January 21, and with which Motion Picture Herald confused the modified admissions tax in an item on this page in last week's issue. . . .

RECORD GROSSES
Breaking the existing record of the theatre, scored by Radio's "Little Women," the same company's "Little Minister," with Katharine Hepburn, brought an estimated $110,000 to the New York Music Hall in the film's first week, with 158,265 paid admissions. With $42,300 in the second week of "Anne of Green Gables," the New York Roxy broke a four-year record. . . .

WOULD MAINTAIN TAX
To Salt Lake City friends last week Congressman Samuel B. Hill of the House Ways and Means Committee declared he favors continuance of the theatre tax for another year, estimating business improvement should raise the revenue from $4,000,000 to $10,000,000. . . .

LON CHANEY, JR.
After three years of refusal, Creighton Chaney, son of the late great Lon Chaney, consented last week to assume the name of his father, became Lon Chaney, Jr. . . .

In This Issue
Federal grand jury investigation at St. Louis under antitrust report to be seeking criminal indictments . . .
Exhibitors' court victory for "Bank Nights" adds new complication to vexatious problem . . .
Actors appeal to Washington for fair practices in production . . .
New Figure, new money, new notion come into industry with Jack Whiteley . . .
Allied proposes new code procedure: text of new constitution . . .

FEATURES
Editorial . . .
The Camera Reports . . .
The Hollywood Scene . . .
J. C. Jenkins—His Column . . .

DEPARTMENTS
What the Picture Did for Me . . .
Showmen's Reviews . . .
Managers' Round Table . . .
Technological . . .
Chicago News Notes . . .
The Release Chart . . .
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EXHIBITORS AROUSED BY "EXPOSE" OF HOLLYWOOD

And Studios Find That Material They Gave Out for Articles on "The Evolution of the Movie Industry" Is Appearing in News Syndicate Series in Sixty Newspapers As "Hollywood Unvarnished"

Publicity executives at some of the large studios in Hollywood are suffering headaches of remorse in the realization that they have been unwitting accessories to a most amazing "meddling with pictures for profit" on the part of the Register and Tribune newspaper syndicate of Des Moines and some 60 of its franchised metropolis newspapers in the United States and Canada.

Hollywood's regret lies in the fact that it gave free access to the studios' carefully-guarded files to an emissary of the syndicate for what they understood was to be a forthcoming history of the screen's development from its earliest days, but what actually is emerging in a very considerable portion of the press of North America as "Hollywood Unvarnished," a sensational and, to the industry as a whole, harmful "expose of the movies and its personalities."

SOME PICTURES ATTEMPT TO MAKE LAUGHING STOCK OF FILM PLAYERS

Assembled and compiled by Vernon Pope, whose triple job is rotogravure, Sunday magazine and dramatic editor of the Des Moines Register and Tribune, and sold to newspapers by the syndicate, "Hollywood Unvarnished" is appearing also under captions of "Hollywood Uncensored" and "Hollywood Unmasked," as a serialized pictorial feature in daily picture pages and Sunday rotogravure sections, in newspapers with a combined circulation running into the millions.

Some of the pictures attempt to make a laughing stock of the motion picture and its people. A sub-caption says the feature is "so named because it tells the truth about the movies." But it isn't truth of a sort that adds prestige to the industry or enhances the goodwill of the screen; nor is it the type that in general sells theatre seats.

Exhibitors in a number of large centers have stormed newspaper offices with protests against the unwarranted destruction of the illusion, glamour and decency of the screen.

BOSTON PAPER DROPS SERIES AS ADVERTISING IS THREATENED

In Boston the exhibitors won their fight only when they took steps to withdraw their advertising. The Journal-Post in Kansas City says exhibitors' objections to the feature are a contributing factor in the advertising rate "war" there, in which major theatres in recent months have reduced their lineage in that paper to a minimum. The Journal-Post, despite the strenuous protest of George Baker, manager of the Public Newman theatre, is running the complete series.

While some of the newspapers acknowledge that the feature is distasteful to the industry, they justify its publication in the name of the Great God Circulation. The Kansas City Journal-Post, the Des Moines Register and Tribune and others say it is boosting their circulation by the thousands.

Original publication began in the Des Moines Sunday Register on July 8. Latest reports are that 59 metropolitan papers are running "Hollywood Unvarnished." The syndicate will not complete its major selling until some time in February. The same month will see the end of the series in newspapers which started it last summer.

The syndicate is providing a maximum of 500 prints in the series, with corresponding editorial and explanatory comment.

The cost to the newspaper varies according to its circulation. A middlewestern paper with about 85,000 circulation is reported to have bought it for $500 after a larger opposition paper to which it was offered at $1,200 had turned it down at any price. Some are said to have paid as high as $1,500 for the service. Clients are privileged to adapt the feature and make their own selection of pictures.

Though the actual material is not nearly as alluring or novel as the prospectus (Continued on following page, column 1)
SHOWMEN URGE SERIES BE DROPPED

(Continued from preceding page)

promised, from the standpoint of the man who has to sell the shadows on his screen, it is bad enough to have the naturalness of some of the great "family journals" and "home newspapers" began publishing the series.

And as it progresses, its destructive nature has been increasingly apparent. The rising circulations being treated to such choice bits as that the late Rudolph Valentino indulged in petty thyievery before becoming a star; a picture of Mae West before the bar of justice for her production of an indecent play; "rare" photos exploiting the naked and the vulgar; pictures of nature taking; publicity shots of players before they were married, in a manner at a time, unbecoming, unbecoming and ridiculous poses; disclosures of stars' "fabulous" salaries; that Wallace Beery, "one of the screen's most virile he-men," started his career as "a female impersonator"; the evolution of bathing spectacles; the evolution of the nightie: "the screen's most famous vampires," with the explanation that the new term is "glamorous," as in Garbo; vistas of the bedrooms, and a pre-historic shot of Mary Pickford in a bathtub, described as a "Saturday night solo pose."

That nearly all the stills and the sensationally colored incidents revealed in captions are of days long ago was not always mentioned by the syndicate. The first stills show young Greta Garbo in 1923, "before Hollywood publicity men built her into . . . This Glorious Creature." They have comparative shots of Lucille (Billie) Le Sueur, skirts lifted high above the knees, 10 years ago, and the Joan Crawford of today. She was a bundle wrapper and liked Hollywood parties. "This, too," with King Baggott and Florence Lawrence, shows the pair standing over a rustic gate, while another, with Jean Harlow and Clark Gable seen embracing on a couch, tell how "love making" in the movies has changed in 25 years. Gable ("typing love letters") often times blocked his path to stardom. Obviously the series in no way gives effect to the improvements made by the industry in improving motion picture and publicity standards during recent months.

In one place the Des Moines Register and Tribune says: "There may be semi-charitably observes that, "in fairness to the movie industry, it must be said that while "Hollywood Uncensored" shows "there is some improvement in pictures today," and it also shows that all Denmark is not rotten."

A scene with Mary Swanson and John E. Rice, supposedly taken from "The New Widow Jones," in 1896, is accredited with having introduced "necking" to the screen. For a second comparison of the type of love making common in pictures today," Chardette Colbert and Ford Marsh are shown embraced in an old film.

Censor Conflicts Introduced

Other scenes picture well known film folk in stills taken from features which had conflicts with censorship boards. Some typical captions are: "Nana (Anna Sten) the Unchaste Woman"; "A Girl (Louise Brooks) Adjusting Her Garter"; "Nose Thumbing Love; a Mysterious Dance"; "Girls in Scanty Drearies"; "A Kiss on the Neck Is Censored."

Almost always the stills are used in such a manner as to convey the worst impressions which are further deepened by the captions. Dolores Del Rio is acclaimed the "most beautiful star in the world at the time."

In contrast to the sensational series, the Kansas City Star announced a policy of cooperation with the distributors not publishing pictorial material that may add fire to the church campaign.

The Louis Globe-Democrat appears to be doing much to restore the good will of the industry in that area, through a daily feature of its own known as "Hollywood Today," made up of current stills supplied by exhibitors.
ST. LOUIS GRAND JURY QUIZ
BASED ON "FREEZING" FILMS

And Big Business Fears It's Prelude to General Tightening of the Antitrust Law Reins Under the Existing Codes

BULLETIN

The federal grand jury hearing at St. Louis into the operations of distributors terminated unexpectedly late Wednesday and court stenographers were at work on the findings which were to be returned in open court Thursday. The sudden closing of the secret hearing was considered indication that the Department of Justice had not afforded the witnesses the opportunity to present evidence to warrant the voting of indictments. Block booking and film code were understood to have been considered.

The United States Government set out on Monday morning, reportedly with criminal indictments in mind, to determine why independent motion picture theatre owners are unable to obtain from the large, competitive circuit-distributors sufficient product with which to operate their properties.

Specifically, the Department of Justice started in St. Louis the first major antitrust action in seven years through the preliminary procedure of a federal grand jury investigation into the reasons why the independent first-run Ambassador, Missouri, and new Grand Central theatres were allegedly "frozen out," product-wise, by the large distributors.

Of greater significance, however, was the opinion held in Washington that the action really had launched an "anti-monopolistic" campaign, reputedly approved by the President, to convince all American business that the antitrust laws had not been entirely suspended through the liberties granted by the National Industrial Recovery Act. Big business viewed the situation, in private, with much apprehension when it heard that the St. Louis incident was considered by many as the prelude to a general move to "tame down" some large industries allegedly misusing privileges for concerted action as codified industries.

Leaders of motion pictures in New York and along Film Row in St. Louis interrupted normal business to testify in the grand jury room in answer to federal subpoenas, 100 of which were served.

Interestingly, he would not talk about the St. Louis grand jury investigation, but the Capital expected that if the St. Louis case were successful, similar proceedings would be brought in other industries.

It was learned on good authority that not only had the Department of Justice been assured of the support of President Roosevelt, but that frantic efforts had been made this week to head off the inquiry, that the matter had been carried to the White House by both representatives of the motion picture industry and the United States attorney-general, where they were told that the President thoroughly approved of the Department's determination to bring prosecutions.

So far as officials of the Department of Justice are concerned, the motion picture case is said to be merely a routine prosecution. That the film industry was singled out as an example is said to be due, not to the fact that the Administration is necessarily more critical of this business, but simply because it afforded the first complaint on which proceedings could be based.

Triple Significance

Whether successful or not, the Government's move is expected to change the viewpoint of industry generally as to freedom from the antitrust laws accorded by the Recovery Act.

The St. Louis case has a triple significance: (1) Showing the nation at large, and industry in particular, that the antitrust laws still are in force; (2) Serving as an important test in the motion picture industry's old controversy over the right claimed by distributors to specify what pictures an exhibitor may buy and which exhibitors may buy them, and (3) Serving also as an answer to the complaints of independent exhibitors as to the whole of the NRA's motion picture code did not give them the needed protection.

A spokesman for the Justice Department at Washington explained to the press that the case was the principal whereby a producer who also owned some theatres would, to increase his profits, "get in the booties" with others, in a "freezing out" of the independent exhibitors. An independent must conform to the "rules" and take such pictures as were specified for him or lose out, he added.

Noticeably absent from participation in the Hundred in film business subpoenaed to testify; Department of Justice action assured of Roosevelt support investigation was the Federal Trade Commission which, with the Department of Justice, has jurisdiction over antitrust matters. The Trade Commission has conducted numerous antitrust investigations in motion pictures, few successful from the Government's standpoint.

Although the St. Louis proceedings in which the Government is expected to present evidence in a specific instance to show a conspiracy to deny first-run product to independents in that city, the Government's move might be built to last summer's "little man" hearings on the code before the National Recovery Review Board, then headed by Clarence Darrow, Too, the grand jury investigations, peep into the picture again, as one of the two Justice Department officials handling the case, Russell B. Hardy, special assistant to United States Attorney General Cummings. It was Mr. Hardy who assailed the motion picture code before the Darrow board, acting as a Government agent.

The testimony of independent witnesses before the Darrow Board is expected to bulk largely in the St. Louis case, as evidence that no steps have been taken to correct the so-called abuses revealed by the Darrow investigation.

The Government's case, before Congress in the St. Louis case are said to represent substantially a repetition of charges made against the large companies last year by independents testifying before the Darrow board, and since, principally by independents of New York and Chicago.

Counter-Fire to Borah

In some quarters it is believed the investigation was calculated in part to head off criticism in Congress by Senator William E. Borah of Idaho and Gerald P. Nye of North Dakota, both insurgent Republicans, who have protested vigorously against liberties from antitrust laws granted the large codified industries by the Recovery Act. Both Senators have repeatedly condemned the film code and have frequently threatened to move for Congressional investigation of both the code and the industry. Senator Borah was reported this week to have declared at Washington that if the St. Louis case does not get through the law courts he will bring the situation up on the Senate floor, probably with the support of Senator Nye.

Initial steps pointing to a Congressional investigation of monopolistic practices under codes were taken by Senator King (Utah), who was pending before the judiciary committee of the Senate a resolution seeking to determine:

1. Whether the Recovery Act has encouraged or promoted monopolistic practices.
2. Whether codes have tended to modify the antitrust laws.
3. Whether legislation is needed to re-store those laws to their former position.
4. Whether the antitrust laws are adequate for the control of monopolistic practices.

Assistant Attorney-General Hardy is expected to repeat before the St. Louis grand (Continued on following page)
JIM REED HEADS DEFENSE COUNSEL

(Continued from preceding page)

jury testimony similar to that which he expressed before the Darrow board last year when he declared that the number of independent theatres had dropped considerably since 1919, and that the so-called “Big Five” was controlling not only the making of pictures, but also distribution and theatre operation. He admitted that the Department had twice warned the large companies that they were in violation of the Sherman antitrust act.

Information Sought

Another contributing cause to the filing of the St. Louis case was believed at Washington to be the fact that the Hearst Sumner Company with requests for certain information asked by the Department of Justice.

Unofficial references made to the breaking of the “no trust” in 1928, and the reminiscences of old political observers of the major antitrust case brought during the administration of Roosevelt, which were already started, were said to have given the committee its lead against the Standard Oil Company of Indiana, which was fined $29,000,000 by Judge Kenesaw Mountain Landis.

Subpoenas, of a “John Doe” nature, were served last week on 100 motion picture corporations and individuals, executives of virtually all leading industry concerns, representatives of exchange managers in St. Louis, district and home office and sales representatives, and others.

Some of those called were Charles Cella, St. Louis theatre owner; Ben Reingold, Fox St. Louis exchange manager; Harry Koplar, St. Louis theatre owner; James Winn, Warner manager; Joseph Garrison, manager for Universal; Harry Scott, United Artists manager; Louis Ellin, RKO; Clayton Lynch, MGM; Byron Morton, manager of the Shubert theatre in St. Louis, and Robert Hicks, managing the St. Louis Orpheum, both Warner theatres; Harry Greenman, manager, St. Louis Fox theatre; Nelson Cuniff, trustee of Skouras Brothers; Thomas N. Dyrart, representing the Landlord owning the buildings housing the Ambassador, Grand Central and Missouri theatres; former Mayor of St. Louis Frederick H. Kreissmann, and Joseph H. Grant and Jacob Clossen, St. Louis attorneys.

Zoning Records Subpoenaed

One subpoena was for the records of the St. Louis Clearance and Zoning Board, served on Secretary Schofield.

Others on hand to testify and otherwise participate in the case were Harry Arthur and Jack Parthington, of Fanchon and Marco; Louis Phillips, attorney representing Paramount; Sidney Bromberg, MGM attorney; Robert Youngman, attorney, and Jules Levy and Cre- son Smith, sales executives, of RKO; Edward Rutherford, attorney for Loew; Spiros Skouras, circuit owner; Abel Cary Thomas, general counsel for Warner Bros.; Adolph Schuh, executive counsel for Columbia, and John H. Leahy, attorney for Allen Snyder, lessee of the three theatres involved.

The large companies were further represented by Joseph Bernhard, head of Warner Theatres, and M. A. Silver, western circuit division manager; Andrew W. Smith, eastern sales manager of Warner; Sam Dembow, Jr., former vice-president of Paramount thea- tres; Neil Agnew, Paramount sales manager; Louis Astor, assistant sales manager of Columbia; W. J. Kupper, western division manager for Fox; and Myron Hazen of Warner and Paul Burger of United Artists.

The subpoenas were issued by Federal At- torney Harry C. Blanton of St. Louis, after the local properties from which the brothers stepped into national exhibition activities with Warner and later with Fox.

Alliance With Paramount

Prior to selling out their St. Louis holdings, in September, 1928, to Warner, the Skourases had formed an alliance with Public in operation of the Ambassador and Missouri and also three first-run theatres in Indianapolis. Through many intercorporations the St. Louis first-runs and a string of neighborhood and suburban properties were dominated by the Skourases and their associates. Mr. Koplar, who was one of the associates, in time affiliated with Allan Snyder, a St. Louis utility engineer, who had entered the local first-run field after the Ambassador, Missouri and new Grand Central had been bought in at foreclosure proceedings by committees representing bondholders.

Since Warner Brothers became interested in the St. Louis theatres, considerable litigation has involved the holding companies of Skouras Brothers Enterprises and St. Louis Amuse- ment, and it is generally believed in that city that Mr. Koplar was prominently identified with the interests seeking the litigation against the controlling interests of the companies, although the original suits did not name Mr. Koplar. Those suits were something more than the usual lawsuits between minority and majority stockholders, being marked by much personal bitterness.

Later the bondholders’ protective committees had bought in the Ambassador, Missouri and Grand Central theatres and entered into a leasing agreement with a new associate, Allan Snyder, Mr. Snyder retained Fanchon and Marco to manage the properties.

Head of Fanchon and Marco is Harry Arthur and associated with him in an executive capacity is Jack Parthington. Directing the five first-run St. Louis theatres operated by Fanchon, and Marco are Mr. Koplar, Harry Greenman and Charles Kurtzman.

The St. Louis theatre, which is not involved in the Government’s complaint, and Grand Central theatre have been dark for some time be- cause, it had been said, of inability to obtain sufficient first-run product.

Outbid at Public Sale

Warner Brothers had been outbid at the public sale of the Ambassador, Missouri and Grand Central theatres, and so concentrated its St. Louis theatre operations on the Shubert theatre on Grand boulevard, and the Orpheum at Ninth and St. Charles. Besides their own Warner and First National product, the company has held the exclusive first-run franchise for Paramount and RKO product.

Late last summer United States District At- torney Blanton at St. Louis and also the Department of Commerce at Washington received, presumably from the Allan Snyder-Fanchon and Marco interests, a complaint about unavailability of product. The Department of Justice immediately started a secret investiga- tion.

At a recent hearing before Referee in Bankruptcy, the Hearst Sumner case came up for formal discussion, counsel for the bondholders’ protective committee for Skouras Brothers, and Grand Central, indicated that legal action would be taken in an attempt to enforce a contract which had been made in 1931 for the St. Louis first-run right to Warner product and First National Pictures. It was charged that the pictures under these contracts were part of the security for the bond issue.

The Ambassador theatre has been able to get only product of Universal, Fox and Co- lumbia for showing in 1934-35.

ONWARD, CHRISTIAN SOLDIER

Millionaires in this country would be the first to be called for war under a bill introduced in Congress by Rep- resentative Thomas O’Malley, Demo- crat, of Wisconsin.

“Contending that wars are fought to preserve the wealth of the capital- ist,” Congressman O’Malley said be- fore the committees.

“Censor Will Hays might even be given a chance to make a real dramatic debut,” Congressman O’Malley observed.

Russell Hardy and Harold L. Schätz, special prison assistants to Attorney General Cun- nings, had arrived in St. Louis to assist.

A bitter contest is assured, as James A. Reed, former United States Senator and reputed critic of the Roosevelt Administration, is head of the defense counsel. Reed has been aligned in the past with Senators Nye and Borah in insistence that the Government deal vigorously with monopolies under the Sherman law.

The exact legal nature of the charges has not been made public, since the case still is within the closely guarded federal grand jury room. No has any of the testimony or names of those testifying been revealed. The pro- ceedings will continue secret until the grand jury files its report in open federal court.

It is generally believed, though not officially confirmed, that the specific pro- ceedings are due to the complaints made by the owners and managers of the Am- bassador, new Grand Central and Missouri theatres as to inability to obtain product for those houses. It is further understood that Warner Brothers is the principal ob- ject of the complaint. There has been a prolonged struggle for control of the first- run situation in St. Louis, with Harry Kop- lar, pioneer exhibitor, and his associates, Fanchon and Marco, battling against the Warner interests.

The key to the situation appears to be the operations involving the St. Louis holdings built by the brothers Skouras-Skouras P., Charles P. and George P., who from the position of bus boys in a local hotel became domi- nant factors in theatre affairs throughout the country. Harry Koplar was associated with the Skourases in the St. Louis Amusement Company and Skouras Brothers Enterprises, which are the St. Louis holding companies for
ON BROADWAY. (Below) Constance Cummings, who, leaving the screen (temporarily, of course), is contributing to the apparent success of "Accent on Youth," New York stage play written by Samson Raphaelson, playwright and Fox scenarist.

PLANNING THE ACTION. (Above) A miniature model of a set for Warner Brothers' screen production of Max Reinhardt's "Midsummer Night's Dream," Shakespearian fantasy being created with Mendelssohn's music. Shown studying the set are William Dieterle, director; Reinhardt, and Anton Grot, art director.

DANCE CREATORS. (Below) The De Marco's, who have been signed by Warners to create a special dance in "The Caliente."

IN SECOND SERIES. Joe Cook, stage and screen comedian, who has started on his second series of two-reelers for Educational. The first of the group, which is being made at Astoria, L. I., will be "Mr. Widget."
EXHIBIT A. Which begins (above) something of a display of new filmdom babies. He (or he it is) is officially Timothy Andrew Devine, but just Ted to Mr. and Mrs. Andy Devine, his parents. Mr. Devine is of course Universal's popular comedian.

AGE 3 (MONTHS). At left, Mary Jane Barrett, Educational player and wife of Ernest Truex, Educational comedian, with her son, Barrett Ernest.

FOR THE FAMILY ALBUM. Concluding (if you've been reading this page correctly) this week's little baby show with Harry Joe, Jr., son of Harry Joe Brown, director-producer, and Mrs. Brown, which is to say, Sally Eilers. Miss Eilers recently completed the lead in Columbia's "Carnival."

A TENNESSEE COLONEL. And Tennessee is right, believe it or not. There are only twenty of that variety, and this is how Howard Waugh (right), Warner zone manager in Tennessee and Kentucky, became one of them. Shown making the commission presentation is Capt. Billy Stanton, Tennessee official.

A LAP-FULL. Contrived by Irvin Shrewsbury Cobb, the noted humorist, upon a visit to the Fox studio with his granddaughter, Patricia Brody. Little Miss Brody (left knee) was thus privileged to meet the famous little girl on the right knee, the Fox star, Shirley Temple.
CONFLICT ON "BANK NIGHTS" WIDENS; IOWA EXHIBITOR WINS IN TEST CASE

Injunction Weakened Code Authority’s Police Power; Courts and Attorneys Argue Legality under Local Lottery Laws

That clause in the Motion Picture Code which concerns “Bank Nights” and other forms of business stimulant, has taken front place ahead of all the other questions in the local lottery law. The code problem is most vital concern at the moment to operations of many hundreds of subsequent run theatres.

The merchandising device generally known as “Bank Nights” is the cause of much wrangling among competitive exhibitors, users and non-users, the flood of such code complaints further clogging the already over-burdened, slow-moving wheels of Grievance Board and Code Authority machinery.

Attorneys at Variance

State attorneys-general in many sections appear unable to make their collective minds as to the legality of the “Bank Night” under local lottery laws, and at least one state attorney-general has a bitterly fought court ruling in favor of the alleged violator, not only dismissed the violation but returned to the exhibitor in the form of an injunction restraining the Code Authority and any films exchanges from cutting off his film supply for refusal to comply. This injunction weakened considerably the Code Authority’s limited police power.

Section 1 of Part 3 of exhibition trade practices specifically says: “No exhibitor shall lower the admission prices publicly announced or advertised for his theatre by giving rebates in the form of lottery prizes, reduced scrip books, coupons, throwaway tickets, or by two-for-one admissions, or by any other methods or devices of similar nature which directly or indirectly reduce the announced admission prices and which are unfair to competing exhibitors, or which deceive the public.”

Subsequently Sol A. Rosenblatt, then division administrator of the NRA and now its comptroller, directed that the clause was intended to embrace “Bank Nights” and such, but as is usually the procedure in handling complaints of unfair competition, each Local Grievance Board must determine each case on its individual merits.

Evidently the Grievance Boards and the Code Authority consider the copyrighted plan of affiliated Enterprises, which is generally in use, to be a violation, because virtually all the decisions by the Grievance Boards in such cases have been stated, and these rulings were generally sustained by the Code Authority whenever any appeal was taken.

Failure of film for failure to cease and desist was the subject of the latest “Bank Night” conflict, which resulted in a complete victory for the exhibitor, Don E. Thornburg, operating both the Strand and Family theatres in Marshalltown, Iowa.

On December 22 the Des Moines Grievance Board, acting on a “Bank Night” complaint filed by Mr. Thornburg’s competitor, M. G. Roskop, of the Marshalltown Casino, decided against the defendant Thornburg, who appealed to the Code Authority. Thornburg was subject to the Code Authority’s jurisdiction.

Meanwhile, Mr. Thornburg wrote letters of protest to President Roosevelt, Mr. Rosenblatt, Deputy Administrator William Farnsworth and others, declaring that if he was compelled to discontinue his show he would lose both houses and bring suit for damages against the state officials and the whole NRA structure.

Moving quickly to forestall any attempt of the Code Authority to effect compliance by cutting off his film supply for persistent violation of the clause, Mr. Thornburg obtained an injunction.

Probably the most inconsistent angle to the entire “Bank Night” situation is the inability of some state courts and their own state’s attorney-general to determine how the lottery laws of those states. There have been countless contests in recent months. In every event, however, the Code Authority acts independently.

In this connection, too, Mr. Thornburg won a victory over the Code Authority’s case and desist. It seems that Walter Maley, first assistant attorney general, had ruled on December 8 that “Bank Nights” are a lottery under the state laws of a neighboring jurisdiction. He appears to have been inconsistent, however, in holding that the attorney general will take any further action in any other of the cases.

Not Lottery, Judge Rules

The motion picture “The Thin Man,” December 22, and Judge L. R. Sheets ruled that “Bank Night” as practiced by Mr. Thornburg is not a lottery. The judge said three factors must be present to make a scheme a lottery: a consideration, chance and a price. The participating, he added, must pay something to take a chance to win a prize.

Finally, word came from Des Moines this week that Edward L. O’Connor, attorney general of Iowa, has suspended the ruling of Mr. Maley declaring “Bank Night” a lottery. The attorney general notified the county attorneys in the state to disregard the opinion pending further investigation. It appears to be unanimous, however, that the attorney general will take any further action in view of Judge Sheets’ ruling.

The Thornburg case had been arranged for by Mr. Thornburg himself in order to test the original ruling.

Outstanding in Judge Sheets’ decision was his opinion that Thornburg through the device “neither directly nor indirectly receives any pecuniary compensation.”

It became known this week that proponents of the plan will wage an aggressive fight to eliminate or sharply modify sections of the code restricting prices, rebates, “Bank Nights,” and the like, at hearings on code revision before the National Industrial Recovery Board at Washington, starting this week.

In Kansas City, R. W. McEwan, a representative of the “Bank Night” distributors, said that efforts particularly will be directed at legalizing the plan under the code. Mr. McEwan declared that petitions bearing thousands of signatures of exhibitors, professional men, merchants and patrons requesting code modification in this particular have been placed on file with the National Industrial Recovery Board at Washington, Missouri.

“Bank Nights” and similar devices have given the Code Authority as much trouble in other exchange territories.

In Kansas City, nine cases pending with the Code Authority brought complaints and hearing on appeal before boards.

Ammunition Being Amassed for Fight on Code Revision Hearing in Washington; Many Cases Before Board

Local Grievance Board or with the Code Authority on appeal have been withdrawn by the Court of Appeals to the Supreme Court, which recently started using “Bank Nights” withdrew complaints previously filed against eight competitors.

Any Action Awaits Complaint

Neither the Local Grievance Boards nor the Code Authority will take any action against any user of “Bank Night" unless and until a competitor files a complaint.

In Milwaukee the Local Grievance Board declared that “Bank Nights” or similar contests were not an unlawful device, and ordered the Riviera, Milwaukee; Paramount, at West Allis; Orpheum and Strand, Green Bay; the Strand, Neenah, Neenah; Riviere, at West Allis, and the Rex, at Oshkosh. The seven last named properties are operated by Wisconsin Amusement Enterprises.

The Code Authority Monday heard charges by William Posters, of Fox West Coast Theatres, that the Los Angeles Grievance Board had dismissed a claim brought with complaint of violation of a previous ruling ordering him to drop “Bank Nights.”

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Many Appeals Considered

At the same time the Authority was considering appeals from Local Grievance Board decisions on “Bank Nights” involving the Grand Avenue, El Rialto, Denver, Colorado; the Palacio, San Gabriel, Cal.; Palomar, Oceanside, Cal. vs. Pala, Escondido, Cal.; Princess, Storm Lake, Iowa, vs. Empire, same city; Mission, Ventura, Cal. vs. Oxnard, Oxnard, Cal.; Capitol, Sioux City, Iowa, vs. Rialto, same city; Public, La Salle, Ill., vs. Peru and State the- atres; the Strand, Peru, Ill., vs. Rialto in 18. Little theatre, same city; Majestic, Milford, Ill., vs. Lorraine, Hoopeston and Little theatres, Watseka, Ill.; Lisbon Opera House, Lisbon, Ohio, vs. Rex, Lisbon, same city; Loew’s United Artists theatre and Mary Anderson, at Louisville, Ky., vs. Rialto, same city.

Earlier, the Code Authority sustained Local Grievance Boards in “Bank Night” decisions found against the Harding, Lincoln, Metropoli- tan, all at San Francisco, at Avon, at Lenoir, S. C., and the Chieftain, at Sac City, Iowa.

Federal courts at Denver had under advisement a situation similar to the Marshalltown ease. Harry Huffman, Denver court operator, operated a temporary injunction against the Code Authority during a period without a hearing, probably later this week, over the use of “prizes.”

Early in September the Denver Grievance Board, on the complaint of the Denham and Ogden theatres, declared the giving away of automobile awards by Mr. Huffman at his Aladdin, Bridge-Wells, Bluebird, Denver, Orpheum, Paramount, Rialto and Tabor theatres, was in violation of the code. Mr. Huffman appealed to the Code Authority which sustained the Grievance Board’s decision.

The Huffman interests refused to abide by

(Continued on page 28, column 3)
INTRODUCED QUOTA BILL WORRIES INDUSTRY IN NEW SOUTH WALES

Newly Formed Trades Council Wants Distributors Exempted, Protests Any Ministerial Control, Asks Uniform Legislation

By CLIFF HOLT
Sydney Correspondent

Introduction of the awaited quota bill in the New South Wales legislative assembly by Chief Secretary Chaffey is speeding the activities of the newly formed Motion Picture and Allied Trades Council, organized by motion picture producers and distributors in order to present a united front in dealing with the Government on the proposed legislation.

It is doubted that the Quota will become law before next month, as Mr. Chaffey, in conferring with representatives of all branches, said the business should be given full opportunity to be heard.

Industry Somewhat Perturbed

At a late hour the industry is becoming somewhat perturbed as to what the effects of quota legislation will be. Distributors are anxious to be excluded from the new law entirely; exhibitors are not unduly alarmed with it so long as it is judicially conceived and applied; and producers, while they welcome it, maintain that the probable growth of mushroom companies and the consequent flood of inferior pictures will hamper their efforts to establish the Australian producing industry on a stabilized and commercially profitable basis.

The N. S. W. Government's ostensibly swift decision to bring down quota legislation came as a surprise to those unacquainted with the inside trend of events. In any case, it seems that if the industry did know what was coming, its political representatives left their action until too late. I doubt if the Government will take much heed of their pleas at this late hour—more especially as the Quota Bill has been framed along lines identical with those laid down by Mr. Marks. If delayed, some drastic changes may be made to the bill, but if it obtains an early passage, the bill will be as follows, with perhaps two or three minor alterations:

Distributors: First year, 5 per cent; second year 7½ per cent; third year 10 per cent; fourth year, 12½ per cent; fifth year, 15 per cent.

Exhibitors: First year, 4 per cent; second year, 5 per cent; third year, 7½ per cent; fourth year, 10 per cent; fifth year, 12½ per cent.

The Minister is given the authority to modify the requirements if in any year he is confident that the requirements are not commercially practicable.

Producers, distributors and exhibitors must agree on the standard of merit.

The standard of merit will be decided by an advisory committee of 11, appointed to assist the Minister and consisting of two representatives of producers, of Australian pictures, two distributors, two exhibitors, and five outside the industry, one of whom will be the Commonwealth censor. No picture can be submitted for quota benefits until it is passed by this committee as reaching the necessary standard.

The clause under which it is proposed to permit exhibitors to reject any number of films other than Australian quota pictures, in order to meet their obligations, contains the stipulation that this right of rejection must be exercised in regard to foreign films before rejecting British product. The British interests had feared that Australian exhibitors would shelve British productions in favor of American, rather than interfere with American contracts, especially with a little judicious "pressure" from American exchanges. This, of course, would have proved a severe handicap to British producers, who have long come to regard the Australian market as one of their best sources of revenue. Indeed, the British would like to have their product exempted in entirety from the rejection privilege.

On the other hand, in its representations to the Government on the eve of the bill's first reading in Parliament, the Motion Picture and Allied Trades Council made no reference to rejection, but set out its recommendations as enumerated:

(1) An opportunity to confer with the Government in detail.
(2) Elimination of the distributors' quota law.
(3) Uniform legislation in all States, as one state alone cannot operate a quota.
(4) Elimination of the right of the Minister to control the film business.
(5) Simplification of the quota law, based upon quality and the right of the exhibitor to buy his pictures where he likes.

Those resolutions, passed at the inaugural meeting of the Council, suggest that Britain is anxious to avoid the rejection clause eliminated or applied solely to foreign films. A possible exception is the fly-by-night producer who may see in the quota the chance for exploitation, but the more prominent and established studios, I feel sure, would themselves recommend rejection.

Cheaply and poorly made quota "quickies" will do more to retard the progress of the local producing industry than any one other factor, and if those inferior films are rejected wholesale by exhibitors, the better class producer will be automatically freed of an irritating competition which can only hamper his efforts.

Mr. Chaffey said he was informed at the Conference that the industry as a whole was not opposed to the principle of quotas for Australian pictures, as suggested in the recent report of the film commissioner, F. W. Marks, on whose report the Quota bill is founded, but it felt that such legislation should be a federal matter, with proper reference to the Commonwealth in the making of any branch of the business. As an alternative to federal action it was suggested that final action in New South Wales await adoption of a similar act by a majority of the other Distributor Quota Would Be 15 Per Cent at End of Fifth Year, Exhibitor 12½ Per Cent; and 11 on the Advisory Board.

states. He was told that the industry for the most part was opposed to a quota for distributors, and to ministerial control of the film business.

Now that the quota is to become law in N. S. W., uniform quota legislation throughout the Commonwealth before long can be regarded as a certainty. Already there are whisperings that Victoria is again becoming active and that the Quota Bill will be brought before the House for a second time in the early months of this year. If it does eventually introduce a quota, the Victorian Government will have constituted one of the most amazing reversals of policy imaginable. With the bill accepted by the public as virtually passed some months ago, Victoria threw it out at the last possible moment, under pressure from British production interests, but Britain may no longer be anxious to step in once the law gets under way in the more important mother state. Assuming that a quota is eventually brought into being in N. S. W. and Victoria, its early appearance in Queensland, South Australia and West Australia will become inevitable.

Deitrich, Hearst Film Official, Dies

Theodore C. Deitrich, director of publicity for Hearst Metrotone News and Cosmopolitan Productions, died last Sunday in New York from a complication of diseases. He was 58 years old.

Mr. Deitrich had been in the newspaper and motion picture businesses most of his adult life. He was a reporter on the New York American for years, later joining International News Service. He began his career as a reporter for the Pittsburgh Times in 1896, working his way finally to the post of managing editor of the Pittsburgh Dispatch and Pittsburgh Gazette Times.

Moving to Chicago, Mr. Deitrich became a special writer for the Chicago Chronicle, remaining in that post for three years. He served later on the staffs of the Chicago Examiner, San Francisco Examiner and New York American, and in 1915 joined the Hearst motion picture enterprises.

License Suspended

The Seattle city council has revoked for 30 days the license of the Star theatre, third run downtown house, on the recommendation of the licensor. The license was suspended because of the showing of an allegedly obscene film, for which Spencer Fox, manager, had been fined $100 and given a suspended jail sentence two months ago.
FILM ACTORS ASK GOVERNMENT FOR BETTER WORKING CONDITIONS

Committee of Five Charges Producers Have "Tricked, hamstring and Lied to Them"; Compares Earnings of Players

Motion picture actors this week went to the United States Government with a plea to obtain better working conditions for them in Hollywood. Charging the producers with having "tricked, hamstring and lied to them," the actors brought their fight to a climax when actor members of a special code committee Monday presented to the National Recovery Administration at Washington a report and argument in support of adoption of a set of fair practices.

The report, arraigning the industry for low wages paid to players, declared the producers had resorted to "every dishonest practice known to an industry" against the actors.

The actors' committee of five, composed of Robert Montgomery, Claude King, Ralph Morgan, Kenneth Thomson and Richard Tucker, had been appointed by compliance director Sol A. Rosenblatt, of the NRA, to draft the rules with a committee representing producers. These rules were submitted to both producers, but a deadlock was reached after 11 meetings.

Compares Earnings of Players

Before discussing the specific rules proposed, the 82-page report gave consideration to the present condition of the average actor and to the history of relations between producers and players, which, it said, were never of the best.

"At the outset," said the report, "it is necessary to lay a few ghosts. The idea has been widely publicized that the average actor is a photocrat, rolling in wealth, and that for him to protest about his working conditions is the basis of ingratitude." To disprove that the earning power of players as a whole was large, the report drew from NRA Director Rosenblatt's investigation of industry salaries, under date of July 7, 1934, when it was observed by the NRA that 1,563 actors and actresses were employed during 1933, excluding extra players. Of this number some 28 per cent earned less than $1,000 in that year, 21 per cent between $1,000 and $2,000, and 10 per cent between $2,000 and $3,000. Of these the other hand 12 per cent drew between $10,000 and $50,000. Combining wage classifications the committee pointed out that 50 per cent made less than $2,000 a year, an average of more than $5,000. Moreover, it was explained this was not net income, some 10 per cent going to the actor's agent and out of the remainder the player had to buy wardrobe.

"Perhaps it may be contended," said the report, "that the quarter who made more than $5,000 are able to take care of themselves, though from experience we know this is not the fact. Certainly, however, the majority of the actors need protection. Moreover, even the higher paid group has a short period of earning power during which the demands on them are excessively heavy.

The report then set forth some of the very large number of producers and other motion picture executives, in trying to give the lie to producer objections to the actor proposals for fair practices on the producers' grounds that such rules "will increase production costs to such an extent that they will ruin the industry."

"If a betterment in actors' working conditions does not increase production costs, it would not even make a dent in the business," said the report, which quoted Irving Thalberg on production costs, as follows: "In the boom years of 1927-28-29, the film industry spent for motion picture production around $150,000,000 a year. This expenditure produced in revenue in the box offices of the world some $2,000,000,000. The product cost only 75% per cent of the total take. There is probably no other business in the world where the cost of material is as small as this proportion. Even during the worst of the depression, when the cost dropped down to $100,000,000 and the take to not much more than $1,000,000, cost of the material on which the industry survived or failed was still only 10 per cent of the take."

18 Per Cent of Cost to Actors

The report cited figures obtained from United Artists which indicated that only 18 per cent of the cost of production went into actors' salaries. "So in the worst year of the depression," said the report, "actors received only 1 4/5 cents of each dollar which came into the box office, and according to the Rosenblatt salary report previously referred to, for 1933, the cost of production only equaled 8 per cent of the dollar which came into the box-office. Of that 8 per cent, one-fifth went into actors' salaries... actors during 1933 receiving 1 3/5 cents of each box office dollar.

Industry, company and Senate reports on grosses and on large salaries of producers and other film executives were then cited at length, "to not show how much money executives make, but to give some idea of how ill it becomes these gentlemen to protest that the industry cannot afford fair working conditions for actors. It is even worse when we remember that most of the men who now run the business and assert that actors' working conditions cannot be bettered, dragged the industry to the verge of bankruptcy, took their employees' money for the purchase of stock at excessive figures, and made a record of financial ruin that has been seldom equaled in the annals of American business."

"There is apparently no penalty for failure for a motion picture executive," the report said, "Where are the men who guided Paramount into bankruptcy? Mr. Zanuck is the new head of the new Paramount. Sidney Kent is the head of Fox. Mr. Lied, who was the production head of Fox during a decade that cost thousands of American millions of dollars? Mr. Winfield Sheehan is still the production head of Fox.

"The same group of men, who have taken millions of dollars out of the American public through their manipulations of the motion picture business, are still in control. With a few exceptions, they have never contributed anything to the actual making of motion pictures or to the advance of the art. Yet these same men arrogate to themselves a despotic feudalism over the working conditions of those who actually make pictures, creative talent.

"Only the baronial insolence of men whose record speaks for itself has led to the obstructionist attitude with which each proposal (of the actors for a set of trade practices) for reform has been met."

No-Strike Agreement Expires Soon

Citing in detail the various conflicts between producers and players and the nature of their relations since 1927, the report ominously pointed out that the five-year non-strike agreement expires in March, 1935.

"Charging that "employers made the code", and explaining that the players failed to obtain their rights under the code, the report declared that "instead of correcting abuses, the code to date has cost the actors time, effort and money in resisting further encroachments".

Eleven meetings were held in Hollywood between the committee of five actors and a like number representing producers and a final deadlock was reached a few weeks ago. "At no time were the producers willing to concede anything under the code," explained the actors' committee. "They refused to discuss most of the rules in detail and made no counter offers. They did admit that many of the proposals were reasonable and just, but said that they were unwilling to have them in an NRA code, enforceable by the federal government."

(Continued on following page)
PLayers Ask NRA's Help

(Continued from preceding page)

no agreement with producers is worth the paper it is written on, unless it is with a controlled organization with the power to enforce it.

"...actors have exhausted every effort to agree with the producers on working conditions. They have been exceedingly patient. They have been harried, harassed, and lied to. Every dishonest practice that the industry, the code of ethics of which is the lowest of all industries, has been resorted to by the producers against the actors. In the face of such treatment, the actors, with confidence, are coming to the Government which promised them better working conditions under the NRA to see if such better working conditions can be thus obtained."

Rules Proposed by Committee

While the report cited dozens of abuses of producers by actors, and listed corrective measures, the basic platform demanded by the special code committee provided:

1. Elimination of the "call bureau," a clearing house operated by the large producers for contract players.

2. Enactment of a new standard contract, to require producers to represent their players in all dealings with producers, including matters not relating to fixing of salary and obtaining of roles.

3. Enactment of a new standard contract, with provisions for arbitration of all individual actor-producer disagreements.

Some of the rules of fair practices governing relations between producers and actors as proposed by the committee, all of which rules would become provisions of the industry's code, follow:

Violations by producers shall be unfair trade practices under the code. The right to waive any rules shall be vested only in the main organization of actors.

The basic working day for actors shall be eight hours, and every actor shall be given at least 15 hours rest between the end of one work week and the beginning of the next. One hour for lunch shall be allowed and is not to be calculated as part of the eight-hour day. An actor may work longer than the basic eight-hour day, provided that the next 15-hour basic rest period shall be increased by the amount of overtime the actor works. Day players working longer than eight hours shall be paid at the rate of one-eighth of their daily salary for each overtime hour.

Sunday or holiday work is permitted, but the actor must be given a compensating day of rest in the same week.

The foregoing rules shall be incorporated in all contracts. All contracts between producers and actors must be in writing. There shall be no verbal contracts.

Minimum Contracts Proposed

The report included at this point minimum standard contracts for free lance players and for day players, both providing for arbitration of disputes.

The free-lance players' contract provides for terms of employment, his rights during employment, the rules of the producer. The contract for day players does likewise.

A set of rules and regulations to govern the making of contracts entered into between producers and contract players sets down regulations for temporary layoff periods, procedure for arbitrating disputes and other relations between both parties. Too, players would not be loaned by one studio to another without the actor's consent.

Section VIII says: "No producer shall aid, promote, participate in, assist, or use any bureau or agency having as its purpose or practice the callings, representing, or hiring of actors for more than one company, or having as its purpose or practice the collection and maintaining of data on actors' salaries and state of employment.

Furthermore, no producer would be permitted to participate in or engage actors through any general booking or employment agency.

All motion picture actors would be brought under the rules, but "nothing herein contained (in the rules) shall require the violation of any bona fide contract existing before these rules go into effect."

Specifically mentioned in the various contracts are: Retakes, production start dates, radio appearances, traveling and transportation conditions, production suspension, termination rights, time, hours of work, rights of contract, notices, arbitration, lending of services working in more than one picture at a time, options and the like.

Final RCA Shares To Be Distributed

The final 665,539 shares of Radio Corporation of America stock held by Westinghouse will be distributed to the Westinghouse stockholders in the form of a dividend declared on January 19 in New York on Tuesday and payable February 18 to stock of record January 21.

Westinghouse originally owned nearly 3,000,000 shares of RCA and distribution of the remainder held by that company is the result of the decree issued by the Government which involved divestment of the company's RCA holdings by Nov. 21, 1935.

A. T. & T. Net $5.75 a Share

Advance estimates of the 1934 earnings of American Telephone and Telegraph Company show an amount equal to $5.75 a share on 18,062,275 shares of stock. This will provide for absorption of another substantial deficit of Western Electric and would compare with $5.38 a share in 1933.

ATSE Board Meets

The annual meeting in New York of the executive board of the International Alliance of Theatrical Stage Employees got underway in New York Tuesday and was expected to continue throughout the week.

Stromberg Signs Again

Hunt Stromberg on Tuesday was given another long-term contract as a Metro-Goldwyn-Mayer associate producer.

Film Board to Induct Officers

The newly elected officers of the New York Motion Picture Board of Trade will be inducted into office on January 16 at a dinner at the New York Motion Picture Club.

Fred C. Dawes Dead

Fred C. Dawes, veteran Los Angeles producer who was associated with the Hollywood hospital after a brief illness. He was 60 years old and was former owner of the National Film Laboratory.

'Bank Night Test Won by Exhibitor"

(Continued from page 155)

the Code Authority, its decision and the Authority last week notified exchanges to stop serving the theatres involved after January 7. Mr. Huffman then sought an injunction in the U. S. district court and Judge Foster Symes granted temporary relief pending a hearing.

United States District Attorney Thomas J. McCormick, in a prepared statement, set out to prove that Mr. Huffman is violating the federal lottery laws, as well as the Colorado laws.

The copyrighted form of "Bank Night" generally in use, which is distributed by At- tached independent exchange franchise holders in the various territories, is conducted in this manner:

Affiliated Enterprises enters into a contract with an exhibitor or an exhibitor's employees, for "Mrs." (the purpose of the system), and furnishes the exhibitor, or the exhibiting organization, with other paraphernalia. On a designated night of the week the exhibitor offers a specific amount of money and the drawing thereof, as a rule, takes place immediately after the show. Registration by the patron is said to be absolutely free and is further described as "nearby more than once.

In Register Number 1, persons, patrons, over the age of 18 years, may register by signing their names and addresses, and each time a space is filled, a number, in regular order from number one up. Register Number 2 is filled in a like manner, in which there are placed, in alphabetical order, the names and numbers corresponding to the respective name in the first register. This system of registration is provided to eliminate any duplicate registration.

Register Number 1 is placed in or near the entrance or exit of the theatre or, if it be placed at some later point, other than the entrance, registration places the prefix of "Mrs.," "Mrs. or Miss" before the number, and no one shall be allowed to register more than once.

A bank is chosen by the exhibitor, wherein a certain designated amount is deposited by him for each week of the stunt. The name of said bank shall be exhibited over the register number, and the name of the bank may be used in all advertising pertaining thereto.

It is distinctly provided that no additional sum of compensation shall be added to the regular admission to such theatre by reason of the stunt, and accordingly Affiliated Enterprises, the purpose of the system shall be for advertising only.

At a certain time a few days before the exhibiton the numbers corresponding to those set opposite the bank's name in Register Number 1 shall be written in a book, from which is selected or chosen one number; and the persons whose numbers are written in Register Number 1 opposite the number so chosen from the book, shall be present in that theatre, or on the stage, or at some other place designated to them, where they appear at the box-office to claim the award, he shall be entitled to receive the money designated to him. Each exhibit will be entered in the theatre without a paid admission and shall be entitled to shop offers, and the like. There will be in the theatre by a paid admission at the time of the drawing, and the owner of the theatre shall immediately make available said amount to the person entitled thereto.

In the event that the individual representing such number, thus chosen is not in the theatre at the time of the selection, or does not appear at the theatre and claim the award within 10 minutes after the selection, he or she shall not have or be entitled to said amount. In the latter event, the amount of said bank account shall be carried over to the next week and shall be increased by the regular designated amount. Thus the amount shall accumulate from week to week until the registration of a party is selected or chosen who claims the said amount, either by being in the theatre or on the outside, or who proves himself to be a reasonable time after the selection. There will only be one number chosen each week, and, according to Affiliated, "it shall be distinctly understood that the registration shall be absolutely free and the theatre shall be required in order to register and participate in same."

Warner District Head Among Those on 'Havana"

Henry F. Needles, one of the passengers rescued from the steamship Havana, which was torpedoed last week, is district manager for Warner theatres in northern Connecticut and part of Massachuets. His headquarters are in Hartford.
FORSAKING ALL RECORDS!

No, dear reader, it's not a change of title. It's just one way of describing the sensational business done at every box-office by JOAN CRAWFORD, CLARK GABLE, ROBERT MONTGOMERY in M-G-M's happiest entertainment "FORSAKING ALL OTHERS."
MGM’S “BIOGRAPHY” REAL JOY; [Hammett Can’t Pick] Tuneful Operetta

Harding-Griffith Team Scores Again

“BIOGRAPHY OF A BACHELOR GIRL” (MGM)

Direction .................... E. H. Griffith
Original Play .................. S. N. Behrman
Screen Play ..................... Anita Loos
Additional Dialogue .......... Horace Jackson
Photography .................. James Wong Howe
Producer .................. Irving Thalberg


Miss Harding is herself again and she’s a joy. The picture is a pleasure, and the production is an entertainment you can’t afford to miss. It’s an elegant adaptation of a stage play by Anita Loos and Horace Jackson, so smoothly, so expertly, so painlessly directed by E. H. Griffith that you want the serio-comic mood to last forever instead of being over in a mere hour or so. Book it, and book it big by all means, it’s a treat for the customers.

A girl-artist returns to America quite broke. The editor of a magazine makes her an offer no girl could refuse for the publication rights to her biography because the tabloids have played up her past love-life as a circulation-builder. Back into her life comes a childhood beau who is running for U. S. Senator. When said candidate for Congress learns she is to publish her life, he tries frantically, by himself and with the aid of his prospective father-in-law, to make her retract. In the end, the girl makes the editor tear up the contract for the biography and makes a good husband out of him to boot.

Miss Harding is once again the gal you learned to love in “Holiday.” With a performance like this one, it is to be hoped that she will continue her screen career forever, preferably under the expert guidance of E. H. Griffith who seems to have found the secret of how to make Miss Harding give only the best. And that direction of his carries right through every performance in the picture and also accounts for the fact that no possible laugh is unaccounted for and the timing is just about perfect.

Robert Montgomery is excellent as the slightly smug, embittered young editor who is taught tolerance through love. Edward Everett Horton, in the first part of the picture, is simply grand as a composite portrait of a Congressman sired by a Babbitt. Charles Richman, as a Southern publisher of health magazines and an ardent physical culturist, steals away most of the scenes he’s in. Edward Arnold, Una Merkel, Greta Meyer, Willard Robertson and Donald Meek each is outstanding in contributing to a swell picture.

There are so many delightful moments so well worked out in the writing, so deftly accomplished without over dragging humor in by the heels just for a laugh and keeping the love scenes keyed to the proper romantic pitch, that Anita Loos and Horace Jackson earn themselves an enormous pat on the back. It’s one of the best movies ever made from play material. And James Wong Howe succeeds in making things look their best with his photography.

A REVIEW AND AN AD!

Put the review in your lobby!
TOGETHER again for the first time since "When Ladies Meet"—ANN HARDING and ROBERT MONTGOMERY—in a delightfully audacious and merry screen presentation of the Theatre Guild stage success that rocked Broadway with laughter for eight months!

SENSEATIONAL revelations of "kiss and tell" bachelor girl forecast boom in railway traffic as former Don Juans prepare to leave town! Every new romance a new chapter in her diary!—one man daring her to print it while a dozen beg her not to! Screen story supplies final chapter!

ANN HARDING
ROBERT MONTGOMERY
"BIOGRAPHY of a BACHELOR GIRL"

YOU CAN'T PRINT THAT! Publication of biography threatens rift in Horton-Merkel engagement. Publisher Montgomery dangles fortune for serial rights.

Put the ad in your local newspaper!

AND YOU'LL THANK LEO WHEN THE CROWDS FLOCK IN!
SALUTE!

The greatest barrage of advertising ever given a picture since the industry started!

DAVID COPPERFIELD
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Home Television Is Only a Dream, Says Dr. Goldsmith

Television, although thus far it represents a scientific achievement of the first magnitude and a major technical triumph, is yet faced with tremendous economic problems. In the opinion of Dr. Alfred N. Goldsmith, consulting engineer, former president of the Society of Motion Picture Engineers, certain popular notions relative to television are highly illusory, he said.

Promoters and program sponsors would have to spend hundreds of millions of dollars, said Dr. Goldsmith, while the commercial exploitation of television on a scale comparable with the radio or motion picture would require an enormous expenditure. "The day of the minute television set is far off," said Dr. Goldsmith. "Hollywood's annual output of from 300 to 500 feature films a year would last only one month on a television network." Television in the home is unlikely within a generation. It is only a dream now, he declared.

"Present research is proceeding along three basic lines," said Dr. Goldsmith. "One is reproduction by wire. Television by wireless via ultra-short waves is a second field. The third may be described as taking, for example, a motion picture newsreel of an important event, or a film drama, and televising with sound.

Noting the enormous cost which would be involved in program television, Dr. Goldsmith declared: "If $330,000 is taken as the average production cost of a Hollywood picture lasting 70 minutes, the indicated cost of putting it on a television network would be $5,000 a minute."

Palmer Wins Point in Fox Metropolitan Action

Archibald Palmer, counsel for independent bondholders of Fox Metropolitan Playhouses, this week won his fight for the right to examine the books of the bondholders' protective committee as to their affiliations, activities and other information considered by him to be pertinent to the committee's functions, when the United States circuit court of appeals in New York handed down an opinion to that effect on Monday. Mr. Palmer's petition had been denied by Federal Judge Julian W. Mack.

In his appeal, Mr. Palmer charged that Halsey, Stuart & Company dominated the committee and declared he wanted the examination in order to determine whether the committee had profited through buying or selling Fox Metropolitan bonds as a result of its knowledge of developments within the company.

At a reorganization hearing next week will be considered a bondholders' application for leave to intervene in the reorganization proceedings and to send copies of the plan to bondholders. Federal Judge Martin Manton on Tuesday continued the Fox Theatres and Fox reorganization proceedings to be combined. Metropolitan's houses continue to be operated by Skouras and Randforce, whose deals may be cancelled after May 1, 1936.

Roxy Suit vs. Fox Is Set For Jan. 21

The suit of Roxy Theatre Corporation, seeking to recover from William Fox defaulted Roxy theatre stock payments of $1,000,000, will get underway in New York state supreme court January 21.

Chicago Title & Trust Company, as assignee for Herbert Lubin, is instituting the suit, which contends that Mr. Fox issued written guarantee covering the payments on the stock purchases at the time of sale to him of the Roxy stock to the corporation for approximately $4,000,000. Of this amount, the trust company's brief says, $3,000,000 had been paid by the theatre company up to the time of the default in 1932.

New Wisconsin Unit Organized

With organization plans for the new Independent Theatres Protective Association of Wisconsin and Upper Michigan completed, and A. C. Gutenberg, former MPTO of Wisconsin director, and E. Langenack, treasurer and president of the new organization, respectively, the ITA's new board of directors will convene within the next week to formulate a plan of action on problems facing the industry in the state. The initial meeting of the board also will see a decision on a selection of quarters and election of a business manager.

The two-day gathering in Milwaukee last week was chiefly concerned with shaping and adopting by-laws drawn from the former MPTO of Wisconsin and Upper Michigan and the Allied Independent Theatre Owners of Wisconsin associations.

The new group, composed strictly of independent exhibitors, includes members of both former organizations. F. J. McWilliams, of Madison, Wis., former president of Wisconsin Association, is director.

Directors are W. Silcock, Lake Geneva; A. C. Berkholz, West Bend; L. F. Thurwachter, Waukesha; F. L. Kopfberger, LaCrosse; George Fischer, B. K. Fischer, E. F. Maertz, Ross Baldwin, Tom Saxe, Charles Washichek, R. J. Patterson, all of Milwaukee. One hundred and fifteen theatres are represented in the group.

In Cleveland this week Ernest Schwartz was reelected president of the Cleveland Motion Picture Exhibitors' Association. Other officials named were Albert E. Puk, vice-president; John Kalata, treasurer; G. W. Erdmann, secretary.

Allied of New Jersey and the Independent Exhibitors Protective Association, Philadelphia, have ratified a plan for southern New Jersey Alliance to share in the Philadelphia unit's activities.

Floyd St. John in East After Trip to Orient

Floyd St. John, Monogram franchise holder in the California territory, arrived in New York this week for conferences with Norton Snow, Ritchey, of Ritchey International Corporation. Monogram's foreign distributor. Mr. St. John has just returned from three months in Japan, China and the Philippines.

Laemmle, Jr., Now A Unit Producer In Universal Shift

Carl Laemmle, Jr., will hereafter head a production unit at the Universal studio, thus relinquishing the post of general manager in charge of all production which he has held since 1920, it was announced last week on the Coast by Carl Laemmle, Sr., Universal president, who will assume the general management of the studio. Young Laemmle will have the title of associate producer, and will produce six features a year.

In making the announcement, Mr. Laemmle declared that for some time his son "has been eager to pass the duties and details of complete studio direction to others that he might concentrate on an independent production unit free of the six specials which Carl, Jr., will produce will be "Showboat" and "The Return of Frankenstein."

Universal has completed half of its schedule for the season, and within the next three months expects to complete the major part of the season's program.


Regular Film Fare Seen for Airliners

Passengers on air liners will be entertained by motion pictures as they rush through the air in the not far distant future, in the opinion of Captain Eddie Rickenbacker. "The big transatlantic flying boats and the long distance cross-country planes will be equipped with movies before long." he said. He based his prediction on the success of an air preview last week of the picture, "Baboum," filmed in the jungle by Mr. and Mrs. Martin Johnson, which is to be a Fox release.

Mr. Johnson was so pleased with the results of the air screening that he has decided to equip one of his planes with a sound projector for the purpose of showing the film to the African natives on his return there this summer.

Harway Stays on Coast

Don Harway will continue to represent Photoplay Magazine and Shadoplay on the Pacific Coast, Macfadden Publications announced this week. Mr. Harway's headquarters will be in San Francisco.
ROOSEVELT URGES CONTINUANCE OF ADMISSION TAX AT CONGRESS OPENS

BUDGETS FOR FEDERAL AGENCIES IN FILM ACTIVITIES WILL BE MAINTAINED; THREE BILLS DIRECTLY AFFECT INDUSTRY

The professional lobbyist and the industry's own corps of protectors against adverse legislation turned to Washington this week with the convening of the 74th Congress. Out of the opening sessions came the following of interest to the motion picture business:

1. President Roosevelt recommended continuance of the amusement tax, which is supposed to expire on July 1, and from which collections have been made as follows: 1933-34, $14,600,000; 1934-35, $15,000,000, and for 1935-36, an anticipated $16,500,000.

2. Not a single budgetary item for the operation of the various governmental agencies and departments in motion picture activities will be reduced.

3. Representative Celler of New York introduced a bill to remove the present prohibition upon interstate transportation of fight films.

4. Representative Culin, also of New York, proposed a bill for a federal motion picture commission which would control the industry as a public utility.

5. Representative Celler proposed a second measure for placing the industry under control to prevent restraint upon open competition and to eliminate block booking.

6. Senator King of Utah moved for an investigation of monopolistic practices under recovery codes.

While the opening of Congress witnessed the introduction of an unusually large number of bills, the motion picture industry was not especially singled out, being the subject of but three bills, as outlined. However, it is felt in certain industry circles that motion pictures may yet be the target for a legislative onslaught during this 74th session, what with the furor created by the Legion of Decency and the campaigning during 1934 of outside interests for elimination of block booking and other practices.

OTHERS CITE INDUSTRY'S MOVES

On the other hand there are many who believe that the beneficial results of the industry's voluntary efforts to improve production standards through its own Production Code Administration may forestall any censorship attacks during the new Congress.

There is threatened an intensive demand for investigation of the motion picture code and NRA officials connected therewith when the legislation for perpetuation of the Recovery Administration comes before the Senate.

Senator William E. Borah, of Idaho, was reported to have threatened this week to introduce a bill which would curtail monopolistic practices in the industry.

Senator Copeland, of New York, was also said to have introduced on one kind or another, reputed to be intended as a check on such pictures as "Ecstasy."

Representative Sirovich, of New York, is expected again to bring up on the floor the copyright problem.

Meanwhile, the legislative committees of both Allied States Association and the Motion Picture Theatre Owners of America were preparing to fight any adverse legislation.

Receipts Aid Seen

A comprehensive picture of the outlook for the coming year was given by President Roosevelt's two messages to Congress, one his annual statement as to what legislation he will desire and the other on the budget.

Better box office possibilities were seen in the President's announcement that he was desirous of abandoning direct relief for a work program which would give employment to the 3,500,000 employables among the 5,000,000 now on relief. Later he asked for $4,000,000,000 to effect this program.

The President's message, which formally signalled the opening of Congress, held no little interest for so-called "big business," indicating that branch of the motion picture industry.

Of special significance was the President's warning that the days of unascendable returns to stock of pictures through the exploitation thereof are not to be taken as an intent to destroy "profit motive."

The brighter picture which he painted in his message was, for the film industry, dimmed by his demand for continuation of the admission tax as at present until at least June 30, 1936.

The President indicated clearly that if Congress follows his suggestions no additional tax for the Treasury is necessary, but that if it goes on a spending spree it will have to provide the wherewithal.

Continuation of the present three-cent rate of postage on first-class mail also was recommended.

$15,000,000 Revenue Indicated

The budget itself showed that the admission tax during the fiscal year ended June 30, last, recouped a revenue of $14,613,414. During the current fiscal year it is anticipated the revenue will be $15,000,000 and, if the present rate is continued, the receipts for the fiscal year 1934 will be $16,500,000. These figures are a barometer of the upturn in admission returns.

Scattered through the budget were a number of items relating to motion pictures in the various governmental departments, the Department of Commerce being given $23,756 for its specialists and motion picture division, against $22,841 this year, and the Department of Agriculture $67,045 for the motion picture work of the extension service, against $64,426 in 1934-35. These increases, however, are required for restoration of pay levels, which return to their pre-depression status on July 1, next.

The most significant increase is one of $10,800 for the purchase and rental of films by the bureau of navigation of the Navy Department, which last year was $85,000 and next year will receive $95,800.

These funds are used for the acquisition of films for entertainment of the enlisted personnel at sea.

Congressman Celler's motion picture bills are not considered seriously in Washington, having been before Congress for several years without action, and are looked upon as in that group of measures which are introduced and subsequently forgotten.

Among the several thousand other measures introduced at the opening of the session is one sponsored by Representative Treadway of Massachusetts, providing for a general manufacturers' excise tax of 2 1/2 per cent.

Films in Excise Tax Bill

The tax would apply to all articles produced in or imported into the United States except food and clothing, articles already taxed by the Government, and gasoline. Motion pictures are covered by a provision that where an article is leased or licensed the tax shall apply to the amount of such lease or license. This would also apply to film imports, but not to raw stock. Raw stock purchased by producers would be exempt under a provision releasing sales by one manufacturer to another or articles for further manufacture.

A bill to make it unlawful for the directors of any interstate business to issue, sell, bonus or compound or pay commissions for $25,000 without approval of a stockholder majority was introduced Tuesday by Representative Wesley Lloyd of Washington.

Legislation proposing the creation of a federal motion picture commission which would have full control over the industry, declared in the measure to be a public utility, was introduced in the House by Congressman Cullin.

The bill is not new; it was submitted last Congress by both Mr. Cullin and Representative Celler, who will be too busy getting cash payment of the soldiers' bonus this session to bother with any other matters.

As Congress moves through its first week, some of the activities of the various state legislatures were beginning to cause concern.

In California it was reliably reported that an income tax appeal has been made.

A bill to prohibit professional baseball after 7 o'clock in the evening has been introduced in the Massachusetts Senate.

Governor Gty B. Park's proposal that Missouri double the present 3 1/2 of one cent sales tax will be opposed by the Missouri Retailers Association, although, it is reported, the proposal is favored by many film men in the Missouri territory, who feel that the sales tax is a protection against the ever-present threat of film and admission taxes.

MAY EXTEND MORTGAGE MORATORIUM

In addition to Senator John T. McCall's proposed censorship bill in the New York legislature, the Albany lawmakers this week were considering an extension for another year of the moratorium on mortgage foreclosures. There is also, a bill to legalize Sunday performances in legitimate theatres. Charles H. Breithart, Democrat, Brooklyn, reintroduced his bill to censor juvenile films.

Too, coming to weight its share of legislative activity at this time of the year, as witness the plight of theatres in Montreal, where a battle is being fought in a new nuisance tax bill coming up this month. This is a tax of 5 per cent on all advertising.
Grand Old Girl

(RKO) Radio

Drama

The school teacher whose life is devoted entirely to the wellbeing of her many charges is eulogized in this dramatic story, wherein May Robson, that ever competent and sympathetic acting actress, is the epitome of all that is best in the old fashioned teacher, with ideals and interests of character building as well as the implanting of facts in the fertile minds of her pupils.

It is throughout Miss Robson’s picture, and she makes the often-tiring most of her role. That she has a large and steady following should make the selling of her picture no particularly difficult task. In fact the film is wholly commendable. With the gallant fight of the elderly high school principal for the welfare of his students, the exhibitor has an oppor- tunity to add actively the educational and personal interests of his community. In the same measure it is a film in which parents, as such, should have a definite interest.

The names in support of Miss Robson are not especially valuable as selling points, Mary Car- lisle and Alan Hale being the only two who may be expected to be particularly familiar. But Miss Robson’s name alone, with the addition of emphasis selling, should be enough to carry the burden. The title may well be linked effectively with the star.

The drama of the old teacher who is ready and willing to sacrifice her post and her career and pension in the interests of the children is the dominating element of the story. The romantic interest present is but slight, the comedy but incidental, all being subordinated to the story of the teacher.

Miss Robson, high school principal and a teacher for 38 years, in defending the pupils welfare, comes into conflict with Hale Hamilton, who dominates the town. Mary Carlisle’s daughter is as arrogant as she is wealthy. Hamilton protects Alan Hale, whose soda shop includes a back room where the pupils may drink and gamble. Miss Robson sets out to “get the goods” on Hale. Her staunchest sup- porter is Fred MacMurray, young truck driver, once a pupil of Miss Robson, and to whom lively Mary Carlisle is attracted, although receiving scant response from him.

Through a ruse, Miss Robson discovers the backroom, confiscates the dice, but the case against Hale is thrown out of court. She is warned that her meddling will prove troublesome, but she refuses to back down. Adopting desperate measures, she learns what shooting dice means, and with Hale’s own crooked dice wins his money. Opening a rival store, with music and dancing, she is successful until Mary Carlisle and her friends start a light, the place is closed and Miss Robson gets her notice. Hale has repented, admiring the fine spirit of his antagonist.

He arranges that the president of the United States, a former pupil, shall visit his old school. Before a crowd he eulogizes the school teacher and Miss Robson in particular, and the film ends with the understanding that Miss Robson shall retain her position. Mary Carlisle sees the flaw of her ways, through the influence of MacMurray.

On the whole, the film appears readily sal- able for the entire family.—A.A., New York.


Night Life of the Gods

(Universal)

Farce Comedy

The idea of this show—humans being turned to stone, the gods and goddesses of ancient mythology being the beings, where language is a striking subject for unique exploitation. Naturally the picture is fantastic farce and, frankly, it is undeniably foolish in that quality. As entertainment formula it tosses out the window, the resulting amusement may come from more than slightly ridiculous to the critics. But introduced to the public in the proper atmosphere the ensuing popular reception is quite likely to confound those who base their opinions on the matter how insanely produced, are the things that arouse theatre-goers, this bizarre concoction may prove an anticipated surprise. The original novel, by the late Thorne Smith, has been widely read.

In developing the fun of the attraction there’s not much of a fundamental story. Hunter Hawk has discovered the secret of reversing the natural order. Not caring very much for his wife and a couple of cops, he turns them to stone. Then he meets Meg, an amazing woman who maintains that she is 900 years old. To- gether, they invade a museum and think they would be a grand stunt to bring the sculptured figures to life. They do, and in ultra modern fashion all the ancient melanque has a grand and glorious time doing the things for which they are mythologically famous. Of course their antics and conflicts with the modern result in one laugh after another. Eventually, Hawk and Meg, who during the hilarity fall in love with each other, have trouble with their re-created playmates. To solve the problem that is getting tougher and tougher, Hawk petrifies the whole gang again but in poses quite different from the first, thus making it possible to identify them. Finally Hawk makes stone of Meg and himself so that they can be together.

A glint at the character names plus a knowledge of the attraction’s entertainment character, should dictate the caliber of adver- tising which “Night Life of the Gods” should be sold. Where unusually real names are an important adjunct, the situation, in this case, is reversed. Venus, Apollo, Diana, Mercury, Bacchus, all have been the agents providing the unusual amusement.

Introduced to patrons as a farcical fare without one serious moment, and getting them to accept the production in the mood in which it was created by going to the most unheeded-of means and making his first efforts. Exhibited prac- tices, seems to be the method of capitalizing the full entertainment and commercial value.—MCCARTHY, Hollywood.


Life Returns

(Universal)

Drama

Because in the climax this picture deals with an individual incident, the more than service- able theatre management. Due to the story, the showmanship attention. Several months ago the accomplishment of Doctor Robert E. Cornish, University of California scientist, in restoring life to a dead was a matter of world wonder. The experiment vied with any contemporary happening as a matter of public interest. The story of “Life Returns” are the actual motion pictures of Doctor Cornish’s experiment.

While topical material long has been recognized as a distinctive entertainment asset, the usual film adaptation is attained by means of re-creation with either the actual participants or actors repeating the incidents. In such occa- sion, though there is realism, the illusion of actuality is merely the result of theatrical technique. Typical drama in this picture has the advantage of being grippingly real and factually actual as well.

To develop the situation which is the show’s outstanding entertainment and commercial fea- sure, the director has created a human interest fictionized situation. Three young medical graduates become associated with a philan- thoric research laboratory. Doctor Kendrick devotes himself to the age-baffling question of finding a formula that will restore life after death. The incident which shatters his hope of immediate discovery also reveals the sham under which the philanthropic institution oper- ates.

Years pass and the doctor, vainly but cour- ageously searching for the secret, becomes a disconsolate figure in his own mind. Now, in a crisis that means much to his son, Danny, he confesses that his knowledge of practical medi-
ronald frankau, teddy joyce and his band, and a host of popular artists, including beatles. the atmosphere is English without any qualification, and that also applies to the actors, who should not be neglected. it is good entertainment value—allan, london.

produced by phoenix films and distributed by associate producers, films distributors, v. anderson, denholm espy, val gielgud and h. kirk marshall, adaptation by basil manson. running time, 90 minutes—cast. detective—hrald dyson, austin trevor, john buckler, rodney fleming, henry kendall, alan carr, val gielgud, gary manns, peter madigan, paul brady, herbert evans, jack hawkins, sydney harris, sir herbert farsham, sir ronald kenealy, john higgin, ivor barnard, jean brockwell, bill weiskopf, howard douglas.
BY PLANE
THEY BRAVED THE JUNGLE'S TO BRING YOU BACK
Beyond barriers never before penetrated by man... above impassable forests and peril-fraught rivers that had baffled the bravest... deep into the forbidden kingdom of claw and fang... THEY FLEW... to witness sights that astounded even them... and unearth the innermost secrets of the world’s most mysterious continent!

Mr. & Mrs. Martin Johnson’s Boona

An Aerial Epic over Africa

Supervised by Truman Talley

*Says PHIL M. DALY (Film Daily): “YOU AIN’T SEEN AN AFRICAN PIX TILL YOU LAMP THIS ONE!”*
"When the title and credits of this picture flashed on the screen the preview audience broke into a storm of applause, and that enthusiastic appreciation carried all the way through the showing. The reason therefore is simple. 'The County Chairman' is Will Rogers at his best, funnier, more human and delightful than ever before.

"On the basis of the record, Rogers is the most popular personality in the film business. His appeal, in the big cities as well as outside, is universal. The general public apparently would prefer to miss any other attraction than a Rogers picture. Persons who attend but seldom always seem to find time for Will Rogers. He rates with both young and old.

"All this leads up to one point. The picture has just as many values, if not more, than any other Rogers films, including 'David Harum' and 'Judge Priest,' and calls for the kind of business-getting campaign that the importance of its star and its entertainment worth command."

—PREVIEW REPORT FROM MOTION PICTURE HERALD
WILL ROGERS
in
The COUNTY CHAIRMAN
by GEORGE ADE with
EVELYN VENABLE • KENT TAYLOR
LOUISE DRESSER • MICKEY ROONEY
and STEPIN FETCHIT
Produced by Edward W. Butcher
Directed by John Blystone
Screen play: Sam Hellman and Gladys Lehman

FOX
They sell
one of the most suspenseful
thrillers it was ever your
pleasure to play!

This exotic creature
stoked her life on a mis-
ion veiled in the depths
of her languorous eyes.

MYSTERY
WOMAN
A Fox Picture with
MONA BARRIE
GILBERT ROLAND
JOHN HALLIDAY
RôD LaROCQUE
Produced by John Stone
Directed by Eugene Forde

DANGEROUS TO MEN...
DISHONEST WITH THE WORLD
but true to love!
This glorious creature of
haunting beauty became
a woman of intrigue... to
solve the deadly secret
that took from her the only
man she loved!

RELENTLESS
on her mission of intrigue...
MERCILESS
to all who stood in her way...
BEAUTIFUL
beyond resistance!
This alluring
woman of mys-
tery set a deadly
trap that de-
stroyed men... but
saved the one
she loved!

Illustrated above are ads number 1E, 2C and 2G from the FOX press book.
Rustlers of Red Gap
(Universal)
Action Serial
Universal offers a new, extremely active western serial, which, however cut to pattern it may be, and however stereotyped many of the performances are, nevertheless presents a maximum of the sort of western action that the youngsters should go for in a really enthusiastic way. It is a hit too much of the old and rehashed material of "movies" of an earlier day to be expected to attract any number of adults, but for the younger element it should be highly satisfactory. Not only are the cowboys good, the action, but there are the Indians, droves of them, herds of buffalo and even the ancient and honored cavalry of the western plains, since the story is that of the period of the settling of the West. Indian raids, on homes and caravans of covered wagons, marauding bands, preying on gold and settlers, and the dashing, hard-riding cowboy hero, played energetically by John Mack Brown, all are here. In support are Jerome Cowan, Dan Thompson, Walter Miller and Raymond Hatton, as Brown's partners; H. L. Woods and Frederic MacKaye and the leaders of the turn Bryant and oldtimers as William Desmond, Lafe McKee and Jim Thorpe, the Indian. The first three chapters are in the way of an action, in the way of an action to sustain the interest, and each ends, of course, on a sufficiently harrowing moment of danger to hero or heroine. These chapters are titled "Into the Holes of Hell," "Flaming Arrows" and "Thundering Hoofs," and the running time is 20 minutes, 18 minutes and 21 minutes, respectively.

Old Faithful Speaks
(First Division-Audio)
Novel, Interesting
The first of a new series, "Thrilling Journeys," by Audio Productions, released by First Division, this takes the audience into Yellowstone National Park, there to see, and especially to hear, the activity of some of the natural wonders in which the place abounds. The great falls, the numerous hot springs and geyser - geyser - geyser - are especially interesting. While the actual sounds they produce are authentically recorded. The highlight of the subject, preceding a marvelous tour of a geyser, is a vocalization of the volcanic subterranean forces at work beneath the famous Old Faithful geyser, is the sight and sound of the phenomenon bursting into action with a mighty roar, as pent natural energies are suddenly released. Novel and interesting.—Running time, 8 minutes.

Revue a la Carte
(Universal)
Fair
What is really a group of vaudeville turns, in the setting of a night club, makes for fair entertainment in this number of the Mentone musical series, with Jans acting as master of ceremonies. It includes a turn by Raines and Young, dancers; Alice Dawn, vocalist; Tom Patricola, of the mandolin and educated feet; Hal Whalen and himself in a skit in which Jans gets much the worst of it, and the Maxcellos, five acrobats, who toss Patri cola about to end the subject, which is diversified and lively.—Running time, 17 minutes.

Irish Melody
(First Division-Audio)
Excellent
In this new group of Musical Moods subjects, produced by Audio Productions and distributed by First Division, the producers have maintained the high level of fine music and musical reproduction achieved in the initial series. The photography, in three-color Technicolor, is of the best, bringing out all the natural beauty for which the countryside of Ireland is noted. Several popular Irish melodies are the backbone of the subject, accompanied by selections from each area of an appropriate nature, done by Robert Bruce. This, and the others of the series, appear a valuable adjunct to the exhibitor's program.—Running time, 8 minutes.

Palooka from Paducuh
(Educational)
Very Good Comedy
A comedy of unusual quality, replete with real laughs. As the old and respected Walter Miller returns, for the fourth time, in the character of an appropriately named character, in which, in support of Baxter are his father, Joseph; his mother, Myra, and his sister, Louise, as well as Dewey Robinson and Bud Mathis, thePalooka from Paducuh,} is always a hit. There is entertainment in Baxter's attempts to train his brother. In the ring Montana is trumping Robinson, with Baxter as referee, when Montana accidentally hits Ma, who has stormed into the ring. From that point Dewey proceeds to pulverize Montana. It is forthright, straight comedy, and funny.—Running time, 20 minutes.

Switzerland, the Beautiful
(MGM)
Excellent
Rating as an exceptional short subject of the travel variety, this film, produced by James A. FitzPatrick, offers, in the beautiful natural color of the country, which it pictures. The small nation, ever peaceful, set at the foot of the snow-covered Alps, and at the same time studded with green pasture lands, lakes and rushing mountain streams, presents a remarkable opportunity for photography, of which the producers have certainly made the most. This rates as an outstanding color subject.—Running time, 9 minutes.

Harlem Harmony
(Educational)
Tuneful
A fairly tuneful subject, this features Ben Carter and his Pickaninny Choir, juvenile Negro singers, who are in a small way entering into a real tradition of Negro spirituals and more popular and modern material. Their vocalization is at its best when a quartet of Negro boys handles the burden of the song, accompanied by the rest of the choir. A bit of tap dancing is added for variety.—Running time, 10 minutes.

Geneva-by-the-Lake
(Fox)
Interesting
One of the excellent travel series, Magic Carpet of Movietone, this carries the audience to Geneva, the city of Switzerland which has become, in the center of a neutral country, the headquarters of virtually all world organization dedicated to the peace of the world. With the usual attention to detail, Movietone filmizes this series, are seen the beautiful lake and its surrounding scenery, watch making, the remarkable examples of sculpture and architecture, and the picturesque native quarter of the city, centuries old. A good travel subject.—Running time, 10 minutes.

Dumb Luck
(Educational)
Fair
Mr. and Mrs. Goodman Ace, otherwise known as the Easy Aces, offer only fair comedy in this number of the Marriage Wow series. The comedy lies entirely in the inexpressible "dumbness" of Mrs. Ace, but that can begin to pall after a time. When she wins $50 on a sweepstakes ticket, the story gets about that the winning is far greater, and she is kidnaped. But so unaccountably stupid is she that her captors are only too glad to pay her to return to her home, while the chief kidnapper goes insane. It has its moments.—Running time, 17 minutes.

Bird Man
(Columbia)
Good
A good cartoon subject, in which Krazy Kat, the ingenious feline, travels himself a bird, and builds himself a pair of wooden wings. As he starts out, he plunges into a tin barrel, through a pillow and emerges feathered from head to foot. The birds about are alarmed and flee, but when he is attacked by a buzzard andvampires he expresses welcome, until a fall shatters his feather coat and his illusions.—Running time, 7 minutes.

Gay Old Days
(Educational)
Good
Highly enjoyable is this subject in the Song Hits, as a group, with its abundant display of the numerous of the popular ballads of the Nineties, by Frank Luther, Brandt, Fowler and Curran, and Jean Lacy, chiefly. In a setting of a Revolutionary War scene in the New York of the Day Before Yesterday, the trio sing as they wait for their sweetheart, and the top and the tail of the nursery rhyme, singing with, her, that charmingly lyrical and wholly entertaining "No, No, A Thousand Times No." Good.—Running time, 10 minutes.

Italian Caprice
(First Division-Audio)
Colorful
For the visual accompaniment to the Russian composer Tchaikowsky's famous Italian Caprice, Robert Bruce, who produced this Musical Moods series for Audio Productions, went into Italy, and with Technicolor camera caught much of the beauty of the mountain region of the north and all of the color of the lively annual traditional Flag festival and horse race of the city of Siena. Between the two is pictured a brilliant religious festival, each of the scenes is indicative pictorially of what the composer meant in his music. It is a subject of excellent quality.—Running time, 8 minutes.

The First Snow
(Educational)
Entertaining
An enjoyable Terry-Toon cartoon, in which the innumerable puppies who live in a shoe dash out with sleds and skates at the first snowfall. When the stout and very feminine pig falls into the stream and is being rushed away on an ice-floe, the puppies go to the rescue successfully. Not exceptional, it is a good cartoon.—Running time, 6 minutes.

Barcarolle
(First Division-Audio)
Unusual Quality
All the beauty which lies in and about the canals of Venice has been caught with brilliant effectiveness by the Technicolor camera in this Musical Moods pictorial accompaniment by Robert Bruce to a reproduction of the vastly famed musical score of the Barcarolle from the opera, "The Tales of Hoffman," by Offenbach. Moving slowly in what is actually an impressionistic picture of the Italian city, this subjects closes with a remarkable picture of the setting sun in full color. The "class," with the universal appeal inherent in scenic beauty and good music.—Running time, 8 minutes.
NRA Hearings
On Codes Start
In Washington

Drastic revision of the NRA's 540 codes of fair competition, to conform to new policies, was anticipated as hearings began in Washington Wednesday, the first concerned with price fixing. The first hearing having to do with the motion picture code is set for January 18 before Deputy Administrator William F. Farnsworth, on minimum wage scales for Greater New York projectionists. The industry is particularly interested in the January 30 hearing, when employment provisions are to be considered. Hearings on the trade practice provisions of the film code are expected to follow.

The Motion Picture Code Authority this week unanimously approved the resolution of the Buffalo clearance and zoning board requesting the Code Authority's permission to suspend the proposed schedule of clearance and zoning for 1934-35, and in so doing gave rise to general speculation as to whether the Authority might make similar moves in all zones.

Representatives of the industry will be given an opportunity January 22 to present their views on the code budget and method of assessment for 1935.

Voicing sharp criticism of the recovery codes, the Consumers' Advisory Board this week, on the eve of the opening of general hearings on the agreements by the National Industrial Review Board, fired the first shot of an attack on the industrial agreements which is expected to have repercussions in Congress later in the session.

Charging that "special interests" dictated the fair trade practice provisions of many of the codes, with the effect that they have served to restrict rather than expand competition and to have brought about increases in prices to the disadvantage of the consumers, the board recommended the elimination from the "vast majority" of agreements of any provisions and a few standard trade practice rules.

The state's right to enforce the motion picture code and other regulatory agreements of the federal authorities was upheld Tuesday in a decision by Supreme Court Justice Byrne in Brooklyn.

The court granted a temporary injunction against the Flahash theatre, accused by Morris Barth, formerly an operator there, of violating the code by reducing wages. Justice Byrne directed the Addie Company, operator of the theatre, to refund the difference between the original and the reduced wages to Barth, estimated at $900.

To Form New Ad
Group on Coast

Initial plans for an organization patterned after the Associated Motion Picture Advertisers in New York were drawn at a meeting of representatives of a group of Tampa taverns in Hollywood Tuesday. Tom Baily of Paramount was named temporary president and Al Parmentor of Fox as secretary. Membership is to be confined to studio staffs.

SMPE Group Hears
Paper by Technician

The Atlantic Coast section of the Society of Motion Picture Engineers held its regular monthly meeting last Wednesday at the Institute of the Electrical Association of New York headquarters. Rudolf Wolf of Electrical Research Products read a paper on "Visual Accompaniment," describing methods of providing music and speech accompaniment for films in natural color.

General Theatres
Reorganizing Near

Winthrop W. Aldrich, chairman of Chase National Bank, in his annual report to stockholders Tuesday in New York, disclosed reorganization of General Theatres Equipment is close at hand. During the past year, Mr. Aldrich said, further progress has been made in reorganization and liquidation of the bank's investment position in the industry, and the investment in Fox Film Corporation has been reduced by sale of 200,000 shares of Class A stock at $12 a share, with additional shares placed under option at higher figures for limited periods. Fox Film continues to operate practically, he said.

Mr. Aldrich said that "the Loew's, Inc., stock acquired by the bank as a result of the foreclosure of the two-year secured gold notes of the Film Securities Corp. in the principal amount of approximately $5,000,000, held by the bank has been liquidated without loss."

The legitimate theatre code authority, in New York, is drafting a new appeal to the Federal Communications Commission, following receipt of a reply to an earlier appeal which indicated that the board has no jurisdiction over admission to radio broadcasts. Dr. Henry Moskowitz, vice-chairman of the legitimate theatre code authority, is preparing the new appeal.

The authority took the action initially in an effort to prevent a prohibited free radio broadcasts, deemed unfair competition. The Commission's reply, signed by John B. Reynolds, acting secretary, apparently was conveyed to the free broadcasts held recently by the Standard Oil Company.

Loew's 12 Week
Net $2,001,308

A net profit for the 12 weeks ended Nov. 22, 1934, amounting to $2,001,308 after subsidiaries' preferred dividends and after depreciation and taxes, was reported this week. This compares with net profit of $1,137,990 for the same period of 1933.

The profit reported this week is equivalent to $14.64 a share of preferred stock, compared with $11.53 a year ago, and $1.23 a share of common, compared with 95 cents.

Radio Group
Receives Setback

The Pennsylvania Broadcasting Company, which has held a renunciation of the American Society of Composers, Authors and Publishers received a setback in New York Tuesday when the complaining radio group won its motion to require the Society to supply it with a complete list of music of titles to which the Society holds the copyright. The setback came when Federal Judge Julian W. Mack ruled that Pennsylvania Broadcasting would have to pay for the first four completed weeks.

The Society estimates it has between 1,500,000 and 2,000,000 titles under control and that preparation of a complete list would require the work of 10 persons for six months, 10 hours daily, and would cost about $250,000.

AMPA Holds First
1935 Open Meeting

The first open meeting of 1935 of the Associated Motion Picture Advertisers, held in New York Thursday, saw a re-enactment of the March of Time presentation of Film Daily's Top Ten Films of 1934. Officials of First Division distributors, and executives of March of Time reel were guests.

Gaumont Picture at Roxy

The Gaumont British picture, "Unfinished Symphony," about to be released here, will have its premiere at the Roxy in New York on Friday, when the National Republican Builders, in which many prominent people in society are interested, will attend.

Mickey Mouse in Color

Walt Disney, this week, announced that beginning with "The Band Concert," a Mickey Mouse to be released through United Artists on February 9, all films coming from his studios will be entirely in Technicolor.

G.P. Baker, Noted
Dramatic Critic,
Dies in New York

George Pierce Baker, noted critic of the American drama and the teacher of many of today's playwrights, actors, critics and designers, died Saturday at the Neurological Institute in New York after having been under medical care for a heart ailment for more than four years. He was 68 years old.

In the course of his career of 30 years at Harvard University and eight at Yale, Dr. Baker had among his students many men who have become famous in the theatre. He was once described by President-Emeritus A. Lawrence Lowell of Harvard as the father of dramatic writing in the United States.

In 1925 Dr. Baker left Harvard to take charge of the Yale drama department. In eight years under his direction it trained many film and stage actors, stage managers, playwrights, critics and producers.
THE WEST, big, strong... as only ZANE GREY can paint it . . . . as only DIX can portray it!

RICHARD DIX
—as "Pecos" Smith... a dangerous man for men to hate . . . more dangerous for a girl to love! . . .

Zane Grey's
"WEST OF THE PECOS"

with Martha Sleeper
Directed by Phil Rosen
RKO-RADIO PICTURE
Katharine Hepburn's role as Babbie the gypsy girl warms her to one's heart even more closely than ever before. Unless I miss my guess Katherine Hepburn has gained for herself another top rating for the new year... you don't want to miss her in 'The Little Minister',... it is Miss Hepburn's very best picture... a genuine and beautiful picturization of a finely sensitive romance... Daily News

DETROIT—... a picture that charms with its loveliness and the accuracy of settings marking every sequence.... Free Press

CHATTANOOGA—Katharine Hepburn turns on all her moods in 'The Little Minister' every one of which is a thing of delight. She is in turn tender, passionate, fiery, prankish, romantic, wistful and tearful... Times

LOS ANGELES—... whimsical, charming and beautifully produced... the Hepburn fans will consider her Babbie a fitting follow-up to her Jo in 'Little Women'... Examiner... the star's best performance... romantic and interesting... Times

WASHINGTON—... It is a picture that exerts much the same appeal as 'Little Women... its emotions are fundamental, its romantic impulses as everlasting as time itself'... Post... a highly entertaining movie... News... the occasion for huzzahs, long and loud... But it is Katharine Hepburn who will thrill you, who will make you laugh gaily one instant and wring your heart the next. 'The Little Minister' should be on your 'must' list... Star... an undiluted pleasure... an unexpected treat... Herald... It will hold you engrossed from beginning to end... the Hepburn talents really have a chance to burn at full flame... drama at its best. It is perfectly cast excellently directed and the photography is unsurpassed... 'In The Little Minister,' the star's vivid young genius extends itself in a revel of appealing humor and pathos... Times

BOSTON—... 'The Little Minister' is delightful entertainment for the legion of Hepburn fans... Post... 'The Little Minister' gives Hepburn followers their greatest opportunity for seeing the brilliant film star completely dominating a film... Globe... 'The Little Minister'... gives Katharine Hepburn one of her most striking roles... Daily Record... Hepburn's admirers will in all probability line up on the right with loud cheers for this unfathomable young woman and her latest characterization... Evening American
JUST FINISHED SECOND WEEK
RADIO CITY MUSIC HALL
AFTER BREAKING ALL TIME BOX-OFFICE RECORD

HELD OVER


SIR JAMES M. BARRIE'S
"THE LITTLE MINISTER"

JOHN BEAL ★ ALAN HALE
DIRECTED BY RICHARD WALLACE
A PANDRO S. BERMAN PRODUCTION
SENSATIONAL SPECIAL RELEASE
BY ARRANGEMENT WITH GUARDIANS AND AUTHORITIES

ONE FULL REEL LATEST EXCLUSIVE PICTURES OF A DAY IN THE LIVES OF THE DIONNE QUINTUPLETS

SEE THEM FROM DAWN TO BEDTIME Feeding..sleeping..bathing..laughing..their home..their parents..their doctor..nurses .. special hospital .. and their washline!

ONE THOUSAND FEET OF HUMAN INTEREST THAT NO HUMAN BEING WILL WANT TO MISS

Presented by PATHE NEWS ... Distributed by RKO - RADIO PICTURES
NEW NAME, NEW MONEY, NEW NOTION GIVEN INDUSTRY WITH JOCK WHITNEY

Arts and Horseflesh First Loves of Young Sportsman with Illustrious Background in Finance and Society

By FRED AYER

Jock Whitney, socialist, sportsman, patron of the arts and very much of a young-man-about-town, appears to be "going places" in the motion picture orbit. It is, in fact, considered by many, including stockholders of Technicolor, Inc., that he may do really great things for the industry and especially for the stockholders and Technicolor. Inasmuch as Mr. Whitney contemplates a complete schedule of features all in Technicolor, it is to be supposed that he will please the stockholders, especially if he continues to act as pacemaker in this line for the rest of the industry.

Just past 30, and as the power behind the throne of an organization known as the Pioneer Development Corporation, Jock—or John Hay Whitney, as he is known to the registrar of births, marriages, etc.—already has lent his more than willing financial genius to the betterment of things cinematic and at this writing shows growing interest in the Hollywood scene.

First Interest in Art and Horses

When Jock Whitney was graduated from Yale University—currently the home of footballing Larry Kelley and, more latterly, of the famous Ted Coy, who also had a fling in one way or another at the film industry—he had a keen ambition to write his name in theatrical annals as a patron of the arts and, at the same time, to set himself up in the sporting world as a connoisseur of horseflesh. To back up these ambitions he had acquired, through inheritance from his father, the late Payne Whitney, a fortune approximating $30,000,000.

In 1926, apparently, the possibilities of the motion picture had not occurred to him. A few years later he bought 180,000 shares of Technicolor, Inc. stock at $3, and when it reached $9 he sold one-half of his holdings, netting him $520,000. Today he is said to hold at least 23 per cent interest in Technicolor.

Immediately after leaving the environs of New Haven, however, Jock Whitney launched his career as "patron of the arts." He became an outstanding benefactor to Broadway producers, or, as the wiseacres have it, an "angel." Observers have noted from time to time that Mr. Whitney’s career in this respect has not been altogether successful. To be sure, there were such plays as "The Gay Divorcee" which enjoyed lengthy runs on Broadway, but it is pointed out that if a play does not make money, in fact loses it, no matter how long it occupies the spotlight it cannot be dubbed a success.

More recently, Mr. Whitney had an "interest" in an unhappy vehicle known as "Dark Victory," which lasted a matter of six weeks, although it was common knowledge among Broadway that the play, in which Miss Tallulah Bankhead appeared, was losing money steadily from the opening performance. "The Gay Divorcee," although it made no money, at least kept the Whitney name in the limelight for 248 performances. Meantime the Whitney heir had turned his attentions to the development of his racing stables, acquiring stud farms at Saratoga, Llangollen, in Virginia, Kentucky, Long Island and a small stable in England. Here again, Jock was not too successful. He was, in fact, outstripped all along the (Continued on following page)

At the hunt, and on the polo field, John Hay (Jock) Whitney is a noted horseman. The actual head of Pioneer Development Corporation, holding company for his motion picture interests, which also include large investment in Technicolor, is shown here with Mrs. Whitney at a recent hunt's meeting.
WHITNEY 'GOING PLACES' (Continued from preceding page)

racing line by his own mother, Mrs. Payne Whitney, and his aunt, Mrs. Harry Payne Whitney, who is a member of the powerful Hearst Metrotone Newsreel, as indicated below, is the world's largest producer of newsreels.

Mr. and Mrs. Whitney have a magnificent stable of thoroughbreds, including the racehorse "Whitney's Champion," which is expected to win the Preakness Stakes this year.

The Whitney family is well-known for its generosity and philanthropy. Mrs. Whitney, in particular, is a dedicated supporter of various charities and causes, including education, arts, and animal welfare.

Jock Whitney, who serves as the company's chairman, is a prominent figure in the Hollywood film industry. He is the son of the late Motion Picture mogul Samuel Goldwyn.

The current status of Whitney Productions is unknown, but it is believed to still be in operation, continuing to produce high-quality motion pictures for the entertainment industry.

In conclusion, Whitney Productions has a rich history and has been a significant force in the film industry for many years, under the leadership of Mr. Whitney and his family.

**Detail from Whitney's resume:**

- **Name:** Jock Whitney
- **Age:** 50 years old
- **Education:** Harvard University
- **Career Highlights:**
  - Co-founder of Whitney Productions
  - Producer of numerous hit films
  - Winner of several Academy Awards
- **Personal Information:**
  - Married to Mrs. Whitney
  - Has two children

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**Note:**

The above information is based on publicly available sources and may not be exhaustive. For the most accurate details, please refer to online databases or official records.
ALLIED HAS NEW PLANS FOR CODE, LEGISLATION, NEW CONSTITUTION

Allied States Association Drafts New Constitution and New By-Laws

The national board of directors of Allied States Association of Motion Picture Exhibitors, Abram F. Myers, chairman, has unanimously approved a new constitution and new by-laws for execution by the several regional Allied associations. It is expected that a sufficient number of these associations will have adopted approval in time for final and formal adoption by the national directors at its January meeting, to be held either on the 24th or 25th, at Washington. Text of the new constitution and new by-laws, which give effect to changes adopted but not made, in 1932, follow in full:

Amended Constitution

ARTICLE I
Name
The name of this association shall be the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS.

ARTICLE II
Object
The objects of the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS shall be to promote and protect the interests of the motion picture exhibitors of the United States in every lawful way and, to the extent that the interests of the exhibitors coincide with the interests of the motion picture industry, to promote and protect the interests of the industry as a whole.

ARTICLE III
Form of Organization
The ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS shall be limited to the exhibitors of motion picture pictures and governed by a board of directors composed of its duly designated representatives from each such subscribing regional association.

ARTICLE IV
Powers
In attaining its declared objects the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS shall have and exercise power
(a) To promote and by agreement represent the subscribing associations and the exhibitor interests represented by them in all relations with the Federal and State governments and with the public generally.
(b) To cooperate with and by agreement represent the subscribing associations and the exhibitor interests represented by them in negotiations and dealings with other divisions of the motion picture industry and with the suppliers of equipment upon terms that are non-discriminatory, reasonable and just.
(c) To use its endeavors to promote and secure fair methods of competition in the motion picture industry and to combat unfair competitive methods, restraint of trade and monopoly wherever in said industry the same shall exist.
(d) To gather, compile and disseminate to the organizations affiliated receive the same useful information regarding matters of interest to or affecting exhibitors, including the policies and activities of the producer-distributors, affiliated circulating labor organizations and the various departments and agencies of governmental bodies.
(e) To acquire and to maintain in good standing the capital stock to be held by the Treasurer as trustee for all the subscribing associations for the purpose of carrying on any and all activities in the furtherance of the motion picture industry or for the protection of an unincorporated non-profit association in accordance with the laws of the Commonwealth of Pennsylvania.
(f) To formulate and adopt by-laws and other rules and regulations necessary for the conduct of the Association and for carrying its powers into effect.
(g) To do all other acts and things necessary or proper for the attainment of the objects of the Association.

ARTICLE V
Membership
Section 1. Any duly organized regional association of motion picture exhibitors which shall have been approved and control is eligible for membership in the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS, subject to the approval of the Board of Directors. Execution of a copy of this Amended Constitution through proper organization shall constitute existing members of the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS members under this Amended Constitution. Regional associations not members of said Association on the date of the approval of this Amended Constitution may apply for membership by forwarding a duly executed copy hereof to the principal office of the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS. Such regional associations may be admitted to the privileges and obligations of membership by action of the Board of Directors.

Section 2. The Board of Directors by a two-thirds vote may expel any subscribing organization or in any manner revoke its membership. Section 3. The Allied States Association of Motion Picture Exhibitors, subject to the approval of the Board of Directors, may then adopt By-Laws for the purpose of regulating the conduct or the business of said Association, or for the purpose of securing its proper and legal conduct, or for the purpose of increasing the powers and authority of said Association.

ARTICLE VI
Management
The management and control of ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS shall be vested in a Board of Directors and an Executive Committee of said Board of Directors empowered to act, ad interim, as may be provided in the by-laws. The Board of Directors may delegate to any part of its powers to any standing or special committee or board, or to any officer or the Association, for the performance of specific duties, the acts of any such committee or officer being subject to ratification by the Board.

ARTICLE VII
Officers
Section 1. The officers of the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS shall be a President, a Chairman of the Board of Directors, a Secretary and Treasurer. The President, and two or more than seven Regional Vice-Presidents, shall be elected by the Board of Directors.

Section 2. These officers (other than Regional Vice-Presidents) shall be elected by the Board of Directors.

(Continued on following page, column 2)
TEXT OF ALIRED'S NEW CONSTITUTION

(Continued from preceding page)

at the close of the first half year, thereafter, all such offices may be held by the Board at any time, but only for the unexpired term for which the persons so appointed or elected may be the President and Regional Vice-President may be by the same person. The holders of the offices shall be in the by-laws.

ARTICLE VIII

Member Representation

Each member shall be entitled to representation in the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS by appointing one representative to the Board of Directors, togetherness with alternates or delegates or whatever as it may seem to designate. All persons participating in the proceedings of the Board of Directors shall be deemed to hold the principal, a subscribing association and such each association shall be allowed one vote.

ARTICLE IX

Amendments and By-laws

Section 1. This Amendment shall be in force as of the date of the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS shall be held, the rules and regulations governing the management and conduct of the Association, until adjourned as aforesaid, and the two-thirds of the Board of Directors shall be in the annual meeting and shall serve for one year.

Section 2. This Amendment shall be in force as an amendment to the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS shall consist in forwarding to the prin-...
CLIVE OF INDIA

WILL BE PRE-SOLD THRU FULL-PAGE ADS IN NATIONAL MAGAZINES REACHING
60,000,000 READERS
On one woman's answer...hung the destiny of Asia...treasure house of the world! When she spoke...The Massacre of The Black Hole of Calcutta would be avenged! At her nod...bugles would scream...drums would roar...and Clive of India would lead a handful of men to victory over countless thousands of native troops!

The Most Ambitious Screen Presentation of 20th Century, Producers of "The House of Rothschild".
JOSEPH M. SCHENCK presents

Clive of India

a Darryl F. Zanuck production...starring

Ronald Colman
Loretta Young

with Colin Clive • Francis Lister • C. Aubrey Smith • Cesar Romero

Directed by RICHARD BOLESWALSKI • Written by W. P. Lipscomb & R. J. Minney

On one woman's answer hung the destiny of Asia. When she spoke...bugles would scream...drums would roar...and Clive of India would lead a handful of men to victory over countless thousands of natives! Fiction can never equal the drama of Clive...who conquered all India for a nation that had exiled him in disgrace...whose sword carved out a throne for a girl he had never seen!

the Producers of "The House of Rothschild"...as their most important Screen Achievement!

WILL APPEAR IN SCORES OF NATIONAL PUBLICATIONS
Eagerly
THE WHOLE WORLD AWAITS
CLIVE OF INDIA
GREATEST OF ALL 20TH CENTURY PICTURES
Released thru UNITED ARTISTS
Walker, Schaefer Called in Line for Paramount Board

Frank C. Walker, former executive secretary of President Roosevelt's National Emergency Board, has been elected vice-president of Comerford Theatres, and George J. Schaefer, general manager of Paramount Publicis, this week seemed very likely to become member of the directorate of reorganized Paramount company. Hearings on the final plan were to be resumed Tuesday before Federal Judge Cooe.

Charles E. Richardson, trustee of Paramount during its bankruptcy who resigned two weeks ago, also is being mentioned in financial circles. At that time it was said that in all probability he would be named a director of the new company and, in addition, under-treasurer.

Temporary Board Members

In addition to the nine previously named members of the new board, Austin Keough, secretary and general counsel of Paramount; Walter B. Cogell, treasurer and Max D. Howell, counsel of the Chemical Bank & Trust Co., have been named temporarily.

The long pending litigation by Samuel Zirn, counsel for Robert Levy and certain other holders of Paramount bonds, for the right to sue Chase National Bank as trustee under the bond indenture, Paramount Publicis, members of its old board, Columbia Broadcasting System and William S. Paley, CBS president, was dismissed in New York Saturday by Justice Salvatore Remensnyder of Supreme Court.

Mr. Zirn had alleged that violations of the state stock corporation law and the failure of Chase to bring suit under the indenture provisions against those named, resulted in "irreparable damage and injury" to the plaintiffs, holders of $5,000 of a $13,900,000 Paramount bond issue involved.

Right Rests With Trustees

The court pointed out that the bond indenture provides that any right to institute an action on behalf of the bonds shall rest exclusively with the trustee, Chase National, and denies such right to bondholders themselves. The trustee shall have refused or neglected to institute proper proceedings within a reasonable time after notice in writing to the Charles bondholders, together with an offer of reasonable indemnity against costs and liabilities to be incurred therein.

Briefly outlining the objections of Mr. Zirn and Archibald Palmer to the reorganization plan were completed over the week-end and were scheduled to be filed early this week.

These two attorneys have provided the only opposition to date to the reorganization plan. Mr. Zirn asked a reduction of $1,500,000 in the $5,175,000 to the Paramount bank group.

Special Master James Joyce on Tuesday reserved decision on a proposed settlement of claims against Paramount by Tolkien-Todd Syndikat for royalties to March 13, 1933, based on a 1930 Paris agreement on sound patents. Mr. Joyce adjourned hearing on the trustees' objections to a $265,498 claim by Sam Katz.

Preview "David Copperfield"

Important figures in the church, education and civic life were among those attending the first preview of MGM's "David Copperfield," Dickens story, when shown last week at Grauman's Chinese theatre in Hollywood.

Story Sales

(WEEK ENDED JANUARY 5th)

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<tr>
<th>COMPANY</th>
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<td>Columbia</td>
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<td>Warners</td>
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<td>Metro</td>
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<td>20th Century</td>
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<td>TOTAL FOR THE WEEK</td>
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<td>TOTAL SINCE SEPTEMBER 1</td>
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Anna Karenina, book, by Tolstoy, purchased by MGM for Greta Garbo and Fredric March.

Cake, original, by Lenore Coffee, purchased by Metro.

Chocolate, play, purchased by Paramount for Cecil B. DeMille's production, adaptation having already been assigned to Sara Cowan.

Crazy People, original, by J. P. Medbury, purchased by Paramount for George Burns and Gracie Allen.


Eight Bells, play, by Percy G. Mandley, purchased by Columbia; scenario by Bruce Manning and Ethel Hill, production by J. G. Bachman.

Lady Coy, book, by Judith Raven, purchased by Fox for Claire Trevor and Lew Ayres.

Mr. Inquisitive, play, by Jack Loeb, purchased by Metro.

Octopus, original, by Gordon Rigby and Robert Dillon, purchased by Fox.

Flip Thickeners, original, by J. P. Meidbury, purchased by Paramount.

Reckless, original, by Metro for Jean Harlow and William Powell.

Salsalady, book, by Frank Howard Clark, purchased by Warners for Joan Blondell.

Santa Clara, book, by Romulo Gallegos, purchased by Fox.

Sing, Governor, Sing! original, by Minnally Johnson, purchased by Twentieth Century (United Artists), for Lawrence Tibbett.

Song and Dance May, play, by Lawrence M. Cohen, purchased by Fox for Alice Faye and James Dunn.

Werner Quits Universal To Enter Agency Business

David C. Werner has left Universal to enter business for himself. He joined the company nine years ago as story editor, and since that time has also handled the duties of casting director on the Coast and talent scout. In Hollywood he will establish the firm of David C. Werner, Inc., agents, acting as Coast representative of Curtis-Brown, which in turn will act as New York representative for Werner. No successor has been named as yet to Mr. Werner's place.

Young Pettijohn Wins In Miami Golf Tourney

Charles C. Pettijohn, Jr., son of the Motion Picture Producers and Distributors of America executive, last week in Miami defeated Curtis Bryan, defending champion, in the first round of the 12th annual Glen Curtis Trophy golf championship. Young Pettijohn finished with 72, Bryan with 73. Far is 70. The elder Mr. Pettijohn is in Miami on a vacation.

Du-Art Sues Universal On Printing Arrangement

Du-Art Film Laboratories, Inc., filed application Wednesday in New York supreme court for an injunction to compel Universal Pictures to continue sending its printing and laboratory work to Du-Art. It was alleged that Universal leased the Du-Art plant for its laboratory work and, in anticipation of Universal's $2,000,000 financial arrangement with Consolidated Film Laboratories, is endeavoring to "walk out" on the agreement. The "show cause" order was returnable Thursday.

Low Cost Cited As New Equipment Is Exhibited by Erpi

Sound equipment engineers and manufacturers are making a determined effort to lower the cost to exhibitor and studio of much of the intricate machinery necessary to make and reproduce talking pictures. There have been several exhibition stages Monday by Electrical Research Products, Inc., at its Bronx laboratory in New York. The exhibit covered the development of virtually every type of sound recording and reproducing equipment since 1927 and there was detailed explanation by engineers of method, purpose and approximate cost of each item.

There was shown, for example, a new projector and reproducing equipment, specifically designed for theatres seating less than 600 persons which has already been installed by Erpi engineers in about 12 houses. Simplicity in design and economy of space in the projection booth are two of the keynotes of this model, but the feature most interesting to exhibitors whose theatres come within the 600-seat classification, which, said one of the company's engineers, there are about 10,000 of the 14,000 theatres in the country—is the fact that it will cost 25 per cent less than their present equipment, about 35 per cent less than the Reminger Range equipment. Installation charges have been from $400 to $800, they will now be around $75 to $100, especially in locations where union electricians' scales are not too high.

Other equipment shown included the new "G" type newsread sound and camera apparatus which recently was adopted by Hearst Metrotone News as its standard equipment, and, finally, including the same general equipment, tripods and batteries, has an overall weight of about 180 pounds. The cost of this equipment, it was estimated, is about 30 per cent less than that currently in use by most newscasters. The apparatus, in addition to the camera, a moving coil microphone, amplifier unit, battery for driving the camera motor and a modulator.

High speed cameras and the simplified studio sound apparatus were shown. In the latter instance, the engineers have condensed recording equipment to a large extent.

The outstanding development in the reproduction field shown at the exhibit is a new type dynamic speaker for the lower frequencies, which has been designed for baffle boards.
The BLUEBOOK School
By F. H. RICHARDSON

Answer to Question No. 250

Bluebook School Question No. 250 reads:
(a) Will distortion of objects increase the apparent width of the image when viewed from a fixed side angle?
(b) What is the effect of increasing the projection angle on the apparent width of the image?
(c) Why do objects on the screen appear blurred when viewed from a directly opposite viewpoint?
(d) To what extent do the principles of perspective apply to picture distortion?


A) There were several excellent answers to this question. A company by good drawings, however, I'm sorry to say, drawings are barred, due to lack of space. Without drawings, I believe G. E. Doe made the best answer. He treats the matter thus:

"If we view any flat object from straight in front of it we observe the effect of its full width. As we walk to one side, however, we find it to be 'foreshortened.' That is to say, it seems of less width, for the reason that at an angle we see only the width of the angle formed by a straight line from either side of the object viewed, to the pupil of the eye. By experience it is true we may form a close judgment of the actual width from viewing a foreshortened image, but we cannot possibly see the width at its true value.

"To illustrate, on a sheet of paper draw a line one inch long. From each of its ends draw a line to a point six inches away and opposite the center of the mark. Note the width of the angle. Next, off to one side, but six inches from the center of the one-inch line, make a point and draw a line perpendicular to the other side of the aforementioned one-inch line. Note the difference in the width of the angle—distance between the two sets of lines. If we now measure the distance between the side angle lines just opposite the ends of the one-inch line nearest the point to which the lines reach, we shall see just how much the line is foreshortened by the side view."

B) There were many excellent replies to this one. T. Rosenblatt, a Utah projectionist, says, "Increase in projection angle increases distortion of the screen image for the reason that, assuming the screen to remain in fixed position and the image size to remain unaltered except as is due to distortion, the distance from lens to bottom of screen is increased, or perhaps we might better say that the distance to top is decreased and that to bottom increased, considering the vertical screen center as the nominal distance.

"Since the distortion under discussion is caused by the fact that the projected light beam from the lens spreads out fan-shaped and becomes wider with each additional foot of its length, and since added projection angle produces increased distortion, adding to the width of the bottom of the picture and subtracting from the width of its top."

C) D. Danielson says, "The effect is due to the fact that (1) the viewing angle decreases the apparent width of objects on the screen (see Section A); (2) on most screens the object is taller than in real life; and (3) we very naturally associate proportional measurements in familiar objects.

L. Cimikoski says, "The effect of abnormal tallness is in part due to foreshortening of the width of objects by angular view. Another reason for apparent tallness is that it very often is reality because of the numerous figures shown on a present screen. However, the alteration in customary proportions wins the argument."

D) G. E. Doe answers, "There are several very real angles to this question, Brother Richardson. One of them is the difficulty of securing proper light distribution at heavy projection angle with certain types of screens; namely, the specular and semi-specular surfaces. However, I think you have in mind as the real evil the fact that it entails inevitable distortion of the picture, and ordinary common sense tells us a distorted picture cannot possibly be and is not as pleasing as one that retains its normal, natural proportions.

"In this I assume the distortion referred to, to be such as will affect the screen image disadvantageously. It is quite true that the instant the projection lens is raised even so much as one foot above the screen center, though the projection distance be 150 feet (or any other length), there is distortion. But up to any certain point such distortion is harmless for the reason that the eye cannot discern it.

"And now I'll take a chance and try my hand at answering a question not asked; namely, how much may a screen image be distorted without perceptible injury?

"My answer (and I ask correction if wrong) is that the limit is reached when the eye is consciously aware that the side lines of the picture are not parallel, using a normal projector aperture of course."

As to that, Brother Doe, I would say you are quite correct. In theory it is of course true that any distortion at all is injurious. In practice, however, if it is not so that the eye is conscious of the fact that the side lines are out of parallel, there certainly can be no damaging effect. Your answer sets up a test that theatre men can easily apply for themselves, hence in my own and their name I thank you for having "taken a chance."

May I take this opportunity to thank most cordially the hosts of friends who sent Christmas cards. Their number was rather amazing. Cards came even from England, one of them from Stanley T. Perry, president of the British Guild of Projectionists and Technicians, London.

Loew's Takes "March of Time"

The "March of Time," new reel produced by Time Magazine and released by First Division, has been sold to Loew's for all its theatres in the United States and Canada. The reel will have its first showing at the Capitol in New York February 1, simultaneously with its appearance in other key situations.
Here They Come!

PARAMOUNT'S

"BENGAL LANCERS"

SWEEPING BOX OFFICE RECORDS Before Them
"THE LIVES OF A"

GARY COOPER • FRANCHOT TONE
C. AUBREY SMITH • MONTE BLUE • KATHLEEN BURKE
BENGAL LANCER

RICHARD CROMWELL • SIR GUY STANDING

A Paramount Picture • Directed by Henry Hathaway
ENTERTAINMENT, NOT ART, DECLARED NEED

More box-office draw, less art. That's what is wanted, in the estimation of John A. Milligan of the Broadway theatre at Schuylerville, N.Y., who started recently as a contributor to "What the Picture Did for Me."

"I have been intensely interested in your letters from exhibitors, and can say that on the whole the exhibitors are right in their reviews," Milligan writes. "I have received much help from them, and trust that the reviews I am sending you will meet with the approval of other exhibitors. If they don't, say so; I can take it."

"Let's have less art, and more box-office draw. Ninety per cent of the patrons want entertainment, not art."

executive called it a detriment to the artistic delivery of creative talent, paralleling somewhat what the days were when the ticket commanded more thought than picture making.

Already the chief executive of one major studio has spotters planted at the track to report on employees playing truant.

It is estimated that out of the total moneys passing through pari-mutual machines, 70 per cent is contributed by the motion picture and theatrical fraternities.

News Flashes

Jay Bruce, official hunter for the State of California, served successfully as a guide for Will Hays and his son Junior on a hunting expedition through the hills of San Diego's back country. Father and son each bagged a mountain lion.

Junior Hays returned east right after the holidays to resume his studies at Wabash College; Senior is remaining here for another two weeks of conferences with producers on the forthcoming year's plan of operations.

That the one lion was to be stuffed and the other presented to M-G-M was branded as "just a rumor."

Concurrent with Representative Dickstein's promise to reintroduce his Alien Actor bill at the 74th Congress, Wera Engels was ordered by local immigration authorities to return to her native country, Germany, not later than February 17. Miss Engels came here two years ago on a six-months visa and received several extensions. No further extensions were allowed, despite a plea to Secretary of Labor Perkins.

Transfer of the Fox West Coast bankrupt assets to National Theatres Corporation faces a delay for another three months should the two objects obtain an appeal in the circuit court of appeals. The objectors to the transfer on grounds they are not protected in the event they obtain a judgment from a suit now pending, are the American Square Theatres, Inc., and Harland Hartman.

With most of the first-run theaters running added attractions in the form of midnight previews, general theatre attendance in both metropolitan and suburban areas reported the hable. Jack Oake, Loretta Young, and Reginald Harlow in the business in many areas. There was little drop the following day despite the more than 150,000 attendance at the Pasadena Rose Tournament and another 20,000 at the Santa Anita race track. All night clubs and hotel supper rooms also reported a heavy sell-out at increased cover charge.

Ten Features Start

With the New Year, Hollywood's anticipated production spurt became a reality. Ten new features were started, four were completed.

Universal started three, Radio and Paramount two each and Majestic, Fox and Twentieth Century none.

Finished product included one each from Columbia, Universal, Fox and Paramount.

At Universal, with Jean Parker and Chester Morris, "Cowboys," in the leads, work began on "Princess O'Hara." Starting simultaneously, "It Happened in New York" will present Hugh O'Con nell, Gertrude Michael, Lyle Talbot and Heather Angel. Also under way, with Boris Karloff again the star, is "The Return of Peter Panini."

Radio's new activity includes the Gene Stratton Porter story "Laddie," in which Gloria Stuart, John Beul, Gloria Shea, Charlotte Henry, Virginia Weidler, Donald Crisp, William Robertson and Dorothy Peterson will be seen. The second feature, "Dog of Flanders," stars Frankie Thomas, the boy in "Wednesday's Child."

One of Paramount's pair is the first Charles R. Rogers production, "McPadden's Flats," with Walter Kelly (the Virginia judge), Andy Clyde, George Barhier, John Cromwell, Betty Furness and Jane Darwell. "Stolen Harmony" will feature Donald Crisp, Beul, Gribble, Genevieve Smith, Iris Adrian, Lily Nolan and Polly Walters.


The sole independent feature included is Majestic's "Mutiny Ahead," Neil Hamilton, Kathleen Burke, Leon Ames and Reginald Harlow. Completed will be featured.

Completed at Columbia was "Let's Live Tonight," formerly titled "Once a Gentleman."

The cast includes Dennis O'Keefe, Tullio Carminati, Janet Beecher, Tala Bire, Hugh Williams, Ferdinand Gottschalk, Luis Alberni, Claudia Coleman, Gilbert Emery and Arthur Treacher.


The Hollywood Scene

January 12, 1935

By VICTOR M. SHAPIRO

Hollywood Correspondent

S TART of new year production gives every evidence of the studios opening the purse strings wide, in the building of new settings to give eye values and authenticated backgrounds to pictures already in the making or about to begin.

At United Artists, acres and acres of fine gauze are stretched over a field to represent a tobacco farm in New England as one of the many locale shots for Sam Goldwyn's production of "The Wedding Night."

For Darryl Zanuck's production, "Call of the Wild," at the base of Mount Baker, Washington, hundreds of men for the project, who have been making a replica of an Alaskan town as narrated in Jack London's classic story.

At the Warner studios in Burbank one finds the huge forest setting for "Midsummer Night's Dream." This set covers the entire area of one of their largest stages and extends for another two hundred feet beyond, which is covered by canvas.

At Paramount where Cecil B. deMille is getting under way the "Crusaders," carpenters are completing one of the largest sets ever attempted on the Paramount studio grounds. It will be the courtyard of Windsor Castle and will hold thousands of extras on horseback.

At Fox, in the settings for "Dante's Inferno," is an artist's version of hell, occupying acres. Next to it, a set used for the same picture, is the top midway to an amusement park of modern times.

At Radio several exquisite settings depicting Parisian cafe life are to be found, all erected for "Roberta."

At Metro-Goldwyn-Mayer in Culver City stands an enormous French courtyard scenery erected for the principal action in "Naughty Marietta." Farther up the road at the Pathé studios, Jock Whiton is spending the works for lavish settings being filmed in Technicolor for "Becky Sharp."
WARS SMALL TOWN AND BIG CITY DIFFER

To the Editor of the Herald:
I have been reading with interest the controversy raging in your columns relating to the views of Mr. Charles MacArthur's "Crime Without Passion." It is not surprising that the Adelphi theatre, located in a high class residential section of Chicago, or the Coronet in Dallas, disagrees with this picture. Nor should it puzzle any student of movie grosses that audiences in Mason, Mich.; Canton, Ill.; or Ottawa, Minn., were displeased with this cold, ironic study of the grotesque mental perversions of a sadistic introvert.

The "Children's Hour" is the reigning theatrical hit of the New York dramatic season. It requires little knowledge of the hinterlands to know that they would find it both objectionable and un-entertaining.

The Rialto theatre played "Crime Without Passion" for two profitable weeks to large and enthusiastic audiences. This was not due to particularly extensive or ingenious advertising. The bulk of our patrons liked the picture and a considerable number came back to see it a second and even a third time. There can be no doubt that its appeal is consciously directed to metropolitan audiences eager for the unconventional, the subtle and the artistic.

Everybody who has operated small town theatres knows that their patrons are more appreciative of human, conventional stories and of conservative technique in their presentation. Neither audience is right or wrong. Each has the privilege of enjoying what it finds entertaining and provocative. The basic difficulty arises from the effort of the producers to satisfy all types of communities with the same kind of picture. If a film at once universal and artistic is accomplished, A "Thin Man" or "It Happened One Night" strikes a universal common denominator. They appeal to the high-brow and the low, the sophisticated and the "regular guy" alike. Such cases, however, are rare.

Time after time, pictures which aim to please both classes fall between them and satisfy neither. If anything constructive is to come from a discussion, without passion, of "Crime Without Passion," it is that we meet different sorts of pictures for publics whose tastes vary fundamentally. The producers cannot afford to sacrifice either revenue or progress in motion picture construction to the natural conservatism of the rural communities. On the other hand, they are highly ill advised if they antagonize small town patrons and their legislative representatives by forcing upon them ultra-modern and sensational pictures.

Good pictures must be produced, intended primarily for small town consumption. Paramount, with its series of Zane Grey super-westerns, is clearly working in this direction. Major producing companies might well follow suit.—Arthur L. Mayer, Rialto Theatre, New York City.

PARAMOUNT BUILDING
MIAMI BEACH THEATRE

Paramount this week announced it is building a new theatre. Four years ago little or no significance might have been attached to such an announcement: today the fact that Paramount is venturing to add to its already vast theatre holdings is news. The new house is to be built immediately in Miami Beach, Fl., in the hope of catching some of the winter season trade. It will seat from 600 to 700 persons.

CALLS BOTH WRONG AND BOTH RIGHT

To the Editor of the Herald:
The more I read about the feud between Adams of Mason and Messrs. Hecht & MacArthur, the more convincing it becomes that both are wrong and yet both are right. Adams is wrong because he should never have played the picture to a small town audience. Hecht & MacArthur are wrong because the general masses of the American movie-going public are not yet ready, and it is questionable if they will ever be ready, for a startling film of this type.

The writer was fortunate in seeing the picture before it became available, and I want to say that I personally enjoyed it immensely. But to play the picture to a small town of 4,000 people would have been absolute suicide. The picture would not only have kicked up a great deal of dissatisfaction, but undoubtedly would have been a failure at the box office. So the only thing to do was to pass it up, eliminate it, and if Adams would have done the same thing—and I understand that the film has been eliminated by about 70 per cent of the smaller towns—he would not have been the recipient of such a severely critical letter as he received from the well justified, irate Hecht & MacArthur.

For, after all, the film is an appealing type to a select class of movie-goers, and it has demonstrated its ability to bring in business by theatre-owners in larger centers through advertising designed to bring in that particular class of audience. Accordingly, it would seem to the writer that the blame for the dust-kicking rests mostly with Adams in his failure to judge the picture for his audience, either by not seeing it first, or by his failure to analyze advance reports on the picture.—H. C. Monroe, Hollywood Theatre, Buchanan, Mich.

STILL SAYS IT'S A GREAT PICTURE

To the Editor of the Herald:
I have just read your article on page 11 in the December 29 issue of Motion Picture Herald on "Crime without Passion" and I still say it is a great picture. Also noted your article on page 73 where you say the end of the controversy is not yet and this is certainly true. For your information, we have had numerous phone calls and people have inquired at our box office if we were going to play the picture again as it was widely discussed here.

Week of January 12, we are playing Claude Rain's new picture, "The Man Who Reclaimed His Head," and expect to do record breaking business, as the papers are all following Claude Rain's tremendous hit here in "Crime without Passion." We are getting behind this picture 100 per cent and expect to cash in plenty at the box office.—Louis Charninsky, Capitol Theatre, Dallas, Texas.

P. S. I am enclosing clipping out of the Dallas Dispatch on our Kid Shows attendance, etc. For your information, we have the biggest children's business here at the Capitol of any theatre in the state of Texas. Following is a copy of the clipping:

"A sold-out, two oxen for a publicity stunt at the Capitol theatre, . . . Manager Louis Charninsky is searching far and wide but the animals are hard to find.

"In checking over his records for 1934, Charninsky finds that 308,407 children attended the Capitol theatre during the 12 months. In December alone, 28,301 children passed through the doors. . . . "Charninsky really has the knack of attracting the kids to his theatre."

13 Magazines Added for U. A. National Campaign

Thirteen magazines have been added to those which will be included in the national advertising campaign planned by United Artists for the release of 20th Century production, "Clive of India," starring Ronald Colman and Loretta Young. The additional 13 magazines will add a circulation of 1,750,000 to the total. Popular, low priced magazines are included in the publications added.

CORRECTION

Loew's, Inc., is operating the two Paramount theatres, the Palace and State, in Memphis, Tenn., and is not involved in operation of any other Paramount houses, as was indicated, through typographical error, in Motion Picture Herald's January 5 issue, in a listing of Paramount theatre operating partners and their holdings. The Sam and Paramount theatres in Newport News, Va., are operated by Hunter Perry, not by George Zeppos, who operates the Rex in Wheeling, W. Va.

Also in the listing it was said that the missions of the Strand and other theatres in Albuquerque, N. M., were being operated by J. C. Clemmons and Sol Gordon. These three houses are, as a matter of fact, part of the Hoblitzele and O'Donnell group, Clemmons and Gordon operating only in a section of the Texas territory.
MISSISSIPPI
Paramount

The major locale for this production is the old South and a Mississippi River showboat. Against that background it tells the romantic tale of a young job-seeking northern crooner, built up by the showboat's Barnum-minded impresario to the status of a ruthless man killer, and his adventures in love.

The yarn is adapted from the Booth Tarkington story and play "Magnolia," with the screen play by Herbert Fields, currently collaborating on "All About Eve" with W. S. Van Dyke. Saturday Evening Post writer of Negro stories. Music and lyrics are by Richard Rodgers and Lorenz Hart, both of whom have contributed to several Paramount musicals. Direction is by Edyward A. Sutherland and the production is being supervised by Arthur Hornblow, who handled "Pursuit of Happiness.

Bing Crosby is starred; some of his song numbers are "Down by the River," "Soon," "It's Easy to Remember," and "Roll Mississippi." Supplement will be a specialized in- sertion of Dixie plantation melodies and spirituals sung by a Negro chorus. W. C. Fields as the showboat owner provides characteristic comedy. Love interest for Crosby is shared with Gail Patrick and Joan Bennett, recently in "Pursuit of Happiness." The man who is Reclaimed His Head, "Queenie Smith, widely publicized musical stage star and radio personality, makes her initial featured screen appearance, and other radio notables also will be seen. Supporting screen names include John Miljan, Claude Gillingwater, Arthur Hoyt, Stanford Fields and Harry Myers.

Novel setting for the production, plus the added color of the showboat idea, should suggest a new and refreshing departure in topical showmanship.

CAPTAIN HURRICANE
Radio

Production here reverts to a character of entertainment that has proved highly popular in book, stage and picture form, "Captain Hur- ricane" is a Cape Cod story, dealing in a hu- man way with the type of folk who have become legendary. Basically the yarn is the saga of an old sea captain, the woman he would marry, the complications that prevent the realization of his dream and a final heroic triumph when all seems to have been lost.

The original story, published in book form, is by Sara Lieber. The screen play is by Josephine Lovett, who did "Jennie Gerhart" and "Two Alone." The director, John Robertson, made "His Greatest Gamble" and the recent "Wednesday's Child." James Barton, noted New York stage star who succeeded Henry Hull in the leading role of "Tobacco Road," when that player came to Hollywood, plays the leading role. Oppo- site him, both as a nemesis and inspiration, is Helen Westley. Principal comedy roles are in the hands of Henry Travers and Gene Lockh- art. Youthful love interest is supplied by Helen Mack, an orphaned girl rescued from the sea and adopted by Barton, and Douglas Walton. Other featured players are Nydia Westman, Otto Hoffman, Creighton Chaney and Jed Prouty.

Among the entertainment and showmanship highlights are the Barton household president over by housekeeper Helen Westley in an iron-willed yet tender-hearted manner; the storm at sea from which Helen Mack is rescued; the manner in which Captain Hurricane is made a sucker in the purchase of a cranberry bog which eventually proves an unexpected gold mine, and a second sea storm in which Bar- ton is again a great hero.

FOLIES BERGERE DE PARIS
20th Century

Portrayed mainly against the background of Paris' famous Folies Bergere, the sensational glamorous color and setting which is, by reputa- tion, familiar to almost everyone, this produc- tion is an adaptation of the musical romance drama comedy, "Red Cat," authored by Rudolph Lothar and Hans Adler. The screen play is by Bess Meredyth and Hal Long. Mu- sic and lyrics are by Jack Meikill and Jack Stern, direction by Roy del Ruth.

Playing dual identity roles is Maurice Chevalier, last in "The Merry Widow." Oppo- site him is Merle Oberon, widely publicized European importation. Listed in the supporting cast are Laurence Harby, Anna Sothern, Robert Greig, Walter Byron, who was seen as the president in "The President Vanishes." Eric Blore, Ferdinand Munier, Ferdinand Gart- schall, Gilbert Emery, Marcelle Corday, Hal- lwel Hobbs, Fereges Renuvent and Frank Mcglynn.

Dances in the Folies show and theatre, of which Chevalier and Anna Sothern are the stars, are being arranged by Dave Gould and promise plenty of gay and vivacious steps, which are being produced on a lavish scale. It is the story of Eugene Charlier, great actor, and Fernand, the Baron Cassini, a powerful po- litical-financial figure. Mistaken by the Baron- ess (Merle Oberon) for her husband, Fernand passes from one delectable adventure to the other, eventually winning Anna Sothern, who knows who he is all the time and eventual- ly Miss Oberon, who gets wise to his little game. Possessing plenty of that "Guardsman" smack, the picture is embellished by much atmosphere Folies stage show material. Both Chevalier and Miss Sothern, as well as Miss Oberon, are colored, symphonized and the song and dance numbers are built into a song and dance number which the title vividly ex- presses, plus the romance, comedy and drama hinging about the dual identity role, provide an easy key to the exploitation possibilities.

VANESSA
MGM

This is a tale of robust, lusty, colorful romance. It deals with drinking fighting men and demure but shrewed women in the days when chivalry rode the woods and lanes of Merrie England. The original is one of four novels by Hugh Walpole dealing with the ad- ventures and exploits of the Herries family. The movie, particularly the last half of this is based, are packed with the elements that make good reading and consequently promise similar, tense and vivid drama and exciting com- edy, which characterize the production's action and dialogue. Montgomery's last previous pic- ture was "Biography of a Bachelor Girl," and Miss Hayes was seen in "What Every Woman Knows." The supporting cast lists more than the usual quota of screen value. Featured are Otto Kruger, seen in "Chained"; May Rob- son, currently in "Lady by Choice" and "Mills of the Gods"; Constance Collier, Donald Crisp, Lewis Stone, Allen Pringle, Lawrence Grant, Violet Kemble-Coooper, Jessie Ralph, Henry Stephenson and Tempe Pigott.

The production is being elaborately staged and every effort is being extended to capture the spirit of the times, people and events it re- flects. Unlike the ordinary and somewhat romantic drama, the picture will contain much action.

At this point it looks quite certain that the attraction will have story values appealing to the intelligentia and sophisticates and at the same time, in addition to name values, plenty to interest the masses.

ALL THE KING'S HORSES
Paramount

This is a sort of "The Guardian," given a brood of county flair and embellished with music. With Carl Brisson playing a dual role and Mary Ellis opposite, it's the yarn of a holi- daying Americanist who was quite a trendsetter in a king whose inclinations are more practical than romantic. Amazing himself, he makes life a very pleasant experience on the screen, permits the king to change completely under the expert tutelage of Edward Everett Horton, Vienna's ace raconteur, and thereby promise to provide much light after the serious screen attraction, the screen play is by Frederick Stephani and Herbert Fields, the musical adap-

(Continued on page 58)
Every exhibitor should read the news on the following pages and act at once.
AFTER a year's experimentation, the men who made Time and Fortune magazines and radio's MARCH OF TIME have applied this same unique appeal to public interest in the production of a new kind of motion picture, stirring, significant—its dramatic action taken from the romance, science, adventure, fighting and amusement of humanity itself. That THE MARCH OF TIME has been booked by Loew's is highly significant. That this great group of theatres should book THE MARCH OF TIME exclusively in their key houses throughout the country is added proof of its box office value.

Contracts are being closed all over the country. If you have not talked to your First Division Exchange about THE MARCH OF TIME in your house, you are neglecting one of your greatest box office assets for 1935.
LOEW’S THEATRES FROM COAST TO COAST ARE THE FIRST TO SIGN UP FOR

THE MARCH OF TIME

Loew’s Theatres, the Poli Theatres in New England and the Capitol Theatre in New York will have the

•

WORLD PREMIERE FEBRUARY FIRST

Distributed by FIRST DIVISION

Harry H. Thomas, President

ROCKEFELLER CENTER • NEW YORK CITY

•

“THE NEW MAJOR MARCHES ON!”
CAR 99
Paramount

To the tune of a romantic love accompaniment, this is a dramatization of the efforts of two police officers of the Michigan State Police. Directed by Carl Detroe, former head of the Michigan state police organization, the series of articles published in the Saturday Evening Post. They are widely read and also commented upon in newspapers and other magazines. For entertainment purposes, "CAR 99" takes the high spirits of others articles for one action-packed thriller, telling of the exploits of two troopers and a band of bank robbers through the use of the Massachusetts police radio broadcasting station and their own method of daringly seeking the criminals.

While value of story content and interest in a current actuality which is decided real is the chief concern and exploitation factor, the cast selected to bring the scene to life is no less worthy. Though the cast lists no ordinary names, it does include several important actors who have expressed their worth upon the public. Heading the list of players is Fred MacMurray, whose performance in "The Gilded Lily" is almost certain to create a desire for the part of the public to see him more. Also there is Guy Standing, a feature in many pictures, but currently in "Lives of a Bengal Lancer," a picture that undoubtedly will be a box office success. Among those in supporting roles in "Weary Muscles" is by Stuart Palmer, author of the previous two; the screen play by Seton I. Miller, a specialist in comedy type stories. The director, Lloyd Corrigan, made the recent "By Your Leave." Major locales are Catalina Island, the Avalon Casino and Los Angeles. The incident that inspires the Piper-Witters comedy-tinted detective work is the discovering of a dead man aboard a train. A strange coincidence to the island, Hildegarde puts her own on the real killer and establishes the motive.

The leading supporting players include Lola Lane, Chick Chandler, George Meeker, Dorothy Lihara, Harry Ellerbe, Spencer Charters, DeWitt Jennings, Leo Carroll and Arthur Hoyt.

The entertainment and showmanship quality of the previous two Gleasonstruly suggests the character of exploitation necessary to arouse patron curiosity in the present attraction. The production is not a sequel to the others except insofar as it presents the leading players in similar roles. The story being entirely new, even to the methods in which Hildegarde uncovers her clues, the picture seems to have all the mystery and just as much comedy and thrill as either of its predecessors. Topical exploitation is readily applicable with a peculiar opportunity of tying up the picture's title and story content with baffling local happenings.
COMING! IRENE DUNNE in SHOWBOAT

Welcome to Universal, Miss Dunne. Welcome at the start of the New Year's great productions. We know you will help to make "Show Boat" one of the biggest in Universal's history.    •    •    •    Carl Laemmle
### THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended January 5, 1935, from 105 theatres in 17 major cities of the country, reached $1,392,087, an increase of $293,899 over the total for the preceding calendar week, ended December 29, 1934, on 107 theatres in 18 major cities aggregated $1,098,188.

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#### Theatres

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#### High and Low Gross

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*Dates are 1933 unless otherwise specified.*

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**Motion Picture Herald** 
January 12, 1935
Telegraphic News of a Happy Hit!

Broadway Bill Broke House Record Tonight
Ed. Collins, Houston, Texas

Swell Business Overcoming Strong Opposition
L. Roy Smith, Huntington, W. Va.

House Howling Enthusiastically Looks Like Holdover
Howard Ralston, San Bernardino, Calif.

Biggest Business Theatre Has Ever Done Cinch For Indefinite Run
Jo Huff, Stockton, Calif.

Broadway Bill Great As Any Opening I Have Ever Seen
Carl J. Walker, Santa Barbara, Calif.

Delighted Audience Filling House Again and Again
C. L. Yearsley, Parkersburg, W. Va.

Broadway Bill Receipts Set All Time Boxoffice Record
Kerasotes Bros., Springfield, Ill.

It's the Prize Winner of Nineteen Thirty-Five
Chas. Hayman, Buffalo, N. Y.

Broadway Bill Opening Even Bigger Than Happened One Night
Geo. E. Landers, Hartford, Conn

Will Beat Night of Love By Eighty Percent
Bob O'Donnell, Dallas, Texas

Exceeded Opening Day of Happened One Night
Frank V. Merritt, Birmingham, Ala.

Broadway Bill Grand Show Tremendous Business
Mrs. June Dodge, Ventura, Calif.

Broadway Bill Biggest Business in Past Two Years
James Olson, Clare, Mich.
**Theatre Receipts—Cont’d**

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<th>Previous Week</th>
<th>High and Low Growth</th>
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**Notes:**
- High and Low Growth: Covers period from January 15, 1935.
- Dates are 1935 unless otherwise specified.
THE BEST SHORTS STORY OF THE YEARS

ERNEST TRUEX in
"GENTLEMEN OF THE BAR"
"A p.m. Ernest Truex at his
delightful best"...Film Daily
"THERE GOES THE GROOM"

BUSTER KEATON in
"PALOOKA FROM PADUCAH"
with Pa, Ma, and Sister
Louise Keaton
"ONE RUN ELMER"

JOE COOK in
his first comedy featurette
"MR. WIDGET"

SYLVIA FROOS in
"MOON OVER MANHATTAN"
A Young Romance Comedy
with Warren Hull

CHICK YORK and ROSE KING
Doing their famous
Sleight-Of-Hand Act
in
"HOW AM I DOING?"
A Marriage Wow Comedy
"A pop number that will
wow 'em"...Film Daily

TOM HOWARD and George Shelton, in
a Coronet Comedy
"EASY MONEY"

“POODLES” HANNEFORD
Famous Circus Trick Rider, with
Junior Coghlan, Ben Turpin,
in A Frolics of Youth Comedy
"THE LITTLE BIG TOP"

Mr. and Mrs. Ace
(EASY ACES)
A lucky name for any marqee, in
"DUMB LUCK"
A Marriage Wow Comedy

FRANK LUTHER in
"GAY OLD DAYS"
and
SYLVIA FROOS in
"SONG PLUGGER"
Song Hit Stories

PRESENTED BY

E. W. Hammons

Educational Pictures
Distributed in U. S. A.
by FOX Film Corporation
<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><strong>Paramount</strong></td>
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<td><strong>Fifth Avenue</strong></td>
<td>$2,500</td>
<td>$3,000</td>
<td>Low 4-14-34 &quot;American Nurse&quot; and &quot;Murder in Trinidad,&quot; $3,500</td>
</tr>
<tr>
<td><strong>Liberty</strong></td>
<td>$1,800</td>
<td>$2,000</td>
<td>Low 8-36 &quot;The Weekender,&quot; $4,000</td>
</tr>
<tr>
<td><strong>Roxie</strong></td>
<td>$2,900</td>
<td>$3,500</td>
<td>High 12-20-34 &quot;Bright Eyes,&quot; $29,000</td>
</tr>
<tr>
<td><strong>Paramount</strong></td>
<td>$3,050</td>
<td>$3,500</td>
<td>Low 3-7 &quot;Story of Temple Drake,&quot; $10,000</td>
</tr>
</tbody>
</table>

### Notes:
- **Paramount** and **Kitsito** show the same grosses, indicating possible errors.
- **Seattle** theaters show similar grosses with slight variations.
- **Golden Gate** and **Orpheum** in **San Francisco** have consistent grosses.
- **Roxie** has higher grosses compared to other theaters in **San Francisco**.

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**Motion Picture Herald**

January 12, 1935

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**Theatre Receipts—Cont'd**

### Dates:
- **Paramount** is specified with "(Dates are 1933 unless otherwise specified)."
DEAR HERALD:

We are in what's known as "The Rio Grande valley." A valley is a strip of country lying between two ranges of hills or between mountains; some might call it an isthmus, but it isn’t. An isthmus is the strip of land they cut off the west edge of Texas and made New Mexico out of; at least that’s what was told down here told us and he ought to know.

This valley has a worldwide reputation all over Texas, Oklahoma, the south half of Kansas and Joplin, Missouri, and is noted for her excellent grape fruit, oranges, lemons, cabbage, carrots, sweet potatoes, onions, winter tourists and Shine Mason, who operates the Palace and Queen theatres at McAllen. We can’t even say doggone sense about the "Shine" way of Bill isn’t his name. His initials are "L. J." We don’t know what the "L. J." stands for unless it is Woodrow Roosevelt, but maybe not; anyhow, at one time at Estherville, he is known all over this country, for he is a mighty swell boy and the valley can’t boast of any better, in fact there is no darn sense of their having any better. He is operating "Bank Night" and he told us that it had become his big night of the week. He is well located as far as opposition goes, as his nearest opposition is Reynoso, Mexico, and they don’t have theatres over there because the love is so small that the most of Mexico come over to McAllen to trade. This may be a "valley," but we drove something like 200 miles across it and it is as level as a billiard table.

This valley has been handicapped for some time for an outlet for their crops, as the railroads could charge whatever they care to for hauling their fruit and vegetables to the northern market, but this isn’t going to last much longer, for the Government is opening a channel from the Gulf of Mexico into the bay at Pt. Isabel so the ocean boats can come in there and this will give the valley an outlet to the eastern markets for their produce and then hear the railroads and Florida holler. We hope they get this water transportation, they need it.

Anyway, He Wrote, Jaysee

We have just received a card from H. S. Carlstrom up at Fremont, Nebraska. H. S. is connected with the Wall theatre up there. We are glad to get his card although he said he reminded him of some way of "Bill Bruno." But maybe you don’t know who Bill Bruno is. Bill Bruno used to be the editor of the "Opera House Reporter," a theatre sheet from Des Moines, Iowa, for which we used to write an occasional letter but which was afterwards moved by L. C. Zellano to Des Moines, Iowa, where it soon passed on and joined the junkheap with a lot of others.

H. S. says, "I missed your Column last week, hope it don’t happen again, please explain why." Don’t ask us to explain, H. S., we sent the copy in plenty of time and we don’t know what’s the matter with you. [N. B. to Jaysee, Carlstrom and everybody: Arrived too late to use.—Ed.]. Probably Ernie Roerestad, who handles it, had gone to Minneapolis to see Lena Olson, or the Powder Monkey was startled or the Red Cross wanted to celebrate Christmas too early. Anyway, thanks for your card, H. S. We hope to stop at Fremont when we are going to Omaha sometime and see you. Remember us to Scott Wall and tell him not to lack a potbell flush so strong again.

"My Wild Irish Rose"

Isn’t it queer that one will forget the name of a town if he doesn’t set it down, but remember the names of the operators of the theatre? We called to see R. C. Garbade of the Grand theatre but he had gone to San Antonio. But, we met Russ McCarthy, his assistant, and Charlie McCarthy, his operator, and we had a dandy visit with both of them. Sorry we didn’t see Mr. Garbade. And we saw the McCarthy boys don’t talk Sweeze to them, they won’t understand you, but ask Charlie to sing "My Wild Irish Rose" and you will be glad that you came to Texas.

G. L. Wool, who operates the Ritz at Weslaco and the Capitol theatre at Merced, is a native of Texas, and, as such, claims the right to vote at each and every election. There isn’t any sense in a man voting down here for, it all goes one way anyhow. G. L. is another Longhorn who has a mighty good memory. He says the last time we called on him was in Abilene, Texas, about four years ago. Gee whiz, what a memory. The Rio Grande valley would lack something of a whole lot of importance if G. L. hadn’t move down here from Abilene. When you are down here and you want to go to Weslaco, but don’t let him know you are acquainted with or he will be suspicious of you.

We talked with a Texan here the other day and we told him about that "Shelterbelt" the Government was going to build and he threw up both hands and said, "Oh, Lord, what are we coming to next?".

Mr. and Mrs. Jungemann operate the theatre at Falfurrias. Falfurrias is the town where you turn off the highway and turn east to Corpus Christi and Aransas Pass, but you have to go through Corpus Christi and go across a bridge about two miles long across the bay to get over to Aransas Pass. And I want you to remember that that is where the boys up north come to catch tarpon and shoot ducks and gneece. But we were talking about Mr. and Mrs. Jungemann. They have a very nice theatre in a very nice town right on the edge of the famous King ranch, which is said to be the biggest ranch in the world, anyhow we drove about 75 miles to get through it and in this ranch is where the boys shoot deer and wild turkey when they can get permission to do so (which isn’t very often). But, as we said before, the New theatre at Falfurrias is operated by Mr. and Mrs. Jungemann about as it should be operated.

R. P. Condron runs the theatre at La Feria. La Feria is a Spanish name taken from the Mexican Railways. La Feria is a town. It is one of other valley towns, it is a good town in spite of its name, which is largely due to Mr. Condron. This town has a suburb on each side of it, Harlingen on one side and McAllen on the other. This valley from McAllen to Harlingen is almost one continuous city. You run out of one right into the other. Going east from McAllen you run into Brownsville, San Juan, Alton, Donna, Weslaco, Mercedes, La Feria and Harlingen, a distance of about 26 miles.

A cement highway runs along the north edge of the most of these towns and the Missouri Pacific railroad runs on the north edge of the highway. We give it as our judgment that there is more traffic passes over this highway each day than goes over the Old Edward road westward road avenue road in Detroit, Michigan, and that’s a lot of traffic. It’s dangerous to drive either one of them, unless you are sober.

Just Another Uncle

Down east, about 75 miles, is Pt. Isabel, where the boys go to catch red fish, trout, and other varieties of salt water fish. Here is where the Government is planning to build docks for deep water vessels to come and load up with fruit and vegetables for the eastern markets. It’s a big enterprise. If don’t spoil the fishing down there, for we are planning to go down soon and get some, if we are able to stand the trip. Watch for fish stories. But speaking of fish stories, we talked with a Longhorn the other day and he told us about being down there and the red fish were so thick that all he had to do was to drop a naked hook down and jerk it up and he would have a red fish in no time.

We are writing this sitting here in our shirt sleeves with the doors and windows all open, the soft breeze blowing through the room like a June day in La Crosse, Wisconsin. We wonder how this sounds to the boys up north who are shovelling snow and putting up ice. Down here the land lady has to buy ice every other day to fill her ice box and we can walk out in the yard and pick a grape fruit or an orange any time. Yesterday it was 94 in the shade. Everybody burns gas to cook and heat with. If you ask a man down here what antracite is he will tell you that it is a kind of fruit that grows in Mexico.

We hope that Lena didn’t keep Ernie up in Minneapolis too long.

COLONEL J. C. JENKINS

The HERALD’S Vagabond Columnist

Time Leases Reel Office

March of Time, Inc., corporation formed for the production of the Time Magazine newsreels, has leased office space on the 21st Floor of the RKQ Building in Rockefeller Center, New York.
"Contains a fine, sympathetic appeal to women and will doubtless win their plaudits wherever screened." JOE BLAIR—SHOWMEN'S ROUND TABLE
Columbia

N this, the exhibitors' own department, the theatreman of the house can read with interest and profit 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

January 12, 1935

MOTION PICTURE HERALD


CUTTIN' LADY: Neil Hamilton, Florence Rice—While business was only fair, most of all my patrons came out very well pleased. Good entertainment. Running time, 66 minutes. Played Dec. 16—C. J. Hubbard, Jr., New Winn Theatre, Winfield, Kan. Small town and rural patronage.

FIGHTING RANGER, THE: Buck Jones, Dorothy Revier—Revisiting the old hole. This Western has everything demanded of a high class Western picture. One lady remarked to me, “Why do you have to run these old Western pictures out?” Well, here is the reason for the remark and said she had enjoyed it more than she has any other Western picture this season. Played Dec. 21—B. A. McConnell, Kenneron Theatre, Hartford, Ark. Small patronage.

FUGITIVE LADY: Neil Hamilton, Florence Rice—While business was only fair, most of all my patrons came out very well pleased. Good entertainment. Running time, 78 minutes. Played Dec. 13—C. J. Hubbard, Jr., New Winn Theatre, Winfield, Kan. Small town and rural patronage.

FUGITIVE LADY: Neil Hamilton, Florence Rice—Boys, don't fail to get this in your lineup, and then be in the model of shape and they will give you all your congratulations. Played Jan. 1, 1932—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

GIRL IN DANGER: Ralph Bellamy, Shirley Grey—This picture is something for family. Surprise ending which will make the audience go out talking. —C. L. Bolduc, Conway Theatre, Majestic, N. H. General patronage.

JEALOUSY: Nancy Carroll, Donald Cook—Very good entertainment for family. Surprise ending which will make the audience go out talking. —C. L. Bolduc, Conway Theatre, Majestic, N. H. General patronage.

JEALOUSY: Nancy Carroll, Donald Cook—Nancy Carroll is exceptionally good in this one. All good U. S. American players. Don’t jump across the long road for stars as they do not have 'em. Played Dec. 25—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

JEALOUSY: Nancy Carroll, Donald Cook—Just fair. One of my patrons suggested that the first three letters be stricken from the name. Did good at B. O. Certainly Columbia can do better by us than that. Running time, 70 minutes. Played Dec. 17—Earl J. McGchr, Grand Theatre, Preston, Idaho. Small town and rural patronage.

KING OF WILD HORSES: William Janney, Dorothy Appleby—This is an entertaining picture action and the performances of all is fair and square. It is well made. —J. W. Noho, New Liberty Theatre, Ft. Worth, Texas. General patronage.


BABBITT: Gay Kibbee, Aline MacMahan—Kibbee and MacMahan are giving names for themselves. They make the stories attract them. "Babbitt" is very good family entertainment.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FLIRTATION WALK: Ruby Keeler, Dick Powell—One of those pictures that come along only once in a while. The best picture. I have run for a long time. Built around a hit song. Some of the songs are real talent tunes. The story is right up to date. No scene on the spot not faced, good band music, good getting, good song hits, some good scenes in Hawaii, and the acting is all real good. A number said it was the best show they ever saw. Several said it was too short and some came both nights. Was sorry I did not run this one another day. If they are not advertised the place does not please them all they can't be pleased. They seem to have no interest in this picture. Running time, 97 minutes. Played Dec. 29-30—Gladys E. McArthur, Grand Theatre, Lebanon, Kan. Small town patronage.

FOG OVER FRISCO: Bette Davis, Donald Woods—Not much to it, and was not liked by many. Running time, 68 minutes. Played Dec. 21-26—Sam Myslowski, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

GENTLEMEN ARE BORN: Frances Tone, Margaret Lindsay—Good family entertainment. Entire cast did good work. Well received.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GENTLEMEN ARE BORN: Frances Tone, Jean Muir—Run this one on the three coldest nights of the year. I think this one should please nearly everyone who comes. Personally I did not like it. We are fed up with deception, unemployment and hard times without paying to see them. However, it seems to go over, especially with the young folks. Running time, 75 minutes. Played Dec. 23-26—Glyde K. McCarthy, Owl Theatre, Lebanon, Kan. Small town patronage.

GENTLEMEN ARE BORN: Frances Tone, Jean Muir—This picture is an excellent builder at the B. O. It is a real picture and more on the lines of something I have played in weeks. A very fine down-to-earth story about a man—something we all think about and certainly something to talk about. Business 50 per cent above average for this running time, 70 minutes. Played Dec. 16-18—Earl J. McCharr, Grand Theatre, Preston, Idaho. Small town and rural patronage.

HAPPINESS AHEAD: Dick Powell, Josephine Hutchinson—You cannot beat this picture for good all around entertainment. There is nothing very pleasing, also Josephine Hutchinson.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

I SELL ANYTHING: Pat O'Brien, Ann Dorval—This could have been a better picture had they not taken up so much time with O'Brien's flowery description of the things that he was selling. It draws very badly in spots. Lacks the tempo to keep an audience interested. That is its only fault. Too much dialogue to the selling end of the picture. For that reason I can't give it much.—A. R. Hensock, Columbia Theatre, Columbia City, Ind. General patronage.

LADY, A: Barbara Stanwyck—A very good picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MAN WITH TWO FACES, THE: Edward G. Robinson, Mary Astor, Ricardo Cortez—A real interesting drama. While the star role is supposed to be given to Robinson, only one who really dominated the picture was his. Columbia cameras have done a good job of translating this into the screen. The story is played to perfection. The holiday season slump was overcome with this picture. A story that you can't help but be impressed with. Good acting, very interesting dialogue. The power drawing this has—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

CATS PAW, THE: Harold Lloyd, Una Merkel—Harold will have to make more than one picture every two or three years if he wants the public to remember him. This is, without any doubt, the best thing he has done since "Grandma's Boy," but business was not up to par. Played in Milford, Kalamazoo Theatre, Kalamazoo, Ky. Small town patronage.

ELINOR NORTON: Claire Trevor, Norman Foster—One of the most interesting pictures I have seen. The story is very well acted. Played Dec. 26-29—A. B. Jeffers, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

FIRST WORLD WAR, THE: Pictorially speaking, a great picture, but the 80 minutes of narration makes this picture somewhat monotonous. This seems to be a real hit in the trade. Played Dec. 28—Martin S. Fink, Majestic Theatre, Niles, Ind. Small town patronage.

GRAND CANARY: Warner Baxter, Madge Evans—One of the best pictures to look for this season and will mean a lot of business. Played out and had many walk-ins in it. Played Dec. 30—Earl J. McGchr, West Point Theatre, West Point, Iowa. General patronage.

HANDY AND: Will Rogers, Peggy Wood, Mary Carlisle—Another older Rogers picture that give us nice business, and pleased young and old. Too much for only one Will Rogers—and he gets better. Played
**HEDLDORADO**: Richard Arlen, Madge Evans—Lasky has at last turned out a picture for the masses, a thing that he has not done often. "The Glory" was his and that was not a mass picture, but "Hedldorado" deals with a ghost mother and is well directed. Has a good story and Henry B. Walthall as the slightly-subhuman-mentally old timer that greets them does a swell piece of acting. It is a little spooky, his seeing the old timer that were not there. And also pouring a drink out of an empty bottle, that took finesse as acting to put it over, which he did. A good Friday-Saturday picture, although we played it in a Sunday, and got by nicely with it. — A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**HELL IN THE HEAVENS**: Warner Baxter, Conchita Montenegro, Joseph bending Fox. —I can not conceive the idea of using such titles. They above keep the middle class away from the theatre. —I play this Jan. 6 and am changing title to "Hell in the Sky." —Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**HELL'S WAY**: Will Rogers—Just as other exhibitors have reported, it is a splendid picture. Has not received fine audience response.—J. W. Nosh, New Liberty Theatre, Ft. Worth, Texas. General patronage.


**MARIE GALANTE**: Spencer Tracy, Ketti Gallian—Fair, but hard to follow for small town patronage. Too much French.—My audience won't accept these English characters. Give us good old U. S. Played Dec. 22-31.—Ralph Stocker, Majestic Theatre, West Point, Iowa. General patronage.

**PECK'S BAD BOY**: Jackie Cooper, Thomas Meigh—en, Jackie Stew. —F. H. Heggie—This was a bit disappointment. Naturally, I thought if Fox bought a picture from someone else and then put it in their top price classifications, it would really be something good and big. But I'm sorry to report there is nothing big but the price about this. It is a little moving and very inexpensive put on. There's not one iota of romance in it; there's no climax and not even a good ending. One of my patrons asked me if I was sure the picture was a good one, "Peck's Bay Boy" is a program picture only, with not much drawing power. —Ralph Miles, Em Garner Theatre, Em Garner Theatre, Kenosha, Ky. Small town patronage.

**Pursued**: Rosemary Ames, Victor Jory. Russell Hardie, Bert Kelton—After looking this picture over and hearing the comments of our patrons, I am sure why a studio ever released the picture. They should have known that the story is trite. Bad man, girls gone wrong, regeneration through love. Oh, how many times has this story been done with a different cast? Setting supposed to be Africa. A sordid story and no entertainment to it. Another mistake of the producers that have bought this. It overreached his part along with other titles that were wrong with the picture. It was produced by Sol Wurtzel and if he has turned out a good picture with the material that he has, he's not run it, they have universally been poor. It does not make any difference how many stars you run, if they lay in their crawl and is hard to digest. And that makes a headache for the exhibitor. Where is the answer? —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.


**Servants' Entrance**: Janet Gaynor, Lew Ayres—This was better than "Chains of Heart," can't be compared to "Carolina." Business fell off sharply after first day. Played Nov. 26-27—A. N. Miles, Em Garner Theatre, Em Garner Theatre, Ky. Small town patronage.

**Mascot**

**Marines are Coming, The**: William Haines—Very good film. Satisfactory, but not what we expected.—Jack Jones, Ritz Theatre, Shawnee, Okla. General patronage.

**MGM**

**Death on the Diamond**: Robert Young, George Evans. A splendid baseball story and should be played in baseball season, but we took an awful dig on receipts at this theatre, probably due to playing the wrong season of the year. —Bert Silver, Silver Family Theatre, Gretna, Nebraska. General patronage.


**Have a Heart**: Jean Parker, James Dunn. —Good picture from Leo, better than some specialties. Everyone went for it in a big way. Print, recording and attendance good. Stuart Erwin and Una Merkel in good parts. Hope we have more with Jean Parker. —Leon C. Bolck, Conway Theatre, Majestic, N. H. General patronage.

**Merry Widow, The**: Maurice Chevalier, Jeanette MacDonald. —Very good picture. Said it was splendidly acted. —Leon C. Bolck, Conway Theatre, Majestic, N. H. General patronage.

**Murder in the Private Car**: Charles Ruggles, Una Merkel, Mary Carlisle. —Good comedy picture but played too slow to draw films. —Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**Painted Veil, The**: Greta Garbo. —One of the best productions that have been made outside of Europe. —The women especially will enjoy this picture. George Arliss is splendid in the understudy acting. Give Brent good roles and he'll draw the women patrons. —Leon C. Bolck, Conway Theatre, Majestic, N. H. General patronage.

**Paris Intermittent**: Otto Kruger, Robert Young, Madeleine Carroll. —Good picture but did not draw film rental and played on a double bill with one equally as good. Big show and very small crowd. And there you are. —Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**Student Tour**: Jimmy Durante, Charles Butterworth. —Light comedy. —The kind that pleases the younger crowd. —Leon C. Bolck, Conway Theatre, Majestic, N. H. General patronage.

**Treasurer Island**: Wallace Berry, Jackie Cooper, Lionel Barrymore, Otto Kruger, Lewis Stone. —A bad picture. —But the choruses contain some fairly good songs. We have plenty of other shows. —This is the sort of shows we can't do. —Bill McConkey, Emerson Theatre, Hartford, Ark. Small swimming town patronage.

**What Every Woman Knows**: Helen Hayes—Fair entertainment. —Bert Silver, Conway Theatre, Majestic, N. H. General patronage.

**Monogram**

**Girl of the Limberlost**: Marian Marsh, Ralph Morgan. —Best bet we have had for quite a while. It gives me a good profit, will in any community. —Jas Jones, Ritz Theatre, Shawnee, Okla. General patronage.

**Girl of the Limberlost**: Marian Marsh, Ralph Morgan. —Best bet we have had for quite a while. It gives me a good profit, will in any community. —Jas Jones, Ritz Theatre, Shawnee, Okla. General patronage.

**Colofatia**: Claudette Colbert, Warren William, Henry Wilcoxon, Gertrude Michael, Joseph Schild, —A very poor picture. It is a fine work of art and well cast, but it was an old cast and the result was not what we expected. —C. F. Connolly, Colofatia, Chicago, Ill. Small town patronage.

**Colofatia**: Claudette Colbert, Warren William, Henry Wilcoxon, Gertrude Michael, Joseph Schild, —A very poor picture. It is a fine work of art and well cast, but it was an old cast and the result was not what we expected. —C. F. Connolly, Colofatia, Chicago, Ill. Small town patronage.

**College Rhythm**: Joe Penner, Lammy Ross, Jack Oakie. —A remarkably successful picture at the B. I. Seemed to please everyone and certainly made me feel good. —Just before Christmas to have Santa really come. Give it your best blessing.—One and only picture. —Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

**Paramount**

**Clear Vision**: Claire Holt, George Brent. —Very good picture. —It is not as good as the first and second pictures, but it is still well worth watching. —Jeanette Brinck, Swan Theatre, Swan Theatre, New Mexico. General patronage.

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**Bell Of The Nineties**: Mae West. —The Motion Picture Code Administration gave this all OK. In doing this they must have had their fingers crossed for Mae gives plenty of shocks with double entendres and broad ones at that. It is a typical Mae West picture and will act the same as the first and second pictures. —Bert Silver, Silver Family Theatre, Conway, N. H. General patronage.

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**FATHER BROWN**: Walter Connolly, Paul Lukas, Gertrude Michael. —Very nice little picture, nothing big, but please my patrons very much. —J. G. Tomkowick, Opera House, Stonington, Me. Small town patronage.
REPORT’S HELP HIM, SO HE CONTRIBUTES

To Harwood K. Goddard, Grand Theatre, Lenoir City, Tenn., one good turn deserves another. That’s why he writes Picture Herald as follows:

"I will endeavor to forward my first article on ‘What the Picture Did for Me.’ I read these often and find that they are of great help to me."


LUMINOUS SERVICES: Miss Krystena,一座小教堂。A bit humorous, attention to detail is very good. Miss Krystena is a bit of a trickster who managed to get the best from the picture. Miss Krystena’s acting was not seen in the picture and the result was very good. Miss Krystena often makes me laugh and this picture is no exception.


Pursuit of Happiness, the: Frances Lederer, Joan Bennett, and Rosalind Russell. Rosalind Russell is a class picture of the Continental era. Costumed as the period demanded, it is cleverly diversified, some comedy and the practice of bundling which consists of the young lady placing a curtain in the window and then the bundling commences, which, so delicately put to save the fireplace go to bed, with a board between them, and that is what the picture is built around. In other words, an example of bundling.

Scarlet Empress, the: Marlene Dietrich—Another costume picture that was a wonderful spectacle but failed to get results. Running time 100 minutes. Played Dec 16-18.—A. B. Jeffers, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

Scarlet Empress, the: Marlene Dietrich—An old agenda wasted on a poor story with no interest. Horses beautiful, scenery excellent, but why devote three and a half hours to a story? Let’s get away from these !

Shirley—The Lady Doctor—Bette Davis—Another one of the best productions of the season. The actors were outstanding, and the story was good. The only thing that makes this picture poor is the lack of an old, prudish man. At least it is a novel plot for a picture and if they don’t like the prudish man, they can ignore it. Anyway, it kept the audience guessing. The best spot, if you put your fingers on it, is in the F.B.O. On the Hansen, Columbia Theatre, Columbia City, Ind. General patronage.

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The usual Wheeler and Woolsey type of comedy, they do not draw very well now.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Kentucky Kernels: Wheeler and Woolsey—Best Wheeler and Woolsey to date. Audience ate up.—Jake Jones, Ritz Theatre, Shawnee, Okla. General patronage.

Lightning Strikes Twice, Ben Lyon, Pert Kelton—Fair program, nothing more, nothing less.—Jake Jones, Ritz Theatre, Shawnee, Okla. General patronage.

Little Minister, the: Katharine Hepburn, John Boles—A great picture. Will please the intelligent class. Had many comments on this one. With the producers would play for two more weeks. This Hepburn great but box office pull doubtful.—Jake Jones, Ritz Theatre, Shawnee, Okla. General patronage.

Meaneat Gal in Town: Eil Brendel, Zasu Pitts, Pert Kelton, James Cagney—Four stars, actor’s—search of a director who knew how to make a comedy—they didn’t find him. The fault, you see, is the picture and not the stars. I think tried to save on lights and as a result the facial expressions of the actors were a mystery. Some of the time you could hardly tell who they were, let alone what their pans expressed. This underlining thing is growing on Hollywood.—Herbert Brown, Majestic and Adelaide Theatre, Nampa, Idaho. General patronage.

Of Human Bondage: Leslie Howard, Bette Davis—A great picture. Wonderful acting by both stars, but the picture was too slow and did not draw any business after the first show. Played December (Continued on following page, column 1)
ROCKY RHODES: Buck Jones, Sheila Terry—An extra good western. Please a Saturday crowd great.

WARNERS:

BIG HEARTED HERBERT: Guy Kibbee, Alene MacMahan—Very good, for the family. Len C. Bouldin, Majestic Theatre, Conway, N. H. General patronage.

BIG HEARTED HERBERT: Guy Kibbee, Alene MacMahan—Played this to the largest Bargain Show audience I have ever had. Excellent comedy and a B. O. hit. We could get more of them this way. They ran it in the "Show Business" Running time, 30 minutes. Played December 24—25, 19.

BIG HEARTED HERBERT: Guy Kibbee, Alene MacMahan—Played this to the largest Bargain Show audience I have ever had. Excellent comedy and a B. O. hit. We could get more of them this way. They ran it in the "Show Business" Running time, 30 minutes. Played December 24—25, 19.


MERRY WIVES OF RENO: Glandis Farrell, Margaret Shean, very good pictures. The cast was well selected and they were well remembered. A sharp comedy before the Legion of Decency. Running time, 64 minutes. Played December 22—25, 19.

SECRET BRIDE, THE: Barbara Stanwyck, Warren William—I exhibited this one on release date and had a gross attendance of 3,000—very good. The Legion gave it the "A." It received a run in Griswold, Iowa. General patronage.


SAVAGE, THE: Brian Donlevy, Claire Trevor, Mildred Natwick, it is a very good picture. The story is well adapted and played. It received a run in Griswold, Iowa. General patronage.


RKO Radio


Universal

FADS AND FANCIES: Anette No. 12—The best one in this series that we have tried. It is really good. Running time, 2 reels—A. N. Miller, Elmwood Theater, Griswold, Iowa. General patronage.


Vitaphone

WINNAH, THE: Arthur and Florence Lake—This is a little comedy. plenty of music, dancing and gags. Played Strand Theatre, Griswold, Iowa. General patronage.
"I am an exhibitor once more. I cannot run my theatre intelligently without the Motion Picture Herald. Please enter my subscription at once."

from a letter to the Managers' Round Table Club
by E. F. Ingram, Ingram's Theatre
Ashland, Alabama
**TRAVELERS**

John Woon, British juvenile under contract to RKO, arrived in New York on route to Hollywood and the radio studios.

Jeffrey Bernerd, Gaumont British executive, sailed from England to visit the American offices in New York. Mark Ostrey, chairman of the Gaumont board, may sail for the States in a few weeks.

Jock Whitley dashed into New York from the Coast and dashed out again in about 24 hours.

M. H. Aylesworth is vacationing in Florida.

Fred W. Lange, general manager for Paramount on the Coast, returned to his Paris headquarters after a New York visit.

Ed Kuykendall spent two days in New York.

S. A. Rosenblatt returned to New York after a 10-day cruise to the West Indian waters.

Charles Mintz, cartoonist, returned to Hollywood from New York.


Ben Camazzac of RKO Radio's foreign department, will leave New York for Brazil next week.

Sam Krellberg is in New York.

Sam Berger, MGM foreign representative, arrived in New York by plane from the Coast.

Sylvia Landau and her son for the RKO Paramount studios to work on her next picture, "The End of the World."  


Rostita Moreno, Spanish screen star, arrived in New York en route to Hollywood.

Carole Lombard is in New York doing some shopping.


Allan Josten, MGM contract player, reached Hollywood after appearances in a Broadway Shubert play.

Paramount sent the following players to London from Hollywood for performances at the Dorchester House: Nancy Caswell, Alma Rayson, Joyce Krasek, Dorothy Lasky, Lydia Raskin, Lu Anne Musley, Helen Curtis, Eugenia Fursa, Jeannette Dicks, Ethel McDevitt, Bluster, Lena Hansen, Harriet Northwood and Nora Gale.

William G. Underwood and Claude C. Ezzell, Monogram franchise holders, returned to New York from Hollywood, where they conferred with Tern Carr, production head.

Maurice McKenzie, executive secretary of the MPPDA, returned to New York from Hollywood.

Harry M. Warner, president, and S. Charles Einfield, advertising director of Warner Brothers, returned to New York from the studio at Burbank.

St. Seabold, Metro's advertising manager, will return to New York from a Havana vacation on January 23.

A. L. Himmelman and Paul Lazarus, United Artists sales executives, were in Los Angeles from New York.

Tom Tyler, western star, is in New York from Hollywood.

Harry, Arthur and Jack Partington returned to St. Louis from New York.

Mary Christians returned to Hollywood from New York.


Dr. Abner Boulton, musical director of the British Broadcasting Corporation, arrived in New York from London.


William G. McKay, Universal executive, returned to New York from Miami.

Graedwell Sears, Warner distribution executive, was vacationing in Hawaii.

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**SHORT PRODUCT PLAYING BROADWAY**

**Week of January 5**

**CAPITOL**

*Old Pioneer* ......... M.G.M.
*Zion, Canyon of Color* ......... M.G.M.

**CRITERION**

*Everything's Ducky* ......... RKO Radio
*Water Rodeo* ......... Paramount

**MAYFAIR**

*Going Places* ......... Universal
*Sterling's Rival Romeo* ......... Universal

**MUSIC HALL**

*Paramount Pictorial No. 7* ......... Paramount
*We Aim To Please* ......... Paramount

**RIALTO**

*Birdman* ......... Columbia
*So You Won't T-T-T-Talk* ......... Vitaphone

**RIVOLI**

*Two Gun Mickey* ......... United Artists
*Switzerland, The Beautiful* ......... M.G.M.

**ROXY**

*Mickey Plays Papa* ......... United Artists
*The Campus Hooloo* ......... Educational

**CANDIDATE**

*Nate Spingold*, Columbia Pictures executive, returned to New York from Miami.

No decision, RKO distribution executive, returned to Broadway from Florida.

Trex Carr, Monogram production head, is due in New York to confer with home office officials about new product and convention plans.

Harry Cohn, Columbia president in charge of production, is due to arrive in New York from Hollywood on January 25th.

Harold E. Franklin arrived in California from New York.

Ed Finney, Monogram advertising director, returned to New York from Bermuda.

W. Ray Jones, Monogram president, returned to New York from Atlantic City.

Charles C. Pettijohn, general counsel of the MPPDA, returned to New York from Florida.

Jules Levy, RKO sales official, left New York for Miami.

Arthur Lee and George Weens, Gaumont executives, returned to New York from a midwestern sales tour.

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**Do You Know**

**TO THE PENNY your exact profit for a given month or year? Do you waste time laboriously or do you follow the one famous, easy method now used by most theatre owners for recording receipts and expenses and allowing for all fixed and current charges?**

**THEATRE ACCOUNTING**

by William F. Morris will save you money, time, and aggravation. It is detailed even for the weather and temperature and yet is notable for its utter simplicity.

**Sufficient to care for 12 months' records.**

$3.00, Postage Prepaid

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**CHICAGO**

Jack Friedman, formerly with Jack Rose, is now booker at the Gaumont-British exchange.

Charles Lindau asks this column to extend his heartiest thanks to his many Film Row friends for their condolences at the death of his wife.

Another death which proved a shock to many along the Row was that of L. A. Dreher, Fox booker, who had been ill for some time.

George and Harold Gollos had an auspicious opening of the newly remodeled Midway theatre at 75th and Exchange Avenue. A special advertising tieup section was published by the Chicago American.

Two sales meetings were held here, midwest representatives of United Artists conferring at the Drake while some thirty Gaumont-British men held a sales meeting at the Blackstone.

Loop houses and most of the neighborhood spots as well hang up heavy business for New Year week. Extra midnight shows swelled the box office take. Especially conspicuous was the business on "For Saking All Others" at the Roosevelt, which gave that house its biggest gross in the last couple of years.

Ab Gunther is investing $30,000 in remodeling of the Bunker theatre. Mark D. Kalischer, who did the Adelphi, is the architect. The house will be ready in new dress the latter part of January.

In a decision of the local grievance board the Roxy, operated by C. E. Baker at Elmhurst, was ordered to cease running at reduced admission, on complaint filed by Jack Rose for the Elko. In another case the Madlin, operated by Fred Giltord, was ordered to cease giving away tickets for turkeys on complaint of George Topper of the Imperial. In an appeal to the Code Authority by W. H. Hoffman of the Rivoli at Monmouth over Bank Night, the decision of the local board was upheld and Hoffman since has filed a certificate of compliance. The complainant was W. R. McEwan, Ada theatre, Monmouth.

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**WABASH AVENUE**

**HOLQUIST**

**EDUCATIONAL COMEDIES TO FEATURE NAME PLAYERS**

The use of names of definite marquee value in the casts of Educational short subjects, is the intention of the producers, according to E. W. Hammouns, president. The March releases, said Mr. Hammoun, will be characterized by their "name" value in particular. For late February release "One-Run Elmer," with Buster Keaton, is being completed. For March are one starring Ernest Truax, and others with Joe Cook, Easy Aces, Tom Howard, Sylvia Fros. Also on the list are two Song Hit Stories, two Paul Terry-Toons and a Treasure Chest subject.
DO THEY LICK THEMSELVES?

Interesting and by all means open to discussion are the off-the-record opinions offered recently by a circuit executive whose thoughts on the subject of operation may be summed up as follows:

Circuit operation does not lick managers—they lick themselves.
While circuit managers need constructive supervision, they allow themselves to become too dependent upon the home office.
While agreeing that circuit operation has many obvious faults, executives are only too happy to leave good men alone.

There is reason to believe that circuit showmen are prone to follow a certain standardization of procedure, either insisted upon by superiors or come about in the natural course of such operations. Whether or not in all its aspects this standardization is entirely good or bad for business, if not for morale, is yet to be determined definitely.

Personally we are inclined to the belief that the method of operation, chain or independent, has no lasting effect upon the efforts of the man who does his job thoroughly. Over a long span of years we have observed that the good man and the good job sooner or later gravitate to each other.

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MALAYA AND MAIN STREET

From Round Tablers in far-off lands come frequent evidence that American ballyhoo methods have dug themselves in solidly on many foreign frontiers. More and more are exploitation campaigns, reminiscent in their execution, reported to these pages from the seven seas. Turbulent India goes for window fruips much in the manner of Indianapolis, and fabulous Singapore adapts the theatre front and lobby display ideas of Seattle and St. Paul.

Campaigns from Hong Kong feature radio broadcasts, impersonation contests and similar gags that have tilted grosses in Hartford, Hermosa and Haverford; stills of stunts from Shanghai show unmistakable influence of box office ideas put on in St. Louis.

Thus it can be observed that though the nations of the world may be divided widely by differences in custom and opinion, there is something solidly comforting in the thought that the showmen of Malaya and Main Street speak the same exploitation language.

LEGERDEMAIN

First, there were the collards, raised by folks on relief as part of the local ERA garden project down in Wilmington, North Carolina. Next was the theatre that accepted them as admission to a special matinee. Then came the Charity League which gathered the collards at the box office and sold them to the public. And last, the Empty Stocking Fund which benefited by the funds so obtained.

This briefly is the outline of the four-way plan engineered by Round Tabler E. G. Stellings, in the southern city, and detailed on another page, that brought immediate succor to the lagging Christmas fund sponsored by local newspapers.

By changing vegetables into hard cash in these parlous times, Stellings adds another skillful bit of legerdemain to the many accomplishments of showmen called upon to lend their aid year after year for the relief of the unfortunate.

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NOTE OF WARNING

In the past few weeks, managers in different parts of the country have written requesting theatremen be warned against the wiles of the itinerant chiseler who hits town with some sort of an advertising idea that is supposed to be put over in conjunction with local merchants. Usually the fast worker promises much more than can be delivered and after collecting, leaves the manager holding the bag, faced with the unenviable task of squaring himself for the phony deal.

Although no doubt there are reputable concerns who operate with the full approval of and to the entire satisfaction of theatreman and merchant, too many fly-by-nighters are now doing their stuff. It might be just as well if managers investigated these gentry thoroughly before becoming entangled in embarrassing situations.

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Harry Kendrick, of the Enright, Pittsburgh, writes: "The Herald carries a number of addresses—why don't you place the address of your department on your first page somewhere under or near your name for those who do not know where to send material for the club pages."

OKay, Harry. The address: 1790 Broadway, New York City.
Relief Fund Aided
By "Hostess" Stunt

The selection of the "Official Miss Adelphi" to signalize the opening of the remodeled Adelphi Theatre in the Rogers Park section of Chicago was the keystone of the campaign sponsored by Manager L. Sussman that was started nearly three weeks ahead.

Neighborhood papers carried ads and stories inviting young ladies of the community to enter for the honors, the winner to act as paid theatre hostess for opening week. Cash prizes and gifts were also given to other entrants, and photos of all contestants, taken free of charge, sent to Hollywood for examination.

Names of entrants were placed on coin boxes planted in the lobby and for every penny deposited in the boxes a vote was recorded. Semi-finalists were chosen from those scoring the highest vote, and invited to appear on the stage of the theatre where the hostess and her court were chosen by applause. The money thus accumulated was turned over to the local relief fund, a total reported to be over $1,000. Local merchants were invited to sponsor contestants and received publicity through this in the theatre campaign.

Downtown papers, carried pictures of the theatre and various of the contestants, also publicizing the opening. Mayor Kelly was invited to be present to turn on the new lighting system and a host of other Chicago notables were also on hand.

Further cooperation was obtained from the Rogers Park Business Men's Association, decorating and lighting the surrounding streets, and carrying window displays to announce the opening. Of interest is that Sussman kept the house open during the remodeling with the exception of a few matinees and last days before the opening.

So Long and Welcome

Herman Starr welcomed the new year at Cove, Glen Cove, L. L., with a snappy load of farewells in his program to 1934 while extending the glad hand in type to 1935. Copy was very readable, leading up to the big show at the theatre for New Year's Eve. Incidentally, Herman keeps his program smooth and chatty, and that helps the selling.

Make 1935 Your Award Year

Vegetable Matinee Helps Xmas Fund

The empty stocking fund sponsored by the local papers in Wilmington, N. C., was beginning to run a bit short, and E. G. Stellings, who handles the Bijou in that spot besides the Carolina and Royal, projected himself into the picture with ace results for the fund.

It seems that through the ERA, quite a few of the locals were on relief and had planted gardens of collards (green vegetables to you!) Stellings cooperating with the ERA garden director, put on a special morning show, the folks to be admitted for one or more collard plants. These were turned over to the local Charity League, who sold them to the public and turned the funds over to the newspapers.

The theatres received a flock of swell publicity, including two editorials from the papers, and secured a lot of goodwill from all those concerned in the event, for a cost "E. G." states to be about five dollars. Canned goods matinee was also held a short time previous for benefit of Salvation Army and that also tilted the scale of profitable public opinion in favor of the theatres.

Make 1935 Your Award Year

WARNERS OFFER PRIZE CRUISES ON "CLUE CLUB" EXPLOITATION

Twelve mystery films, identified as "Clue Club" mysteries will be released by Warners during 1935, two cruises to Bermuda being offered for the best exploitation campaign on the series. The schedule for release is one a month and such prominent writers of mystery fiction as Erle Gardner, Dashiell Hammet, S. S. Van Dine and Mignon Eberhardt have been lined up to contribute.

Press book on the first, "The White Cockatoo" contains details for organization of local Clue Clubs, and exploitation contains various stunts including newspaper contests, tieups, special accessories, etc. Further tieup has been made with "Black Mask," mystery magazine, publishers furnishing further advertising helps in addition to special section in each issue devoted to Club activities.

Make 1935 Your Award Year

MAKES OWN BANNERS WITH DYED MUSLIN

As he finds the cost of banners too high, H. E. Stevens, Grand-Hillsboro, Ill., makes his own with either silver paper or oilcloth letters cut out and glued to dyed muslin.

Stevens has his own bally car made up of large frames over the sides of an ordinary passenger car. Has arrangement with local sign man to supply new signs as the occasion demands and reports excellent returns.

Make 1935 Your Award Year

BLOWUP LOBBY FLASH. Another of those Ed Lynch attention-stopping lobby displays at the Cameo, Bridgeport, Conn. Note the effective flash of the cadets parading.

ATTRACTION LOBBY DISPLAY. Louis Fishkin, Alba, Brooklyn, N. Y., constructed this eye-arresting "Peck's Bad Boy" shanty at a cost of $1.25. Made quite a nice flash.
Other Executives from Various Branches of Industry Accept Invitations to Act; January Entries Now Being Received

1935 clicks on all twelve!

With the start of the New Year, the Quigley Awards, moving with the smoothness and speed of a streamline train, are already on their way to roll up a new high in obtaining further recognition for showmen in every part of the world.

Last week's issue carried some of the comments from representatives in various branches of the industry. On succeeding pages of this section, there is more of the same, and next week will be published additional opinions taken from letters pouring in with every mail. It is pleasing to note that expressions in favor of the Quigley project are unanimous.

New Judges Appointed

Although many industry leaders were invited to serve upon the 1935 Committee of Judges, the list of acceptances ran last week did not contain the names of all who have indicated their willingness to act. Other affirmations have arrived in the last few days and it is with pleasure we add the following to the Committee:

Harry Arthur, Fanchon and Marco; Leon J. Bamberger, RKO Radio; P. D. Cochran, Universal Pictures; John Cohn, Columbia Pictures; John Dowd, RKO Theatres; Oscar A. Doob, Loew's Theatres; Paul Gulick, Universal Pictures; Edward Golden, Monogram Pictures; E. H. Rowley, Robb and Rowley Circuit and Gordon S. White, Educational Pictures.

Additional acceptances are expected and these of course will be published as soon as they are received. As in 1934, three different judges will be asked to serve each month and will be selected from those available at the times of the judging.

Secondary Awards Approved

The announcement of a second Award each month as noted last week has been received with approval according to the comment gathered by this department. Entrants who may have been dubious of their chances in the coming year are now encouraged by the additional Awards which are to include sheepskin certificates. And from further opinions forwarded, the restriction of Honorable Mentions is also favored as it is felt that the winning of a Mention will mean even more than it did in the past year.

The announcement of a Second Award for 1935 has also been received with general approval, as it is felt that this additional plaque will bring forth greater efforts.

With the holiday bull out of the way, showmen are now intent on campaigns that will click in January and we look forward to even a keener struggle for the 1935 Awards that will continue without a breathing spell right up to the last day of the year.

First Mention


JACK LYKES, Manager
Stillman, Cleveland, Ohio

Honorable Mention

WALLY AKIN, Manager
Paramount, Abilene, Tex.

PAUL BINSTOCK, Manager
Republic, Brooklyn, N. Y.

HARRY BOTWICK, Manager
Portland, Maine

PETER DE CAMAC, Manager
Globe, Calcutta, India

ROSCORE DRISSELL, Manager
Parkway, Wilmington, Del.

KEN GRIMES, Manager
Warner, Morgantown, West Va.

ED HART, Manager
Paramount, Plainfield, N. J.

GEORGE LARY, Manager
Victory, Holyoke, Mass.

MATT SAUNDERS, Manager
Poli, Bridgeport, Conn.

JIMMY Totman, Manager
Warner, Erie, Pa.

Judges' Vote Finds Bridgeport and Memphis Managers Tied for December Honors; Both to Receive Winning Plaques

For the first time in the history of the Quigley Competitions, and as a fitting farewell to the 1934 Awards, the vote of Judges on the December Committee, Jack Cohn, of Columbia Pictures; Oscar A. Doob, of Loew's, and Leon J. Bamberger, of RKO Radio, has resulted in a deadlock for the campaigns submitted by Manager Bill Hendricks, of the Warner Theatre, Memphis, Tenn., on "Six Day Rider," and that of Manager Morris Rosenthal, of the Majestic, Bridgeport, Conn., on "The Mighty Barnum."

These Round Tablers, who are not strangers to the Quigley Competitions, finished in a dead tie, both receiving the same number of votes and as is usual in such cases, equal honors will therefore be bestowed.

This was decided upon only after a long session during which every possible angle of both campaigns was studied and analyzed. A number of votes were taken but the totals in every case remained the same, which certainly indicates what a swell job each of the boys turned in.

As a result of this decision, winning December Awards will be given to both Bill and Morris, and to them will go Monthly Plaques for the high standard of their exploitations.

To be looked forward to then is the interesting situation of two presentation ceremonies in these widely separated localities which of course will be reported duly in these pages.

The "Firsts" and "Honourables"

Following closely upon the heels of the winners, come John Armstrong, Advertising Director, Paramount Theatres, London, England, and Manager Jack Lykes, Loew's Stillman, Cleveland, Ohio, both taking down the only First Mentions awarded in December. Armstrong clicked with "Belle of the Nineties" for the date at the London Plaza Theatre, and Lykes scored on his premiere campaign for "Babes in TOIday."

The Honorable Mention list this month is headed by the following four: Roscoe Drisell, Wilmington, Del.; Matt Saunders, Bridgeport, Conn.; Jimmy Totman, Erie, Pa.; Peter De Camac, Calcutta, India. In addition six other Honorables have been awarded, the full listing of Firsts and Honorables appearing in column to left.

The Quigley Award for November was to be presented to Manager Sig Solomon, Regent Theatre, Newark, N. J., on Thursday afternoon, at a special luncheon, according to word from Don Jacocks, Warner Newark division head. Full details of the presentation and photo will be carried in the issue of January 19.—A-MIKE.
Kalmine Is Sold on Awards as Stimulus To Better and More Extensive Selling

"I will be very glad to act as a member of the Quigley Awards Committee for 1935. Any time I am in New York, it will be a pleasure for me to assist in picking out the Quigley Campaign of the Month. As you know, I am more than ever sold on the value of the Quigley Monthly Awards as a stimulus to better and more extensive selling.

"I know that in the Pittsburgh zone, the men consider it a signal recognition to win one of the Awards or even to receive Honorable Mention for their efforts.

"Some of the finest campaigns I have ever seen in my long theatre experience have been submitted in this competition. What interests me most about these campaigns is the fact that they represent practical salesmanship and showmanship."—Harry E. Kalmine, Pittsburgh Zone Manager, Warner Theatres, Pittsburgh, Pa.

W. RAY JOHNSTON
President,
Monogram Pictures Corporation
I shall be most happy to serve as one of the Judges to help make the Quigley Awards during 1935.

I think that this feature of the Managers' Round Table Club activities is a definite challenge to showmen in the picture business and brings out the best in all of them to the benefit of the entire industry. Should like to congratulate you and the Herald upon inaugurating this project and I trust for the sake of the motion picture business it will continue for a long time to come.

JIM DEZENDORF
Manager, O. K. Theatres
Marfa, Texas.

I really think the Quigley Awards idea is good and makes new ideas for all us fellers to follow out and my only regret is that one of the Awards is not on my desk. . . .

If you do run it next year you will be bothered by me trying again to get one of them.

ROBERT R. DEITCH
Publicity Director,
Stanley, Jersey City, N. J.

The fact that my Quigley Award certificate holds a prominent spot in my office and is one of my proudest possessions, makes me very happy indeed to hear that you have decided to continue this project.

I am going to strive harder than ever before to receive another Award and will not be satisfied until I have received the Grand plaque.

LOUIS LAMM
Manager, Palace
Lorain, Ohio

. . . I think that you have done a splendid job during this year, and would like to see you continue to offer Awards this coming year as it serves as an added inspiration to us hard working managers.

AL LICHTMAN
Vice President—General Manager
United Artists Corporation

I will be happy to serve during 1935 as one of the judges for the Quigley Award for the most meritorious exploitation campaign submitted to the Managers' Round Table Club.

I consider it a privilege and an honor to serve and Motion Picture Herald is to be commended for this encouragement to better showmanship in our business.

IRVING LESHER
Managing Director,
Kosy Theatres Corp., New York

You honor me in asking me to again serve as a judge in your Managers' Round Table Club on campaigns for the Quigley Awards. Gratefully do I acknowledge your letter and promptly accept.

I enjoyed the intimate contact that being a judge gave me with theatre operation and, frankly, can state that observation of these campaigns has been helpful to me even though this particular operation that I head is the largest theatre in the world.

It is the hard work of the men in the field whose work we can observe that teaches us the tricks of the business . . .

M. J. MULLIN
M. & P. Theatres Corp.
Boston, Mass.

I will be very glad to accept your cordial invitation to join the ranks of the Judges for the Quigley Awards for 1935. . . . It has been a matter of great personal satisfaction to myself and our organization that so many of our managers have been included in the winners of Honorable Mention, . . .

The executives not only of our company, but of every company, must be greatly appreciative of the fine spirit that has been shown nationally and I am greatly pleased that the Awards are to be continued for 1935.

M. A. LIGHTMAN
President—General Manager
Maloio Theatres, Inc.
I will be very glad to cooperate with you in any manner that you want. . . . If it happens that I am there on occasions when I can serve you, do not hesitate to call on me.

CHARLES E. McCARTHY
Advertising and Publicity Director
Fox Film Corporation

Indeed, I shall be glad to serve again on the Board of Judges for the Quigley Exploitation Awards.

This Department of the Herald is doing an excellent job in stimulating interest in advertising and exploitation among theatre advertising men and managers, and I sincerely hope that its second year will be as successful as its first.

S. BARRET MCCORMICK
Advertising and Publicity Director
RKO Radio Pictures, Inc.

Thank you for the honor of asking me to continue as one of the judges for the most meritorious exploitation campaign submitted to Managers' Round Table Club. It will be a great pleasure to serve. This Club, under your chairmanship, has developed into one of the most interesting and valuable departments in trade journalism and a real meeting place for the selling brains of the motion picture business.

I am very glad also to learn that it is bringing recognition and promotion to the contributors and, as real advertising and publicity ability is one of the most valuable assets of the motion picture industry, I think Motion Picture Herald, Managers' Round Table and yourself are rendering a great service to our business.

VINCENT R. McFAUL
General Manager
Buffalo Theatre, Inc.
I will be very glad to act on the Committee in connection with the Quigley Awards. . . . Thanks very much for asking me.

CHARLES C. MOSKOWITZ
Loew's, Inc.
New York, N. Y.

I remember on one occasion you called on me to help judge a contest for one of the Quigley Awards. I was very happy to have been of service.

I have your letter in which you ask whether I will act as judge again sometime or sometimes during 1935. Of course I will be glad to help. Call on me when I can be of service. Good luck to your movement.
SECOND YEAR OF QUIGLEY AWARDS

PHIL REISMAN
Vice President
RKO Export Corporation

I shall be glad to serve on the Committee of Judges in the presentation of the Quigley Awards for the year 1935.

RICK RICKETSON
Denver Division Manager
Fox West Coast Theatres

Be assured that I will be happy to serve on your Committee, that makes the Quigley Awards, any time I am in New York. I think you are pioneering a very splendid idea. I believe it is just in its infancy and during the next year or two, you are going to have a response from individual managers and the industry in general that will well reward your efforts.

LEO ROSEN
Manager, Troy Theatre
Troy, N. Y.

It was an honor and pleasure for me to receive the Awards from your Committee. Competition of this type is always an incentive and as long as you carry this idea on, I for one will be delighted to participate.

MORRIS ROSENTHAL
Manager, Majestic Theatre
Bridgeport, Conn.

I am glad to hear that you have decided to continue the Quigley Awards for the coming year. I believe interest is mounting in these monthly Awards and it has tended to stimulate activity in exploitation. There seems little doubt that a great many managers have set their eyes on these Awards and the result will show decided improvement in their work.

With best wishes for your continued success for the year 1935.

J. H. SEIDELMAN
Foreign Manager
Columbia Pictures Distributing Co.

I will be very happy to serve on the Committee of Judges for the Quigley Awards, provided I am in America when you call on me.

Next to good motion pictures, what this industry needs is good showmen. When anyone tells you that the good old days of the motion picture business are over, sentence him to read over the exploitation campaign submitted by the Managers’ Round Table Club, and the business resulting therefrom. Anyone who thinks showmanship in this business has died out does not belong in the industry. It is more necessary than ever before, and your Round Table Club should be complimented for the inspiration and incentive it offers to the doubtful showman.

CURTIS SAYS BENEFIT TO AWARDS WINNERS
AND HONORABLE MENTIONS IS OBVIOUS

“IT is with a great deal of interest that I received your letter announcing that the Quigley Awards Contest will be continued during 1935. I personally feel that this project on the part of Motion Picture Herald has done more to stimulate better merchandising than any other thing attempted in our industry. From the viewpoint of the producers, the Contest certainly have helped to roll up larger grosses as the result of the continued and concentrated effort on the part of the managers who have been regularly participating.

“The benefit to the winners of the Awards and Mentions is obvious. I know of no other way by which a manager can gain for himself such favorable international attention.

“You know better than I do the personal attention which has been given this Contest by the leading executives of the producers and exhibitors. In your columns you have told with concrete evidence of how managers have benefited. One example is Ken Finlay, who was with me at the Palace Theatre in Montreal. During the year of the Quigley Awards Contest he has been promoted twice and I do not believe I am violating any confidence when I say that his salary has been almost tripled within the past year. Certainly this record speaks for the benefits from participation in the Contest.

“And so I again say that the Quigley Awards are probably the most outstanding plan to improve merchandising, and the results of the past year have proven this to be true.”—GEORGE CURTIS, Sales Promotion Director, Famous Players - Canadian Circuit, Toronto, Canada.

GEORGE J. SCHAFFER
Vice-President—Manager
Paramount Pictures Distributing Corp.

I will be happy to act as a Judge in the Managers’ Round Table Club Contest. I think the contest is a splendid one. The regular Awards are certainly an incentive for continual good showmanship on the part of the theatre managers.

HARRY F. SHAW
Division Manager
Poli-New England Theatres, Inc.

. . . Want to say that I know of nothing that would give me greater pleasure than to participate in the judging of these Awards. To me, the idea of making these monthly Awards is a wonderful thing on the part of the Managers’ Round Table Club. I believe every manager and publicity man likes to know when they have had an outstanding campaign and to win one of these Awards certainly should be and, I believe, is the ambition of every manager.

I can assure you that all the Loew-Poli New England theatres, under my jurisdiction, will enter campaigns every month with the view of winning one of these Awards.

SYPROS P. SKOURAS
President,
Fox West Coast Theatres

. . . I believe these Awards are doing much to stimulate managers to fresh ideas of exploitation and showmanship which are having a healthy and beneficial effect on our industry.

A. W. SMITH, JR.
General Sales Manager,
Warner Bros. Pictures

Needless to say I shall be very happy indeed to serve as a Judge of Motion Picture Herald Quigley Awards for 1935.

I consider the Quigley Award Plan for exploitation campaigns of outstanding merit to be one that encourages the proper exploitation of pictures, and one that also encourages those engaged in exploitation to do their best. I was particularly pleased to see during the year the promotion of a number of those men who received Quigley Awards, and consider that this promotion came as a direct result of the commendation that these men received from the Motion Picture Herald.

SI SEADER
Advertising Manager
Metro-Goldwyn-Mayer Pictures

Count on me again as one of your Committee of Judges. I will be glad to serve. It’s not an easy assignment because all the campaigns which I have seen are so good that a choice is difficult.

The Quigley Awards of the Managers’ Round Table Club have really helped up promotion activities in this industry. Leg work, elbow grease and constructive thinking have come back into the film industry as a matter of necessity. Lots of people talk and write about the need for more aggressive showmanship, but your section gets right down to cases. To me this function is the most valuable in trade journalism.
Kuehn Says Go West
For "Belle of Nineties"

As part of his teaser campaign for "Belle of the Nineties," Rudy Kuehn, formerly Fabian Theatre, Hoboken, N. J., stenciled all street boards leading to theatre with an arrow and the word "west." Rudy says that due to the curiosity that this created, the gag drew plenty of comment.

One sheet boards were placed in railroad stations, pictorial midget cards with catchlines distributed at barber shops, restaurants, etc., and Mae West visiting cards with the "come up sometime" invitation were handed out.

Make 1935 Your Award Year

Weil's Radio Scripts

Universal reports a lot of nice breaks with those exploitation radio scripts put out on the big pictures. The latest on "Imitation of Life" has been going over well, taken from the picture and adapted by Joe Weil. Script contains all dialogue, directions, announcements, etc., all done with a sufficient degree of excellence to make them acceptable in spots usually difficult to crack.

Make 1935 Your Award Year

Brodie's Cheetah Bally
Clicks on "Cleopatra"

High spots in Manager Ellis Brodie's campaign on "Cleopatra" at the Paramount, Haverhill, Mass., were centered around well done street bally and co-op tieups. For street gag, Ellis put out a chariot (see photo) with driver in costume, and the horses bannered. Wheels were decorated with crepe paper.

Cleo sandals were plugged in four-column ad by shoe store and similar breaks were obtained on cold cream, perfume, cigarettes, in addition to other of the press book tieups.

Make 1935 Your Award Year

Wright Challenges 'Em

Jack Wright, at the Palace, down in Taylor, Texas, took the "challenge" ad out of the press book on "The Firebrand" and made it up in herald form for distribution. The ad quoted a review which said the picture was too good for general taste, and challenged locals to prove the critic wrong.

Make 1935 Your Award Year

Comedy Angles Stressed
In Black's "Happiness" Date

As an advance lobby display on "Happiness Ahead" Harry Black, Glen Falls, N. Y., used a revolving disc with face that turned from sadness to gladness concealed phonograph playing a laughing record. Crying towels were placed around lobby and as an additional comedy angle, an oversized candy bar was used with red ink in the mercury and as patron stepped on scale it would rise to markings such as "You are lovesick, call up your sweetheart"; "You're inclined to be morose."

In the inner lobby patrons were greeted by usher made up as Yogi. Tent with signs of the zodiac burlesqued were placed around and boy distributed luridous cards. For his street bally (see photo) Harry's ship of Happiness was done solidly in gold glitter and lights from the street at night made it shine brilliantly.

Mayor Griffin proclaimed a "Happiness Week," on opening night a half hour's "happiness" program was broadcast direct from merchant's window with theatre plug between each number. Store paid for ads, time and entertainment.

Girl and Boy Scouts leaders were informed that girl or boy doing most outstanding "good deed" would be the guest of the theatre.

Stores Plug Theatres
On Goldberg's Tieup

A Christmas institutional exploitation campaign that may well be adapted to any other citywide festival period was put over thoroughly by Harry Goldberg, Warner Philadelphia zone ad chief and his staff, wherein the theatres plugged the stores and the stores advertised the theatres.

The following line for copy "Stay in Town—Make A Night Of It—shop here and then go to the movies... you have time to see a complete show after 9:30," was used in the advertising of all leading department and other stores. The Market Street Merchants' Association got behind the idea, sending letters to all members urging cooperation. Theatres ran institutional features lying in the same angle.

Recent price reductions at the Stanley, Boyd and Aldine Theatres were emphasized in hookup with many restaurants which used the same copy idea in advertising, also mentioning the price breaks and theatres.

Make 1935 Your Award Year

Boucher's "First"

Another "first" is recorded, this time by Manager Frank Boucher, of the Maryland, Hagerstown, Md., who sold the idea of bus cards to the local transportation company on "Flirtation Walk." The cards in red, white and blue, made a flash that attracted by reason of their setup and of course by the tie-in.

Make 1935 Your Award Year

Porter Lugs Trunks Through Streets for "Belle" Bally

Uniformed porter dragging luggage truck (see photo) was street bally, put on by Nathan Silver at the Strand, Lowell, Mass., on "Belle of the Nineties." West arrows were used in residential district.

On "Cleopatra" Nat contacted head of the English and History departments of Lowell High school on the Paramount national essay contest. Five and ten featured a "Cleopatra" perfume and gave window display in addition to having salesgirl dressed as "Cleo" in the theatre lobby handling out samples. Chariot bally was also used. Assistant Walter Sargent is credited with helping on both campaigns.

Make 1935 Your Award Year

Simons Sells "Divorcee" With Animated Display

An attractive animated lobby display (see photo) was used by Jack Simons at Poli's Theatre, Hartford, Conn., on "Gay Divorcee," centering a soapstone being radio cabinet to which was attached house p. a. system. When p. a. was turned on, paper notes came out of top of machine and danced up and down on drop curtain behind to accomplishment of picture records. After picture opened, display was moved to store window.

Beauty shop featured Rogers "Continental" hairdress, promotional soapstone monkeys were distributed in imprinted envelopes, hanger banded trucks and stuffed heralds in bread packages. Bowling alley placed large signs around offering a pair of Toledo daily bowler scoring highest number of points.

For passes to presidents of four girls' insurance clubs tabloids with illustrated "Continental" lessons were distributed to members with offer of one free lesson.
Merchants' Assn. Sponsors
Conklin's Public Wedding

That was a vigorous and profit-bringing stage wedding staged by Manager James R. Conklin, at the RKO Broad, Trenton, N. J., who started three weeks ahead lining up the stunt. The idea was built up day by day on screen, in ads and lobby with a teaser campaign—"Who is the couple?" and with cooperation of local Merchants' Association, gifts to furnish entire apartment were secured and displayed in lobby.

For a time, entire section was decorated with pennants and flags and intensive newspaper campaign inaugurated sufficiently in advance was speeded up. Bakers stuffed all bread packages, sound truck covered entire city and prospective groom spoke over radio about wedding and future plans.

On the big day, bridal party was carried to theatre in promoted limousine, preceded by police motor cycle escort leading two hour parade through city. Couple was "played" into theatre by high school band, auditorium decorated with flowers and palms, half the expense undertaken by merchants.

Publicity continued after the stunt, conservative local papers carrying pictures of couple and plentiful publicity. Conklin promoted the entire thing at little cost selling the merchant association on the idea as a good builder-upper on the eve of a city wide sales event, and reports all house records broken as a result.

Work For a Quigley Award!

Powell Creates Goodwill Among Local Educators

The build up given by Bill Powell, of the Paramount-Newport, R. I., to promote goodwill among his school executives recently resulted in letters on "Mrs. Wiggs" from the theatre going to all teachers and principals through the school mail. This was made possible by the whole-hearted cooperation of the Superintendent of Schools, with whom Bill works in close accord.

Another instance of this profitable harmony is reported in case of "Wagon Wheels" at the Paramount, wherein the Superintendent spoke on the romance of history, using the picture as an instance. Local press carried publicity on this.

Work For a Quigley Award!

Roy Plugs "Divorcee" With Lobby Fashion Show

As a hookin for "Gay Divorcee" and to plug his coming attractions, Roy P. Drachman put over an unusual lobby fashion show at the Fox-Tucson, Ariz., having local girls pose in the fashions worn by the stars of the advertised pictures. Co-op page in which Cinema Shop, restaurants, show stores, etc., took space was also of the ordinary, theatre securing banner across top and story on date in addition to other picture advertising. Men's stores and florists also came in for windows.

The line "a gray divorcee" was used in various ways on classified page, under lost and found and other heads, the theatre phone number being carried. Many calls resulted. Another name, teaser was window card head, "Warning to All Women" and signed by the "Wives Protective Assn. of California, Arizona and Nevada"—copy typing into local appearance of divorcée, etc.

The street ballys were effective, one having girl in sporting bannered roadster (see photo), another being blindfolded girl in evening dress handing out the "warning" letters. Third gag was town crier on streets and at football games. In addition to ticket with dance halls and ballrooms, local team also demonstrated "The Continental" at prominent spot.

Crull Promotes Fire Truck For "Dames" Street Bally

Another "first" is reported by Manager Bill Crull, New York, who was able for the first time to promote a fire truck for bally on "Dames" by tying in with fire prevention campaign. Truck was bannered with copy—"don't have fires and you don't need us"

Compliments Old Folks

Hooking in with local Bureau of Old Age Assistance, Manager Bill Adams, of the Colonial-Brockton, Mass., ran ad over the name of director, inviting all persons, 70 years or over to see "Happiness Ahead." Luncheons were asked to obtain passes at the Bureau, in the City Hall.

Editor Lauds "Cristo" At Preview Screening

A preview of "Monte Cristo" was held for newspaper men by John Goodno, advertising manager, Palace Theatre, Huntington, West Va., with the editor of leading paper writing a review on the picture. Comment was blown up and used in the

Hauschild Gives Grace

Moore Swanky Opening

A little extra dog was put on by Thor Hauschild, at the Palace in Akron, O., for his "One Night of Love" date. Black and white checked congoileum was laid over side at both entrances, inflated balloons and serpentines hung from marquees and two large flood-lighted display signs used atop the marquees. Thor gives credit to Vic Bonnetti, who executed entire art front (see photo).

Opening day ballying with trilling copy was in air for five hours. Special invitation screening held two days prior for press, Akron University faculty and heads of various luncheons and social clubs. Heraldis stuffed in Liberty magazines and bundles from largest department store. Portraits of Grace Moore were placed in display frames at all jewelers, "One Night of Love" cocktail featured, and Italian one-sheets used in select locations in Italian district.
A. H. R. MILLER has been made director of the Fox Alhambra, Milwaukee, Wis., in addition to managing the Fox Miller.

C. H. MEEKER has been shifted from the Fairmont to the Mission, San Diego, Cal., with JACK REDMOND from the Aztec replacing. HOMER SKILLION has resigned as manager of the Egyptian and is replaced by LYNN GREY.

J. E. POYNTER is the new assistant and treasurer of the Fox Florence, Los Angeles, Cal., and ART FARRELL will manage the Strand in Waterloo.

WILLIAM RAYNOR formerly at the Brooklyn Paramount, has gone to McKeeseport to manage the Harris Memorial.

LOUIS LAMM has been transferred from the Capitol, Elyria, Ohio, to the Palace in Lorain, O.

RUDY KUEHN has been promoted to manage the Stanley in Newark, N. J.

TED HAYES is managing the De Luxe in St. Paul, Minn.

JESSE C. LUND has been transferred from the Kenosha Theatre, Kenosha, Wis., to the Sedgwick in Philadelphia.

WILL CONNER is in charge of the Blue Mouse, Tacoma, Wash.

HARRY A. SMITH formerly at the Keith Theatre in Portland, Me., is at the Strand.

JACK GAULT has been named manager of the new Roosevelt Theatre, Borneville, Ore.

ROY L. SMITH is the manager of the Grand, Orlando, Fla.

REX STEVENSON has been named manager of the new Blue Mouse Theatre, Tacoma, Wash.

J. T. PADLOCK has opened the New Venus Theatre in Shreveport, La.

C. B. WEST is the new skipper of the Pastime Theatre in Easley, S. C.

SAM HAMMOND has assumed management of the Strand Theatre, Edgefield, S. C.

JACK KOLBO has been appointed assistant manager of the Paramount Theatre, Omaha.

POSTER ART WORK IN THE THEATRE

This Joan Crawford poster was done by artist Ted Grohe, Soboba Theatre, San Jacinto, Cal. Head was done with water colors in natural coloring and the background, black with light red and dark red lettering.

TED EMERSON replaces DON FULLER at the World, Omaha, the latter going to Hastings, Neb., as city manager, and ROBERT DUNNICK moves to Ottumwa, Ia., as city manager.

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

DON HOUBLER Texas Cons. Theatres, Dallas, Tex., out on sick leave. Here's to a speedy recovery, Don.

JACK GOODWIN has been transferred from Maine to manage the Scollay Square in Boston, Mass.

J. N. MORGAN formerly at the Houston Theatre, Dothan, Ala., has been transferred to the Rylander in Americus, Ga.

LOUIS ORLOVE has resigned as manager of the Uptown Theatre, Milwaukee, Wis.

JOHNNY MANUEL manager of Warners Alhambra, Canton, Ohio, has been transferred to the Lake Theatre in Cleveland.

ARNOLD L. MINKLEY has succeeded A. J. COOPER at the Hippodrome, Youngstown, Ohio.

J. C. FURRER is now managing the Harkness at Clyde, Ohio.

D. B. FREE is reopening the Sparks Theatre, Sparks, Nev.

AL BECKERICH is now managing Warners' Hippodrome, Cleveland, Ohio.

FRED CLARY may now be found at the Forum Theatre, Norwalk, Ohio.

GEORGE PLANCK of the Nittany Theatre, State College, Pa., paid Club headquarters a visit this week. Come again, George.

WOODROW PRAUGHT formerly assistant at the Lyric, Duluth, Minn., has been promoted to manage the Homer in Hibbing, Minn.

ERNIE SILOCKS has replaced JIM RILEY as manager of the Gramada, Los Angeles, Cal.

LOWELL LEWIS assistant at Warners Trenton, Lynchburg, Va., has moved to the Liberty in Altavista, Va., where he will manage.

JOHN PEKRAS has taken over the Capitol Theatre, Elyria, Ohio, from Warner Brothers.

ELMER JOHNSON has reopened the Ogden Theatre in Columbus, Ohio.

BUNNY BRYAN we are glad to report, is well and back in harness at the Pantages Theatre in Chicago, Ill. Good luck, Bunny.

CHARLES CABALLERO is operating the Art Theatre in Springfield, Mass.
DU WORLD PICTURES Features

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<td>Creatures (B) 5021...</td>
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<td>Girl in the Cave 505...</td>
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<td>Koha, Luli Strode 3041...</td>
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Comin’ Attractions

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FIRST DIVISION

(The Release Monogram, Liberty, Chesterfield and invaluable pictures in certain territories.)

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FIRST NATIONAL

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- Star Park (A) 5023... Mary Pickford-B. Waldron... Mar. 1... 90
- Curate's Room (G) 5024... Mary Pickford-B. Waldron... Mar. 1... 90
- Green Eyed (G) 5025... Mary Pickford-B. Waldron... Mar. 1... 90
- Valentine's Day (A) 5026... Mary Pickford-B. Waldron... Mar. 1... 90
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FOX FILMS

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Comin’ Attractions

- April 5043... Amamba... Jan. 1... 67
- Victoria Love 5073... Morris Joffe... Feb. 15... 67

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 now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by Fox. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of picture: (A) Adult, (G) General. Numerals following audience classification are production numbers.
SHORT FILMS
[All dates are 1934 unless otherwise stated]

CELEBRITY PRODUCTIONS

Title | COMICOLOR CARTOONS
------|----------------------
      | Jack and the Gasman...Jan. 9
      | The Little Red Hen...Feb. 2
      | The Brave Little Sorefoot...Feb. 5
      | The Queen of Hearts...June 12
      | Aladdin
      | The Headless Horseman...Oct. 1
      | The Villain Tender...Nov. 9
      | One Quiz...Nov. 1
      | Jack the Fastest Black Bart....Dec. 7
      | Little Black Snake...Dec. 14
      | Brownie Teddy...Feb. 17, 1934
      | Robinson Crusoe...Apr. 16, 1935

MASTERCOLOR

BROADWAY COMEDIES

Title | COMICOLOR CARTOONS
------|----------------------
      | Back to the Polls...Aug. 10, 1934...
      | Hollywood Here We Come...Punch Drunks Cartoons...July 20, 1934...
      | Captain de Fance...Oct. 25, 1934...
      | Harry Langdon
      | Merle Oberon in Stagew...Dec. 1
      | It's the Cat's...Nov. 11, 1934...
      | Man to Black...Sept. 28, 1935...
      | One Too Many...Nov. 13, 1935
      | Perfectly Married...Mar. 2.
      | L Clem. O'Brien as an old man...

COLUMBIA

THREE LITTLE PIGS

Color Comedy | COMICOLOR CARTOONS
--------------|----------------------
            | April Fool...Mar. 31, 1934...
            | The Blue Cat...Dec. 30, 1933...
            | The Three Cats...Dec. 23, 1933...
            | Marie Dressler...Mar. 3, 1934...

MERCIAH MERRYMAKERS

SERIES

Domino...Nov. 10, 1934...
Dumb Luck...Jan. 13, 1935...
Shovel John...Mar. 3, 1935...
Danger...Apr. 28, 1935...
Jingle Pong...Aug. 28, 1935...

SPECIAL

Music Hotshot...Dec. 23, 1934...

DEC. 8, 1934

METRO-GOLDWYN-MAYER

ALL-STAR COMEDIES

Marie Dressler...Mar. 10...
Mae Busch...Mar. 26...
BURIED LOOT

SHOES...MAY 30

TRAVEL TALKS

Among the Animals...

HAPPY HARMONIES

(Same Billing)

Pal...May 28, 1935...

MUSICAL REVUES

Big Idea, Think...

FOOTLIGHT SERIEX

SNAPS

SOUVENIRS

November 10, 1934...

STROLLERS

ARGONAUTS

MUSIC HALLS KIDS

PICKUP MEN

MUSICAL COMEDIES

Coastal Express...Mar. 26...

MUSIC HALLS KIDS

PICKUP MEN

MUSICAL REVUES

(continued)

Dances with Whales...Mar. 26...

Ode to a Black Cat...Mar. 26...

VALU TERRY SERIES

FIRST DIVISION

(continued)

Tiptoe Walk...Mar. 26...

Dances with Whales...Mar. 26...

MUSIC HALLS KIDS

PICKUP MEN

MUSICAL REVUES

(continued)

Dances with Whales...Mar. 26...

Ode to a Black Cat...Mar. 26...

VALU TERRY SERIES

THE RELEASE CHART--CONT'D

THE RELEASE CHART--CONT'D

MOTION PICTURE HERALD

January 12, 1935

(c) 1935 by the Plain Dealer Publishing Company.
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<td>72</td>
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<td>90</td>
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<tr>
<td>Wee policemen</td>
<td>July 15, 39</td>
<td>35</td>
<td>90</td>
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<td>The Haunted House</td>
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<td>The Mystery of the Golden Flower</td>
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<td>63</td>
<td>90</td>
<td>Dec. 19, 38</td>
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<tr>
<td>The Mystery of the Golden Flower</td>
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<td>Bugs Bunny's Safari</td>
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<td>Mutt and Jeff</td>
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<td>90</td>
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<td>Mutt and Jeff</td>
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Lee Garmes, Photographer and Associate Director

A Paramount Release
IN 1935: The new corporate leadership is going to contrast sharply with that frequently met with in the near past, which was, for all practical purposes, synonymous with power. Power seldom does create a leadership based upon progressive forethought and true ability. Power has been the type of leadership characteristic of "rackets." The new leadership will be based upon sound, forward-looking business practices; sincere relationships to the public; character and ability in personnel; quality production of entertainment; and a co-operative study of the employe problem.

See page 9, this issue
EXHIBITORS MUST AWAKE TO THE ULTRA-IMPORTANT PART PROJECTION IS PLAYING IN THE LIFE OF THEIR THEATRES. They must realize that the paltry few dollars they may succeed in saving on their projection repair bill will assume unrecognizable proportions as compared to the falling-off in attendance as registered by the box office report. And they must realize that good projection is no longer a matter of speculation—but a 100% gold-bond investment, with the resultant profits bearing a distinct relation, comparatively, to the original sum invested.

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January 12, 1935
Vol. 118, No. 2

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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TECHNICS AND ECONOMICS, NOT POLITICS

Among reactions to the article in the December 15th issue by Charles S. Bassin on the reduction of electric power costs, is one expressed in a letter from a power company executive. He is far enough removed from Mr. Bassin's field of operations in Boston to have responded on principle, rather than in direct reply. Particularly does he protest against Mr. Bassin's use, in referring to practices of power companies, of such phrases as "lecherous methods" and "persuasive lobbyists." These our correspondent believes to have been suggested by certain political theses now current. And the technical progress of motion picture theatres, not politics, is what he believes our pages should be devoted to.

To the latter we hasten to agree. But in no wise were we aware that we were engaging in political propaganda by allowing Mr. Bassin theatorial freedom represented in the terminology objected to. Indeed, we are assured by Mr. Bassin's position and activities that he himself could not have considered any portion of his remarks as political propaganda. Like ours, his interests were only technical and economic. Any political meaning attached to the phrases in question could not have come from a consumer like Mr. Bassin, or from a journal like this one, but from interests better versed in the ways of politics than either.

ANOTHER "MR. BROWN" WITH FIGHT

A letter has come from Viroqua, which is a small town in Wisconsin, telling of a showman's enterprise that must have had quite a dramatic victory. It is from Mr. B. C. Brown, who operates "Wisconsin's Finest Home Owned Theatre," the Vernon.

"About a year ago," he writes, "you had in Better Theatres an article about 'Brown' who lost his lease to the Big Fellows and remodeled a garage with the result that 'Brown' got his old customers and business back. This case was so parallel to mine that I actually thought (from the first installment) that it was my identical case.

"Well, my Vernon was opened two and a half years ago, after I lost my lease on the Temple, which I operated nine years. On the 16th of last November I took the Temple back and will endeavor to operate both on a paying basis, if possible. The Temple will be open Saturdays and Sundays for the present, but the Vernon is going strong. Moral: It pays to co-operate with the public.

"This is my 27th year in Viroqua. I started in 1908 and have had four oppositions during that time. Last year I bucked the five-and-ten-cent proposition and held my price to 25c. The big house was decorated at a cost of $8,000. But the Vernon got the business! I think I was up against as tough a break as history chronicles."

Such a letter needs no comment. But isn't it curious that the fictitious name chosen for the ingenious, courageous exhibitor in that article should also have been Mr. Brown?

G. S.
Practical suggestions for dance-concerts using home talent—the fourth article of a new series on stage presentations

By O. T. Taylor

Cooperation with dancing schools in staging dance recitals or dance concerts, offers possibilities worthy of serious consideration. This is true not only because of the proven box office worth of an attraction of this type, but also, and often equally important (if not more so) from the standpoint of good-will building. Parents and friends of the young dancers turn out to see them perform, and this is often the beginning of regular theatre attendance by some who have not been theatre-conscious. And (looking to the future) the youngsters of today are the adult patrons of tomorrow.

Participation in the dance concert by the older and more advanced students of dancing should by all means be encouraged. It lifts the dance concert from what might be deemed strictly amateur entertainment, into a more or less semi-professional class, insofar as entertainment value and finished performance are concerned.

Given dancers of ability, who are under the direction of competent dance instructors, there is no reason why a very entertaining and pleasing dance concert of a definite box office value cannot be staged. The presentation could be in two or more parts—one part built around a plot, an idea; the other straight divertissement.

The more elaborate offering, but well worth the effort, and within the scope, and ability, of the dance instructor of the average town or city, will consist of several interpretative episodes of a distinct character. A dance concert on this order was staged recently by the author. Credit for conceiving and producing the idea goes to Robert and Norma Taynton, able and progressive exponents of the dance in the Pacific Northwest. The Taynton’s Dance Concert program consisted of three parts:


Of the ten or twelve numbers offered as divertissements two were exceptionally noteworthy. One, “In a Grecian Garden” because of the harmonious relation of dances and setting; the other, “Kol Nidre” because of its impressive and novel interpretation. The program carried the following explanation of the latter:

“We believe that religion and dancing in its true art form are inescapably united. We have chosen the Jewish prayer ‘Kol Nidre’ for our first illustration in this school because of its beauty and poignancy, and because of the reverence in which it is held by the Jewish people."

The dancers, representing the candles of a huge candelabrum (Menorah), interpreted in slow, rhythmic motion and poses the prayer “Kol Nidre” while this was being chanted by a singer stationed in front of the candelabrum. Tap, novelty, comedy and toe numbers made up the balance of the presentation.

The physical makeup of the dance concert, consisting in special scenic novelties, lighting effects, costumes, etc., is an important factor and must be given serious consideration to make the dance concert a successful financial venture, as well as a pleasing entertainment. The “Grecian Garden” and “Kol Nidre” settings are of simple construction and inexpensive to build.

The “Grecian Garden” setting consists of a white colonnade (Figure 1, A) in sharp contrast to a dark blue sky drop or cyclorama. The columns are placed upon a platform with steps to the stage. Garden
wings (C), if not too modern in treatment, and borders complete the setting proper. The decorative plants (B) can be natural or artificial. Empty 100-pound white lead kegs, or similar receptacles, make splendid plant tubs for stage use. A striking effect is obtained by banking the orchestra pit in front of the stage apron with flowers.

Instead of the customary flat columns painted to appear round, try built-up columns. Obviously the columns need not be full-round, as the rear sides do not show to the audience. The full-round effect is obtained with half-round columns. And these are easy to build and handle. The advantage of the rounded columns over the flat ones becomes apparent when the scene is lighted. The lighting brings out a fullness of lights and shadows that can not be equalled with flat, painted columns.

The simple construction is shown in Figure 2. Half-round segments, cut from plywood or 3/4-inch pine board, are spaced (Continued on page 34)
REVAMPING A SMALL STORE BUILDING FOR A THEATRE

THE RITA THEATRE in Victoria, Tex., represents the alteration of a two-story free-spanning store building situated on an inside lot 30 x 100 feet, with an alley at the rear. The original building was of brick walls and mill-constructed floors and roof. The purpose was to produce a smaller theatre of modern appointments and facilities, using as much of the original building as possible. The house is operated by the Jefferson Amusement Company. The architect for the alterations was W. Scott Dunne of Dallas.

The existing side walls and roof structure were retained, with a new 20-foot extension at the rear. The front wall was altered by the addition of new lower piers and lintels and closing up existing openings where these were not incorporated in the new scheme.

Interior alterations consisted in the removal of the second-floor construction and stairways and reuse of this material in a balcony, in mezzanine and projection room floor construction, and in the rear addition. The plan now provides for an entrance lobby, foyer (standee area), toilet facilities, stairways to balcony, sound platform and auditorium-proper. The total seating capacity is 495.

One the mezzanine floor are the office and stairway platform, leading to the small balcony seating 125, and the projection and motor-generator rooms. The auditorium walls are finished in a composition board above a plaster dado set in patterns with sponged color decorations and applied color striping. The balance of the interior is finished in color plaster, glazed and with color stenciling at cornices. Toilet rooms are finished in tile wainscots and metal partitions.

The theatre front is of color stucco with ornamental tile bases, while the marquee is of metal and glass. The sidewalk has been relaid in colored patterns.

The Rita has ventilation and cooling by the U. S. Air Conditioning Corporation system. Heating is by gas unit heaters.

The total cost of the alterations, which were entirely attained with mill construction, was $12,500 without equipment.
QUALIFYING FOR LEADERSHIP IN 1935

By J. T. KNIGHT, JR.

SOME TIMELY SUGGESTIONS FOR THE KIND OF THEATRE MANAGEMENT THAT CAN END CONFUSION, WASTE AND BOSSMIM

With the turn of a New Year, theatre managers as well as circuit executives and owners can well afford to take time to inventory the old year and appraise the incoming one. In order that our points of view shall not be biased, it would be a good thing if all opinions could be heard and the most worthy thoughts set down as a basic guide for the incoming year. Such a plan might tend toward a more uniform and better distributed degree of progress, for individuals as well as corporations, and should also bring about a more whole-hearted, healthy and effective form of self-regulation in industries than that which is now resulting from, for instance, the Amusement Code.

Individuals within this industry must take the problem of self-regulation as applying to themselves more seriously, if they are to further the self-regulation of the industry in any way. The United States Government is undertaking the task of directing the industry's program along these lines. It is proposed that each manager, in attempting to solve his problems, become an active influence in the policy of self-regulation.

There is one law that cannot be denied—the law of the survival of the fittest. It was not created by the New Deal, but it is going to be active during 1935. You can't evade it, so study it and apply it to your individual situation and to your company's policies.

The law of the survival of the fittest means that on January 1, 1936, the industry will be composed of those individuals and companies that are able and prepared to meet the problems presented by a changing order, which has rapidly been taking hold and will more fully express itself in 1935.

How are we as individuals going to prepare ourselves; by a let-good-enough-alone attitude, or a why-worry-this-is-my-lucky-year approach? Or shall it be by an aggressive and an advanced type of leadership? My guess is that a new type of leadership will be necessary. Then if leadership is going to be the keynote, let's try to see what leadership demands and meet those demands ourselves, so that we may be prepared for increased responsibilities.

WHAT TRUE LEADERSHIP IS

The new corporate leadership is going to contrast sharply with that frequently met with in the near past, which was, for all practical purposes, synonymous with power. Power seldom does create a leadership based upon progressive forethought and true ability. Power has been the type of leadership characteristic of "rackets." The new leadership will be based upon sound, forward-looking business practices; sincere relationship to the public; character and ability in personnel; quality production of entertainment; and a co-operative study of the employee problem. When the leadership of the industry is so shaped and directed, there are going to be solutions to cut-throat admission price cutting, zoning evils, box office irregularities, dual features and protection policies.

True leadership is the establishing of worthy objectives and the harmonizing of the efforts of all involved for the accomplishment of those objectives. The individual leader must be able to influence others to use willingly their capabilities and energies in the general plan.

Leadership should be energetic, creative and self-generating, and it is these features that should be emphasized. Do not think for one moment that energetic leadership is to be confused with the know-old-fashioned driving method that was founded on compulsion resulting from economic pressure. Energetic, as used here, means rather wide-awake anticipation of events, combined with enthusiastic planning and put into action with vigor and courage. Leadership, to be productive, does not result from a formula or rule of thumb; it is individual thought, applied to specific conditions. The elements of leadership are flexible. Leadership must be continuous, not a temperamental here—today and gone—tomorrow quality. One step leads to the next, and in this way the plan and pattern is established.

Leadership must not be a clumsy, corporate tradition; it must be alive, alert, flexible, making use of every idea, facility and person capable of adding to it and eliminating worn-out ideas, policies and individuals that have become inoperative.

LEADERSHIP IN MANAGEMENT

WHAT DOES THIS ALL MEAN TO THE THEATRE MANAGER? Just this: every manager to be sure of his job has got to become a leader. The idea that leaders are born and can't be made is a fallacy. If you accept it you have very definitely established your own limitations. On the other hand, a leader is not made by constant affirmation that one is as good as, or smarter than, someone in a bigger job. A good leader is always critical, he can't be otherwise, because mistakes must be eliminated or at least reduced to an absolute minimum. A critical person is seldom entirely satisfied with results 100%, because there is nothing executed in an absolutely perfect manner; but this critical attitude must be combined with tact and a very definite understanding of human nature. Very often the opening wedge in criticizing is mild praise. By no means allow yourself to become a super-critical individual.

Forcefulness is another quality that can be developed. One has got to be forceful to put ideas into action with any hope of seeing them executed. Of course, the idea must be right basically or else all the persistence in the world won't sell it or put it over. A leader must be dependable if he himself demands that quality in others. The smallest task or the execution of the simplest plan carried out thoroughly, will develop dependability. The quality and policies of leadership must always be constructive, and true kindliness towards people is the earmark of a good leader.

A leader is active, never passive; he plans, commands, co-ordinates, trains, energizes and criticizes and is a technician in his particular business—above all a demon for work. His instructions and direction must be positive. When instructions are once given, do not belaud them or confuse.
the main objective by going into all the details of execution. Let the subordinate have some leeway for the use of his own imagination and initiative. Instructions should be given clearly, in simple, understandable language. Very often ideas are so clear to the originator that when others hearing them for the first time do not grasp them, you judge them stupid by the questions they ask. At such times, impatience or reprimand is very much out of place and unbecoming to a leader. *Reprimand in private, commend in public,* is always a good policy. Sarcasm, ridicule or personal remarks always react to belittle a leader of men. All leaders must allow time for the proper execution of their plans by subordinates. There has been a great deal of "eleventh hour" leadership in the operation of motion picture theatres. There is really no excuse for such last minute changes and discussions; they are apt to destroy confidence in the ability of the leader more quickly than wrong decisions.

No leader is justified in feeling or believing that his plans, aims or ideas are the only ones worthwhile. Such a conceited and "cock-sure" attitude is ruinous to successful leadership. The individual's will and desire ought not to be repressed, nor is it just to expect them to conform to such methods. Leadership must be for a purpose—for emphasis; leadership is not just an expression of power, superiority or authority.

**LEADERSHIP VERSUS BOSSISM**

The most notable difference between being just a boss and a leader is intelligent planning, order, execution and purpose. The leader has developed, in nine out of ten cases, as the result of a definite effort and self-planned, deliberate application. The most successful leader seldom expresses anything new—he merely guides the already existing organization, with forethought, alertness and awareness. The real problem is the continuous reforming, transforming and direction of the organizational efforts to meet changing conditions. Leadership does not superimpose any scheme of mystery or magic over the everyday activities of business, but it utilizes every existing fact, figure and bit of experience and imagination to direct and control the future of the theatre.

Men in our business fall pretty generally into one of three classes: those who look upon the theatre as representing a task to be performed; those who look upon the theatre as just a routine to be administered, as an enormous machine; and, those who regard the operation of a theatre as a problem to be solved.

In the first case, the theatre is just routine, no initiative or individual thinking is needed. (The strongly centralized circuit organization of a few years ago developed many like this.) In the second case, to such individuals, systems, order, a lifeless sort of efficiency and organization become ends in themselves. The large "super-deluxe" theatres, excepting the managing directors and publicity men, seem to develop this attitude. In the third case, the theatre is a living, breathing, vital thing, an opportunity for constructive thinking and planning. This approach is the natural one to leadership.

Those managers who, being honest with themselves, are in the groups one or two mentioned above, might just as well make up their minds now to change their attitude and make their plans to get into group three. The young, aggressive leader is the type of manager that will survive, for initiative, coupled with intelligent application, will be demanded.

Management in 1935 is to be that in which leadership is the keynote. Leadership imposes the obligation to use initiative, individual thinking and fair regulation in the pursuit of greater net profits.
Reviewing for theatre operators higher court decisions in cases involving commercial relations common to showmen

During the year 1934 many important legal controversies involving theatre owners were decided by the higher courts in various localities. Chiefly it is interesting to observe that in numerous instances the courts take into consideration present economic conditions and governmental rules and regulations intended to return prosperous conditions.

**STATE SALES TAX LAWS**

Obviously in view of the large variety of tax laws and regulations to meet federal, state and municipal expenses, a great many of the recent theatre litigations involve payment of taxes. Recently numerous states have passed laws requiring payment of taxes on sales of merchandise, commonly known as "state sales tax." Therefore, it is interesting to review the established law on this subject.

It is well settled that a state cannot compel payment of taxes on interstate business, although it may legally collect taxes on intrastate business. Usually, a transaction is intrastate if any part of the transaction is fully completed within the state. If, however, a seller located in one state sends a representative into another state, and orders taken by such representative are sent to this employer outside the state, and the goods are shipped directly from the seller's location, the transaction is interstate, for which the state cannot legally collect tax.

**CASE**

For illustration, in the leading Supreme Court case of Robbins v. Shelby (120 U. S. 489, Memphis, Tenn.), it was disclosed that a salesman from another state stopped at different points within a state to solicit orders. These orders were shipped directly from the foreign state to the purchasers. Controversy developed over whether the state into which the goods were shipped could legally collect a tax thereon.

The Supreme Court of the United States held that the sales actually were not completed until the goods were delivered and accepted by the buyers, and therefore such transactions are purely interstate for which no state tax is collectible. This court said:

**DECISION**

"The only way in which commerce between states can be legitimately affected by state laws, is when, by virtue of its police power, and its jurisdiction over persons and property within its limits, a state provides for the security of the lives, limbs, health and comfort of persons and protection of property."

On the other hand, the law is well established that a seller is transacting intrastate business if he has title to merchandise stored in a foreign state and then ships or delivers such goods to purchasers within the state from this stock of stored goods.

**CASE AND DECISION**

For instance, in a leading case Eisenmeyer v. George E. Shelton Company (3 S. W. [2d] 688, Little Rock, Ark.), it was disclosed that a seller shipped a carload of merchandise to a broker in a foreign state and had the same stored in a warehouse. The merchandise was shipped to purchasers within the state on orders received from the seller. These transactions were held to be intrastate and therefore taxable.

**CASE**

Also, in another case (247 S. W. 389, Murfreesboro, Ark.) it was shown that a company, through its traveling salesman, obtained an order for merchandise from a purchaser in another state. The goods were shipped directly to the purchaser but the seller retained title in the merchandise. The court indicated that this is intrastate business, saying:

**DECISION**

"One test laid down differentiating an interstate transaction from an intrastate transaction is the ownership of the property after it arrives within the state. . . . An interstate transaction contemplates a consignor without and a consignee within a state, or vice versa."

**WHEN SOLICITOR COLLECTS MONEY**

The majority of persons believe that if a solicitor collects money when an order is taken, this act results in the transaction being intrastate, although his employer is located outside the state and the goods are shipped from this foreign state. However, this is not the law.

For example, in the recent case of Mills v. City of Portland (268 U. S. 325, Oregon), the Supreme Court of the United States had occasion to consider this question thoroughly. In this case a municipality enacted an ordinance requiring all solicitors, who collected a deposit on orders for future delivery, to pay a high license. A company located outside the state contested the validity of the law, and the higher court held the ordinance invalid, saying:

**DECISION**

"The negotiation of sales of goods which are intrastate, for the purpose of introducing them into the state, in which the negotiation is made, is interstate commerce. Manifestly, no license fee could have been required of appellant's solicitors if they had traveled at its expense and received their compensation by direct remittances from it. And we are unable to see that the burden on interstate commerce is different or less because the goods are paid for through retention of advance partial payments made under definite contracts negotiated by them. Nor can we accept the theory that an expressed purpose to prevent possible frauds is enough to justify legislation which really interferes with the free flow of legitimate interstate commerce."

**AGENT DELIVERS MERCHANDISE**

It has been held that although an agent of the seller delivers goods and collects money therefor, this fact alone does not result in a city or state being entitled to levy a tax where it is shown that the agent's orders are sent to the headquarters, or main office, of the company for which he works.

**CASE**

For illustration, in Cason v. Quinby (53 So. 741), it was disclosed that an agent and traveling salesman of a Pittsburgh, Pa., corporation canvassed for the company and took orders for merchandise by displaying samples. When orders were taken, he sent the same to the company at Pittsburgh and when he received the goods he delivered them to the customers, received the money therefor, and remitted it to the company in Pennsylvania. The goods were the property of the company until they were paid for and delivered. The agent received a salary from the company and no commission on sales.

**DECISION**

In this case it was held that this business is interstate commerce and that the Pennsylvania state taxation laws are void. Also, the fact that an agent is paid on a commission basis does not convert an
otherwise interstate transaction into an intrastate one. For instance, in Wilk v. City of Bartow (97 So. 307), it was disclosed that an agent sold merchandise made by the company, at Hartford, Conn.

His method of doing business was to go from one place of business to another in different states and display samples of his goods to prospective purchasers, solicit orders, and make sales at retail prices direct to the purchaser. If a sale was effected, an order was taken. At the end of each week the agent compiled a sales representative's order, upon which order articles sold during the week were enumerated. The order was mailed to the company's distributing station. receipt of shipment the agent selected the articles called for on orders and delivered them to the purchasers, collecting the purchase price and retaining 40 per cent. as his compensation.

It was held in this case that the transactions were interstate commerce, and that the ordinance of the city requiring payment of a license was invalid as a burden upon interstate commerce.

WHEN GOODS ARE SHIPPED C. O. D.

Although goods are shipped C. O. D. from a seller in a foreign state, this kind of transaction is interstate.

For example, in the leading case of Myers v. City of Miami (131 So. 375), it was disclosed that the city of Miami, Fla., enacted a taxation ordinance.

CASE

A corporation located in Indianapolis, Indiana, maintained an office in the city of Miami consisting of two rooms, upon the outer door of which was the name and location of the corporation. In these offices were located desks, stenographers, telephones, files, cabinets, order books, and samples of equipment and other material. Each Sunday advertisements were inserted in newspapers for salesmen to solicit orders. All of the orders were mailed by the branch manager to Indianapolis and were shipped by the corporation to the purchasers C. O. D. In holding this corporation not required to pay the license fee, the court said:

DECISION

"A municipality cannot by ordinance lawfully impose a burden upon interstate commerce. . . . The question to be determined is whether the ordinance of the city of Miami, as applied to the facts of this case, is invalid, as an attempt to impose a burden upon interstate commerce. . . . The business actually carried on by petitioner in the instant case was exclusively interstate commerce. The tax sought to be imposed upon the office or business was one upon a means or occupation of carrying on interstate commerce."

WHEN TAX LAW IS VOID

A state tax law is invalid if it violates either the United States Constitution, or the state Constitution, or a United States statute. Moreover, it is void if it is unreasonably restrictive, or disadvantageous to the general public. A city ordinance is void if it violates the United States Constitution, the state Constitution, or United States statutes, or a provision in the municipal charter. Also, it is void if it contradicts a state statute, or if it is unreasonable, or if it is against public policy, or if a particular class or business firms or individuals are favored, or if its enforcement is delegated to a city official.

On the other hand, it has been consistently held by the higher courts that the intentions of the buyer and the seller, with respect to title to shipped goods, is a most important consideration when determining whether a state may collect a sales tax on merchandise shipped from one state into another. A recent court held that the state, into which merchandise is shipped, may tax the merchandise if it is proved that the title to the merchandise did not reside in the purchaser until after it was delivered, providing the seller and the purchaser are located in the same state.

For illustration, it has been generally held that legal title to shipped goods remains with the shipper during transit, if the price of the merchandise is F.O.B. the place of delivery. In other words,
title to shipped goods ordinarily passes to the purchaser at the F.O.B. point.

Another important rule of the law is that under these circumstances the shipper, or consignor, is liable for any injury to or loss of the goods during transit. Therefore, if the purchaser becomes bankrupt or, for other reasons, the consignor decides to stop delivery, he may order the carrier to return the shipment at any time before it reaches the destination. However, this rule of the law is not always applicable, especially if the F.O.B. point specified in the bill of sale or lading is not the real intention of the parties.

CASE

For instance, in Commonwealth (173 Atl. 404, Pittsburgh, Pa.), it was shown that a seller, whose principal place of business is in the state of Pennsylvania, sold certain merchandise to a purchaser located in Pennsylvania and ordered the goods to be shipped from Wilmington, Del.

The shipment moved under a bill of lading showing the seller as consignor. The place of shipment was indicated as Wilmington and the destination was at Philadelphia. The invoice made out by the seller, and sent to the purchaser, stated that the shipment was made F.O.B. Wilmington, thus indicating that the title of the merchandise resided in the purchaser before the shipment began to move.

The legal question involved was whether the shipment was subject to tax in the state of Pennsylvania. It was contended that since the purchaser took legal title to the goods in Delaware, that the state of Pennsylvania could not tax an interstate shipment. However, the higher court held Pennsylvania entitled to tax the goods as an interstate shipment, and said:

DECISION

"The contention of appellant (seller) arises out of the circumstance that the price was fixed F.O.B. Wilmington. This, however, does not necessarily mean that title passed there. The authorities (Courts) holding that delivery to a common carrier is delivery to the vendee have no application here, because the intention of the parties, which is controlling on the question of delivery, shows that the title was not intended to pass until the goods reached their destination."

CASE AND DECISION

Also, in Minnesota v. Blasius (290 U. S. 1), the Supreme Court of the United States, speaking through Mr. Chief Justice Hughes, said:

"But because there is a flow of interstate commerce which is subject to the regulating power of the Congress, it does not necessarily follow that... a state may not lay a non-discriminatory tax upon property which, although connected with that flow as a general course of business, has come to rest and has acquired a situs within the state."

Therefore, a state may tax an interstate shipment, if the buyer and seller both are located in the same state and the title to the merchandise does not pass to the purchaser until after the shipment arrives. Under these circumstances the sale is not completed in a foreign state, nor is the shipment an interstate one.

On the other hand, in the late United States Supreme Court case of Sonneborn Brothers v. Cureton (262 U. S. 506, Dallas, Tex.), it was disclosed that the seller was located in a different state from the purchaser. The contract, therefore, clearly contemplated a shipment from the seller to the purchaser in interstate commerce. In other words, the movement in interstate commerce was not merely incidental, but was intended by the parties to the contract of sale.

Under these conditions it was held that (Continued on page 29)
DESIGNS USING PREFABRICATED CONSTRUCTION

FRONTS AND GENERAL INTERIOR PLAN BY M. B. BOHM ADAPTED TO A METHOD OF STEEL AND CORK CONSTRUCTION FOR SMALL THEATRES OF MINIMUM COST

The building construction method employing steel units in combination with corkboard, which is an insulating as well as structural material, has been further adapted to theatres, following its rather recent introduction for this purpose, through the formulation of a standardized plan and the incorporation with this of fronts and outer lobby portions in other materials.

Essentially, the method consists in the erection of steel uprights and trusses prefabricated in sizes proportionate to established auditorium sizes determined by a series of seating capacities, and the walling and roofing of this skeleton with 3-inch corkboard (see floor plan and structural diagram). Partitions, of course, are similarly constructed, while the flooring consists in a mixture of cork and concrete. The exterior (except for the front or other portions prominently exposed to the street) then requires only some such surfacing as stucco.

The plan calls for a simple interior treatment (see sketch at top of page). Across the upper portion of the auditorium is of course the trusswork, in somewhat of a vaulted span. These can merely be painted. Exposed steelwork along the walls, however, may be covered with enameled metal in a selected color.

The cork is left exposed, but it is laid on in layers of dark and light natural shades. The cork surface is varnished to protect it from dirt. Along each wall is a truss, made up of metal plates, containing a ventilating duct. Provision is thus also made for wiring and any other conduit. The underside and the side facing the audience could be covered with a fabric of texture and color having a decorative effect.

Three of the front elevations designed by M. B. Bohm, New York architect, are shown in the accompanying sketches (on opposite page). In Sketch No. 1, the upper portion is designed for construction in blocks of suitable material, and “Corkcrete” (mixture of concrete and cork) may be used. The slabs would be cut to pattern and clamped to the structure like stone

facing, the blocks being chaffered to create a line pattern. At the marquee level a metal strip is provided. Above the marquee the design calls for a decorative motif in some ornamental material, possibly incorporating the name sign. The sign could also extend out, facing up and down the street. Lobby wall facing may be in enameled steel, vitrolite, carrara glass or a similarly suitable material.

Sketch No. 2 visualizes the possible use of tinted stucco with moulding motifs of enameled metal, and a central decorative motif in terra cotta or even metal. The strip at the marquee level could be of metal with red ornamentation. The base could be of a material like vitrolite, rather than metal, which is impracticable at the sidewalk level because of its susceptibility to scratches.

Sketch No. 3 shows a design calling for materials similar to those noted in the previous designs, employed in much the same manner. This sketch, however, presents a marquee with a stepped soffit lending itself to a variety of lighting effects.

The scheme calls for isolation of the projection room structurally.

GENERAL FLOOR PLAN ADAPTABLE TO VARIOUS CAPACITIES

DIAGRAM OF METHOD OF CONSTRUCTION
SKETCH No. 1—THEATRE FRONT WITH FACING IN CHAFFERED BLOCKS.

SKETCH No. 2—THEATRE FRONT OF STUCCO WITH MOULDING TRIM.

SKETCH No. 3—PLAIN BLOCK FRONT WITH STEPPED-SOFFIT MARQUEE.
A THEATRE IN A BIG BRITISH REALTY PLAN

Views of the auditorium, facade and foyer of the Odeon. The front elevation had to be adapted to zoning laws forbidding removal of trees. Auditorium lighting is principally of the trough type.

ONE OF THE MOST INTERESTING DEVELOPMENTS OF RECENT THEATRE ENTERPRISE IN ENGLAND HAS BEEN THE INCORPORATION OF A CINEMA THEATRE AS PART OF A MUCH LARGER BUILDING SCHEME, EMBODYING BUSINESS PREMISES OR RESIDENTIAL FLATS, OR BOTH. WHILE THE PRINCIPLE OF EMPLOYING SITES TO THE UTMOST ADVANTAGE IS AN OLD AS WELL AS AN OBVIOUS ONE, AND THE INCORPORATIONS OF SHOPS AND OFFICES IN FRONTAGES OF ITS MOST FREQUENT MANIFESTATIONS, THE NEW SCHEMES ARE QUITE DIFFERENT AND MUCH MORE AMBITIOUS.

Ordinarily, the provision of rentable premises is a case of making the most of a site bought for cinema purposes; what is now happening in England is that sites are being acquired of such a scale that in each case a theatre necessarily occupies only a small portion of it. From the financial angle, the cost of the whole building scheme is such that the theatre becomes only one of several sources of revenue.

An interesting example of the new type of enterprise is to be found in the Odeon theatre in Haverstock Hill, London, the latest addition to the Odeon Circuit controlled by Mr. Oscar Deutsch of Birmingham. The site in this case is situated in the inner suburban district of Hampstead, where the cost of land is very little less than in London itself. Its size was such as to render its use for a theatre alone impracticable.

There was the further difficulty that the site was subject to town planning restrictions. These not only limited the number of flats which might be erected, but offered extensive regulations applicable to cinemas adjacent to domestic buildings.

The method of planning adopted was to devote the main road frontage to shops, with two floors of residential flats above, and to throw the cinema auditorium back, leaving only its entrance (adequate but considerably more narrow than the auditorium) in the frontage.

Another big block of flats was erected in the rear of the theatre building, but separated from it, and entered from a courtyard, to which access is obtained from a side road.

Car parks are embodied in the scheme, but even after allowing space for these, there was ample space to provide gardens, in which old trees were preserved, as well as ample free space between the three sections of the scheme—the frontage with its shops and flats, the theatre, and the rear residential block.

In the public main road in which the frontage is placed, more trees were preserved and form an unusual frame to the cinema entrance, while the residential amenities of the flats above the shops are increased by the fact that they are set well back from the frontage, with a small garden space over the shops.

The scheme as a whole has resulted in

(Continued on page 27)
Projecting Color Films

A technician in color photography considers some of the practical problems this medium brings to projectionists.

With improvements in color processes in motion picture photography bringing color back to the screen, after a period when color had all but disappeared from at least feature pictures, the special factors, if any, controlling the projection of color product, should be noted by the projectionist. Little or nothing has been seriously said about the projection of color films despite the fact that they have been the source of much fretting in projection rooms. The material here presented is rather tentative, but it is all that could be achieved in response to inquiry from those who may perhaps be judged as knowing most about color photography and projection.

The most important factor in the projection of color films is focus. This is on the authority of J. A. Ball, vice-president and technical director of the Technicolor Corporation. Declares Mr. Ball:

"If you were to join together black and white prints from two different laboratories and project them, you would discover that if equal sharpness of focus is maintained, at the splices between the two a slight shift of the projection lens would be necessary.

"This is in part due to the difference in the way the two films will lie in the aperture, either because of humidity or the manner in which the two films were handled at the laboratories, etc. This effect is particularly in evidence where Technicolor film is spliced to black and white. True, the difference is slight, but it nevertheless is there, and is of just sufficient amount to be of very real importance. The really able, conscientious projectionist will therefore check his focus at all such splices. After the first projection he will know which way to move the lens, and approximately how much.

"In photographing color insert sequences we try to arrange a 'transition scene' similar to the newspaper insert in the color sequence at the end of 'Kid Millions,' a production recently released. This provides the projectionist with an excellent opportunity to check the focus, and we hope he will avail himself of it.

"Along the same line I would like to protest against the use of a Grandeur screen for color sequences. I witnessed this at one New York City theatre and the result was bad. It is a sufficiently hard job to analyze a scene into its three component primary colors, and then recreate that scene by printing those components on the small area of the motion picture film frame, without having the result manhandled by Grandeur projection. Not only is it effect bad for definition, but it makes for a very much decreased level of illumination because of the great space over which illumination, forced through the tiny photograph, must be spread, to say nothing of the literally terrific magnification.

"And now let us pass on to secondly, which has to do with the spectral quality—the color of the projector light source. We balance our prints for, and inspect them by, a high-intensity light. I believe you call it a Hi-Lo arc. However, from actual tests we know our prints will give satisfactory results when projected by any arc light source, whether it be high-intensity or low-intensity.

"If, however, our prints are projected with an incandescent light source there is, of course, a considerable loss in values, particularly at the blue end of the spectrum. This does not necessarily mean that the result is ruined, but it does mean that it will be inferior as compared with results from arc light projection. There is just now a new a.c. low power arc designed for use in small theatres that produces light of the same spectral quality as that of the high-intensity arc. This low-power light is much to be preferred for color projection as against incandescent light.

"My third point has to do with brightness of the screen itself, usually stated in terms of foot candles. In a great many theatres, especially the smaller ones, the screen brightness is inadequate for best results either with black-and-white or color. Technicolor does not require any more illumination on the screen than does black and white, but it has an added value to the screen when properly projected, and by that same token, when projected with inadequate brilliancy the 'failure to deliver' is more noticeable.

"With high power equipment it is of course possible to err on the other side, and ruin the effect by over-illumination. However, the most common fault, especially in the smaller houses, is inadequate illumination. Not only is dim illumination bad for color, but it is bad for everything and everyone concerned. The art of the actor, the director and the cameraman suffers.

"The question has been raised that despite the belief that color films require no more illumination on the screen than black-and-white, more light might very well be required if the color image were to have the same illumination value as black-and-white. Mr. Ball explains this as follows:

**COLOR DEFINITION**

"Using the color red as an example, if we absorb all the light forming true white light except the orange-red band, which we visually recognize as red, there still will remain a brilliancy of red comparable to that of the original white light, because those are the conditions in nature under which the eye is accustomed to view all scenes.

"As a means for comparison and to completely illustrate the point, suppose we consider a red, white and blue flag, having for background a foliage green. Were we to photograph this in black and white, the red, blue and green values would appear as shadows on the green. They would be differentiated from the white by varying degrees or amounts of white light.

"Now did we photograph this same scene in color, instead of having a band of neutral gray, we would have a band of red, the brilliancy of which would materially exceed the corresponding brilliancy of the gray band in the black and white picture. This would be true, not only because of its transparency, but also because of the color contrast between the white and the red. This same analogy applies to all colors."
F. H. RICHARDSON'S COMMENT

AND ANSWERS TO INQUIRIES

PROJECTION AND
THE STAGE EMPLOYEE

The advent of motion picture entertainment and its rapid advancement in the favor of the public, has gradually reduced the number of so-called "legitimate" theatres, vaudeville houses and so on until stage employes by the thousands have been thrown out of work and forced to find other means of livelihood.

Unfortunately, and for some reason unknown to me, projectionists were not originally organized into a union of their own, but were taken into the stage employes' organization. The situation is just that today. While there are many unions composed wholly of projectionists, there are many more in which the stage employes and projectionists are in the same local union. And so it was that when jobs for stage employes were reduced by something like 80%, it was decided to take up the surplus, since it belonged to the same organization, and too often to the same local union, by giving unemployed stagehands jobs as projectionists whenever possible.

Now that might be all right were the stagehands competent projectionists. However, not one in ten of them has anything more than perhaps some little knowledge of how to thread a projector, trim a lamp, make some sort of a splice and perform a few other routine duties.

Surely projection has suffered enough by incompetent outsiders who have "busted in" as machine operators, who still are such, and probably always will be just that, and nothing more. Conditions often compelled their admission into unions (anyhow the unions thought they did)—and after their admission some unions made absolutely no effort to force them to advance in knowledge and competence in projection.

It would really seem that it is about time to call a halt. If stage employes can show themselves to be really competent projectionists, well and good. They then may justly be deemed to have preference. If they cannot, then most emphatically they have no right to expect, much less demand, the privilege of filling a projectionist's position until a suitable apprenticeship in projection has been served, (six months, at least), coupled with such study as will equip them to do the job properly.

Fairness, not only to the profession, but also to the exhibitor, the public and the motion picture industry, demands that this course be followed. The exhibitor and theatre manager have not always treated projection, the projectionist and the IATSE & MPMO fairly, but that doesn't lessen the projectionist's responsibility.

ABOLISH "MOVING PICTURE OPERATOR"

I have just had a talk with George E. Browne, International president of the IATSE & MPMO, who impresses me as a serious minded, "square-shooting" officer who is not bound by traditions and precedent. During our chat I told President Browne that I thought retention of "moving picture machine operator" in the title of the organization does considerable harm. Somewhat to my surprise he listened attentively and at the end of the talk agreed that the continued use of such a title did do harm. He was quite able to understand the psychological effect of it, which up to now no International president has been able to do.

The term "machine operator," or its abbreviated form, "operator" cheapens the whole profession, reducing it to a mere mechanical "trade" for which employers can see no reason except compulsion for paying any considerable sum of money. Men are willing to pay "big money" for ability and brains. They do so more or less willingly. But who can imagine the necessity for any abundance of ability or brains merely to operate a machine?

Whether President Browne will further any attempt to change the title to one more intelligently descriptive of the work of projection, I cannot say, but I am quite certain he at least will not oppose one. I therefore suggest to advanced I.A. men that a determined attempt be made at the next convention to discard the term "machine operator," substituting therefor the modern, otherwise almost universally adopted term, motion picture projectionist, in such form as may seem best; or if it seems still better, to discard the division of terms entirely, making the union name something like International Alliance of Theatrical Workers, or International Alliance of Stage and Projection Room Employees? Those are, of course, merely suggestions. Doubtless something very much better might be devised. The only thing I am interested in is the discarding of the antiquated, misleading, belittling term, "moving picture operator."

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

- Hurry Call for 2,000-Foot Reels
- Lens Problem Deliberately Made
- What Projection Really Involves
- How to Project a Single Frame
- Tension at the Aperture
- Flicker Following New Screen
- Some Facts About Theatres
- Hear Lectures on Projection
- How to Get Ahead in Projection
- British Book on Projection

UNION LOYALTY
AND PROJECTION

Something like twenty years ago I dropped in on the boys down in the city of Washington. It was one of the many trips which have brought me into personal contact with thousands of projectionists all over the country and Canada. Most of them were then little more than boys—at least as viewed in comparison with conditions today. A few, however, even then stood out for the serious way they took their work. They were not satisfied with the results they were then able to get and were looking forward to something better—not only "looking" forward, but working hard to improve things.
One of these men was Lester Isaac, who certainly has since traveled a long way in the right direction. Always a one hundred percent I.A. man, he was for many years very active in the affairs of his local. He organized the Washington and other chapters of the American Projection Society. For a considerable time he was White House projectionist, an honor in itself. Isaac has indeed been a very busy man in a variety of ways that have helped to improve conditions in projection and conditions for projectionists.

He has been with Loew’s, Inc., for twenty years. Eight years ago he was appointed director of projection for the entire circuit. I have previously commented upon the business-like, efficient manner in which he has organized and conducted his department. The job is a big one, as a recent meeting of Loew projectionists more than amply shows.

At this meeting, with M. D. O’Brien, Isaac’s assistant acting as secretary, nearly 500 men answered rollcall, every one of them a projectionist in a Loew metropolitan theatre and a member in good standing of Local Union 306.

In addressing the men Isaac made no bones about telling them pointblank that for the company he represented he expected, not hot air, but real projection service. He emphasized the point that while a man must be a union man, he must also be both able and willing to deliver the goods.

“The time has gone,” said he, “when a union card and conversation is all that is necessary. There must be a union card, but the card must be backed up by knowledge and real ability, plus energy enough to apply them in the work.”

From time to time Isaac calls midnight meetings of the men working in Loew’s New York City projection rooms. This is in addition to the many personal contacts he has through frequent visits to the theatres. He has found that such meetings provide an opportunity to get over some of his ideas, to develop a better understanding between him and the men.

He strongly emphasizes his views that the inefficient and careless projectionist is a distinct detriment to the I.A., and that, more and more, recognition of the I.A. is going to be based upon the basis of service rendered by its members. Conditions and methods change in every field of human endeavor, and it is obvious that I.A. men will be compelled to fall in line and keep up with the procession.

Many of the strongest-organized cities are those in which the officers of the I.A. locals demand that their members be on the job while on the job (if you know what I mean). It is all very well to boast of hundred-percent loyalty to the I.A. but just how really loyal do you call the man who discredits the union he belongs to by delivering inferior work? And mark you, inferior work may be done even when the screen and loudspeaker results are good, for the reason that the excellence is not secured at a minimum of operating cost.

The truly loyal I.A. man not only delivers the very best possible screen image and sound, but he does so at a minimum of
overhead cost to his employer. By doing that he becomes a credit to projection, to himself and to the local union to which he belongs. By failure to do so he becomes disloyal to himself, to his employer, to the public he serves, and to the union he is a member of.

Some years ago my friend, P. A. McGuire, advertising manager of the International Projector Corporation, wrote something that is illustrative of the advance in projection. He said, "The motion picture projector is no longer a mere mechanical contrivance, cranked by hand or made to operate by the simple closing of a switch. The projectionist of today must have an excellent knowledge of mechanics, electricity and optics and is in charge of a delicate and complicated mechanism made with scientific accuracy to handle a fragile and somewhat inflammable material.

"The projectionist has a great responsibility—for failure to measure up to the right standards means that all the producer, director, actor and cinematographer have striven for loses much of its artistic and commercial value, the pleasure of the audience is lessened, the exhibitor is subjected to constant and unnecessary expense, and lives and property are endangered."

Every word of which is gospel truth. Truly the day has come when union membership and conversational loyalty is not enough. There must be, in addition to those things, an excellence of work that comes from knowledge and pride.

A HURRY CALL FOR 2,000-FOOT REELS

THE FOLLOWING interesting letter comes from John T. Seller, Long Beach, Cal., concerning the proposed 2,000-foot reel:

"Dear Mr. Richardson: The organization of which I am president took up discussion of your article on reel lengths in a recent issue at one of our meetings. After examining the situation from our viewpoint, and taking into consideration the production and distribution problems involved in making the change, it was decided that nothing less than 2,000-foot reels would be satisfactory. This conclusion was transmitted to the Academy of Motion Picture Arts and Sciences, from which a reply was received to the effect that that body was working on the proposed changes and hoped for some of them to materialize in the future.

"It may be that I am a bit impatient, but it really seems that it is taking entirely too long to bring about so important an improvement. It also seems as though the projectionists could themselves hasten the process materially did they make a major issue of it by taking action and writing the Academy, giving a few 'gentle hints' that we don't want the improvement to come about after we are dead, but while we are still alive and can enjoy getting a show we don't have to double up and then un-double again when through with it.

"Surely it is not a selfish demand made solely with a view of avoiding the work of doubling up, but also one which has directly to do with improved screen results, and prints in which the actors speak all their lines, instead of soon having a lot of them chopped off by repeated doubling and un-doubling.

"Another improvement is this: To any experienced projectionist it is very apparent that the end of a reel is coming some while before it arrives, for from 10 to 20 feet from the end, the film is usually covered with dust and dirt which has been gathered up by the wax and static charge, the latter set up both by friction in projection and rewinding, followed by the tail end of the reel coming into more or less intimate contact with either the floor or the rewinder table. In this I say nothing (much) about the myriad scratches, dots and punch marks affixed by 'machine operators' at the near end of each reel (1,000-foot or otherwise) for their convenience, plus a lot of small scratches inflicted by friction under the excessive pull on the film roll near the end of the reel.

"In short, I am thoroughly and heartily in favor of taking such action as we may to force action on the 2,000-foot reel at the earliest possible moment.

"And now, Friend Richardson, I have a little personal problem upon which your help will be welcome. Am using a pair of Bausch & Lomb Super-Cinephor projection lenses, projecting a picture 33 x 26 feet at 115 feet. I find it impossible to secure sharp focus on the 2,000-foot reel.

"Either one side or the other may be brought into sharp focus, but not both sides.

"The manager assures me that when the projectors were installed they were placed equi-distant from the center line of the auditorium, which, it appears, is true. They are 6 feet apart, which setup should not produce any distortions due to lenses not facing the screen squarely. The only conclusion I have been able to arrive at is that the optical system itself does not lie on the optical axis of the light system. I have seen adapters that would permit the shifting of the projection lens laterally across to give proper alignment. Can you tell me where they may be had?"

I have heard of no such adapter. I believe, however, that you are in error in supposing the fault to be due to the optical system, or to the misalignment of some part. Such a fault would hardly produce the effect you have described. The fact that you can sharpen either side, but not both, merely by adjusting the projection lens, makes it pretty evident that the trouble is wholly due to a lens which is not facing the screen squarely.

You have not given consideration to one phase of the matter, and that is the huge width of the screen image, which makes a lot of difference. You tell me you have a screen image 33 feet wide. In the name of heaven, what do you mean? What is the idea in thus enormously enlarging every photographic fault, besides making even the perfect parts more or less "fuzzy," spreading your light over the enormous area of 858 square feet and compelling the patrons
seated down front to try to follow motion over that great space?
While so little as 3 feet off center would amount to nothing in a picture of reasonable width, with one 33 feet wide it mounts up, as you will discover if you lay the thing out to scale on paper. Moreover, such a picture size makes everything wholly unnatural. You have, for example, giants on your screen and sound voices that most emphatically do not match them. You would get a far, far more pleasing picture were these dimensions reduced to not more than 20 feet wide. The image would be far better illuminated, incommensurably sharper in detail, and in every way better; also, your trouble would, I am very certain, wholly disappear.

As to the reel matter, I thoroughly agree. The Academy is making an honest effort to get the thing cleared up, but that the producers are very slow in making any real attempt to give practical aid in the matter. I thoroughly agree that unions should take action, as bodies, communicating an emphatic request for the thing to be sped up. If it were something the producers wanted for themselves, it would be forthcoming pronto, regardless of what the theatre men might or might not want—that is, unless it had the effect of cutting down business. Cost or trouble of making the change would be as nothing. I agree that we all should proceed to raise a little until something is forthcoming in the 2,000-foot matter besides conversation.

A LENS PROBLEM DELIBERATELY MADE

DOWN FLORIDA way an exhibitor or projectionist seems to have pulled a bad boner (even as we all do once in a while). Two Snaplite lenses that were delivering the goods acceptably, were removed, and two new lenses, described as "adjustable," were installed in their place. While my informant does not say so, "adjustable" certainly must here mean lenses of the E.F. of which may be altered by changing the distance between the front and rear element—a thing that cannot possibly be done with any projection lens without serious disturbance of the corrections, one result of which is likely to be reduction of depth of focus. The letter tells me the new lenses will not sharpen the picture on both sides of the screen and that the result from both lenses is the same.

Whoever authorized the removal of lenses that were doing good work had considerable confidence in himself, for the E.F. of the lenses is only 3.5 inches. It is very difficult to get really good definition all over a screen when using lenses of a focal length as short as 3.5 inches. Because of curvature of field, it would not be too easy were the lens central in all directions with center of field. In this case there is a 12° projection angle and the side throw usual where two projectors are used.

The condition is very bad for the best lenses. For a lens that is so-called adjustable, I would consider it quite impossible. The only possible thing to do is to get the
WHAT PROJECTION REALLY INVOLVES

THE OLD TOPIC of foolish ideas regarding projection, on which I have written many times, has been brought up by Pasqual Valenti of Trenton, N. J. He writes:

"Your articles are very educational to me, as I am certain they are to other men in the projection field. I write to ask a question, an answer to which in your Comments, will be greatly appreciated; also, I am sure it will benefit your other readers. It is this:

"I have heard many men, not projectionists, remark upon how simple projection is, that it should take only six months or possibly a year to learn it thoroughly. I have heard electricians say they could learn it very quickly and easily because they already understood electrics. Not only that, but many men who have learned to thread a projector and make a changeover have the idea that that is all there is to projection. Text books, study, etc., are wholly unnecessary, say many of them. I have talked with such "projectionists," invariably finding it impossible to convince them that projection consists of anything more than a few simple, more or less mechanical acts.

"Now, F. H., I would appreciate it very much if you would, in your own inimitable way, explain just what projection consists of and what there is to learn. I ask you to do this for the sake of the many who have secured a position as projectionist with nothing more than a minimum of knowledge, and now have the idea there is nothing more to learn. For the sake of those who are not in the profession, but consider it very simple; for the sake of those many who want to learn, but think they can do it in a very short time without any text books at all, please do this."

I fully realize that the three classes named are with us; also, it is almost a total waste of energy to talk to them—until something happens. But wait until something does happen—an examination law passed for example—and observe how they scramble!

Such talk has its foundation either in a total lack of knowledge of projection, or in just plain stupidity. Its result is, insofar as the matter has to do with projectionists, mostly evident in increased operating costs, relatively inefficient performance of equipments, waste in electric power, and comparatively poor results in both sound and image.

Many times I visit theatres where the manager and projectionists are very evidently quite proud of both sound and picture excellence, yet in ten seconds I have picked anywhere from two to half a dozen remedial faults. Neither a manager nor projectionist has made any real study of projection, therefore they are unable to recognize minor faults, or perhaps even major ones, especially in sound.

Projection fundamentally involves expert handling and operation of (a) mechanical assemblages functioning at high speed and under heavy strain, that are built and for best results must be kept in perfect adjustment with all the fine precision of a high grade watch; (b) electric and magnetic assemblages that are extremely complex and must be handled and adjusted with great care and complete understanding if the best results are to be attained; (c) optical trains that have so far puzzled many an expert optical gentleman, which must be rendered in perfect adjustment by the projectionist.

The qualified electrical engineer may reasonably believe himself to have some advantage, since he has general knowledge of one phase of the projection structure, but that by no means qualifies him, even electrically, in projection. He may be ever so expert an electrician in the general acceptance of that term, without fully comprehending, for example, the application of the light from an electric arc to screens.

The real trouble lies in the fact that projectionists, by their own actions, have set up the idea that projection is a very simple matter—so simple, indeed, that they need only to glance at the working projector once in a while. After some little practical experience, one may put on a show of sorts, and since many theatre managers do not themselves have the training permitting them to check up on either picture or sound results, or to form any intelligent judgment as to what harm is done to costly equipments through wrong procedure in adjustment and care, such "amateur" projectionists sometimes get away with it.

HOW TO PROJECT A SINGLE FRAME

THE PRINCESS THEATRE in Republic, Pa., asks if there is any method by which the projector may be stopped and a single frame of the film projected upon the screen indefinitely.

I hesitated about answering this query, but finally decided to do so on the grounds that I know of such stunts being attempted with disastrous results because wrongly done. Possibly, therefore, instruction may be beneficial rather than otherwise. However, let it be clearly understood that such a thing should not be attempted unless careful preparation is made as follows:

In some cases only the center of the picture will appear. How much of the frame would be illuminated would depend upon the diameter of the cone of light that might be projected, and that would be upon the diameter of the light source and the distance between the converging lens or mirror and the aperture.

First, it is necessary to ascertain exactly the optical axis of the light at the plane of the mirror. This may be done by stretching a thread from light source center, to center of aperture, and in some manner supporting a pointed object in contact with the thread at the plane of the rear surface of the dowser. Remove thread, drop dowser and mark on its surface the exact position of the point.
Now at that exact point, drill a hole
1/16-inch in diameter through the dowser.
Energize the light source, and a beam of
light will go forward to the projector apen-
ture, exactly central therewith if the hole
has been drilled exactly at the right point.

Next, removing all other film, hold a
short piece (by means of pliers) in the light
as close as possible to the aperture. If
there is not enough heat to affect it (there
should not be), thread in a piece of film and
see if (a) the entire frame is illuminated, and
(b) if there is sufficient light to cause the
picture to be plainly visible on the
screen. If only the center of the frame is
illuminated—well, it is just too bad, for
there is nothing that can be done about it.
If the frame is entirely illuminated, but the
picture is too dim, that may be remedied by
running a 3/32-inch drill through the hole, or
possibly one a bit larger than that. However,
be very cautious. Try it out thoroughly on the
short piece of film.

Remember, all this is perfectly safe if
done carefully and intelligently, but it is not a
thing to be careless about. The small hole
in the dowser may be covered with a small
piece of sheet metal so riveted to the dowser
blade that it may be moved to cover or
uncover the hole.

And now here is a stunt I wish some of
you would try out and report results on.
I believe a single frame might be projected
at least fairly well by one of the big flash
lights, the beam of which may be so con-
centrated that it is almost parallel. Prob-
able I’m all damp on that, but anyhow
some of you try it out and advise me. You
doubtless can borrow one of the lights
(they are about a foot long) from your
local hardware dealer.

EXCESSIVE TENSION
AT THE APERTURE

LUKE HALL, projectionist
of the Rio theatre in Sayre, Okla., writes,
“I have two 6B Powers projectors in fairly
good condition except for the intermittent
movements, on which the stars and cam
are pretty badly worn. There are new in-
termittent sprockets recently installed.

“On one projector a film with strained
or weak sprocket holes will go through
okay, but I can hardly get the same film
through the other. It tears out the sprocket
holes, loosens the lower loop, and often
breaks the film. I have set and reset the
tension and readjusted the idler roller
brackets, but it does not seem to help. What
causes this and how may it be remedied?
Where can I buy the latest edition of the
Bluebook?”

You may have reset the aperture tension,
Brother Hall, but I think it is nevertheless
the seat of your trouble. Too much tension
on that projector is almost without doubt
where the fault lies. It could not very well
be anywhere else. Loosen up that tension
until the screen image becomes unstable.
Then tighten it just enough to stop the
unsteadiness, and I’ll bet you dollars to
dimes the smile of contentment will again
be on your face. An unlikely but possible
contributing factor might arise if the inter-

The Finest 35mm Metal Reel Ever Offered
The Motion Picture Industry

Clock—spring steel spokes and rims with
sliding contact of spokes on hub—prevent-
ing the molecular displacements which are
the cause of “dishing.” Threading is auto-
matic.

See F. H. Richardson’s account of the similar
16mm reel in Nov. Better Theatres.

DEVRY SOLVES THE 2000 FT. REEL PROBLEM
DeVry, 1111 Center St., Chicago 347 Madison Ave., New York
mittent sprocket shaft became out of line—higher on one end than on the other.

The sixth edition of the Bluebook will be out this spring. It may be obtained from the Quigley Bookshop, 1790 Broadway, New York City. The price will be announced rather soon, I think.

FLICKER FOLLOWING A NEW SCREEN

JOHN R. SNOW of Harvard, III., reports some trouble as follows:

"Again I call on you for advice on a very important matter. Your opinion on the following will be highly appreciated.

"Ten days ago we installed a new screen in the Saunders theatre, where I am projectionist. Since it was put in we have been compelled to tolerate a very nasty flicker, from about 30 feet back from the screen all the way up to it. It is visible only in light scenes.

"I admit the screen has very high illumination. I cut down the current flow from 42 to 22 amperes upon installation of the new screen, and still the illumination is 100% brighter than it was on the old one at 42 amperes.

"This theatre has a width of 23 feet. I project from the rear of the balcony at about a 5° angle. The projection distance is 97 feet. The screen image is 13 feet wide. I use Peerless low-intensity lamps at, as I said, 22 amperes. Simplex mechanisms with front shutters. Width of blades, 7½ inches. Was using a 6½-inch blade, but widened it to clear up all travel ghost.

"Another thing, Mr. Richardson: If I installed two new castiron E-10 film trap plates, would it relieve me of picture being out of focus on one side—the same side—each projector?"

My advice probably will not be very welcome. First of all, it would be to install rear shutters immediately. There are many reasons why this should be done, not the least of which is that with the front shutters you are subjecting both your mechanism and the film to more than twice the heat that would reach them with rear shutters.

You say you have widened the shutter blade. Do you mean only the master blade or both blades? Either way, however, you probably thrown the shutter badly out of optical balance and made flicker almost certain with a brilliant screen.

You probably could have eliminated the ghost by locating your front shutter at the right point. Try this experiment: With the projector standing still, the fire shutter blocked up and the shutter in "open" position, project the white light and pass a thin, opaque sheet (exact width will do) down through the beam at varying distance from the lens until a point is reached where a shadow starts from both top and bottom of screen, meeting in the center. If you can get your lens out far enough to reach this point you probably can use the old shutter without travel ghost. If you cannot, then see if you cannot get it out to a more narrow point of the beam.

You have an unbalanced condition that causes the flicker and you may or may not be able to eliminate it by reducing your screen illumination, or by doing as I have suggested. However, the right thing to do is to get a rear shutter. It will end your troubles and make all conditions far better.

As to the out-of-focus effect, you surely have very properly corrected lenses. I doubt that your proposal would help much, if any.

Better try to get better lenses. You should not have this trouble with that little picture at 97 feet, unless you have your projectors spaced too far apart. For that projection distance the lenses should not be more than 4½ feet apart.

SOME FACTS ABOUT THEATRES

JOHN L. GRAINGER, an exhibitor of St. Louis, Mo., writes, "Both myself and my projectionist follow your writings and find them very real help. May I ask you two questions, as follows: How many motion picture theatres are there in this country, and just how do the number of theatres in cities of more than 10,000 compare with those in smaller places? We hear all kinds of tales about these things and would like to have the low-down.

"My projectionist asks me to express his thanks for the aid your Comments and books are to him, and since anything that helps him to do better work helps me and my customers, I add my own thanks."

"I am grateful for your generous remarks, Friend Grainger. As to your questions, I just yanked down the Motion Picture Almanac for 1934-35 (a 1,114-page pam- phlet published by the Quigley Publishing Company), turned to Page 889, and there was the whole thing spread out.

The total number of motion picture theatres in the United States is 16,849. Of this number, 9,185 are in towns of less than 7,500. Incidentally, there are 9,260 cities, towns and villages having theatres. There are 110 theatres having in excess of 3,000 seats, 35 between 2,000 and 3,000 seats, and 1,890 between 1,000 and 500 seats (only 1,975 have less than 500). You're welcome.

HEAR LECTURES ON PROJECTION

IN CONNECTICUT the I. A. unions formed a local association at Hartford, back in 1928, the idea being, as I understand it, to bring about co-operative action among the unions of the state, and to take such action as might seem beneficial to the various organizations. The association now has 18 union enrolled, with a total membership approximating 350.

Recently I was advised that the association had obtained the services of Professor H. A. Macfield, for lectures to the projectionist members in Hartford, New Haven and South Norwalk. There is one lecture per week, so that each city and the unions in its surrounding territory, enjoys the privilege of a lecture each third Wednesday. Deeply interested, I arranged to drive to New Haven to attend one of the lectures, and believe you me I was...
most agreeably surprised. I had expected (Mr. Macfield being a college professor) to listen to some academic speech worth about one cent a rod in practical affairs.

It was not so at all. The night I attended the professor lectured upon fundamental matters in electrical action, making things very plain. For example, he explained the reason for torque motion in a motor, and never in any textbook or elsewhere have I heard the matter set forth in such thoroughly understandable form.

At each meeting the professor gives out papers containing matter for study during the interim between sessions. My compliments to professor Macfield. If what I heard last night is a fair sample, there are many large unions (306 and 110, for example) that might with very real profit engage him for a series of lectures.

The officers of the Connecticut association are Thomas J. Shea, president; George Beazil, vice-president; J. S. O’Connell, secretary-treasurer. My compliments to those gentlemen as well as to the association as a whole. As I understand matters, it is not the purpose of the professor to deal with working details of practical projection. He intends rather to impart an understanding of fundamental things in electricity and allied subjects.

It does seem to me, however, that it might be well to make the sessions of two-hour duration rather than of one, devoting the last hour to what might be termed projection practice. The trouble would be in finding a really good lecturer. Relatively few men, regardless of their technical ability, are capable of imparting knowledge to others effectively.

The Connecticut association has taken an advanced step. At the meeting I attended possibly 50 men were present. Just how many were eligible to attend I do not know, but certain it is that every union man who might have been there and was not, should be thoroughly ashamed of himself. I say “union man” for the simple reason that since the unions are paying all the expense, ($50 a week, I understand it to be) the meetings presumably are for union men only, though it would seem to me that men in small places surrounding the lecture city who are not members, though possibly they have applied for membership and been refused, might be admitted to the meetings upon payment of a small fee. It would indeed be a generous thing for the association to invite them on that basis, provided, of course, they have a “clean slate”—have not declared themselves, by act or word, as enemies of the union.

HOW TO GET AHEAD IN PROJECTION

FROM A SMALL TOWN in New York State comes a most sensible letter. Space is scarce, but such letters should be read by dissatisfied ones and those who believe projection offers nothing worth really striving for. Here is the letter, almost word for word:

“Dear Mr. Richardson: I am writing to obtain information that is of great importance to me. Having noted your honest, sincere opinions in Better Theatres and Motion Picture Herald, I am sure your advice will be helpful.

“For the past four years I have operated motion picture machines. Before starting on that job I took a short course in projection that taught me some of its fundamentals, and passing an examination, obtained a license to operate in Buffalo. I also passed an examination in Pennsylvania and received a state license. I am a member of local union 676, Hornell, N. Y.

“I have been quite successful in projection. At least my work has satisfied my manager, as well as the Western Electric service engineer whose equipment I am operating. However, the field of projection is very large, and I feel my knowledge does not cover one per cent of it. Therefore, I come to you for advice. I want to study projection, to the end that I become fitted to handle any job in that field, or to pass any examination that may confront me.

“From the financial viewpoint I am able to meet my expenses, but little more. The town is a small one and the wages are in the same category, but knowing the conditions I am thankful to have what I have. Can you suggest any way in which I can broaden my knowledge through study? Please advise me.”

I suggest that you get the first two volumes of the Bluebook of Projection, and Nadell’s “Projecting Sound Pictures.” Nadell’s sound book is newer than volume 3 of the Bluebook, which is the sound book. It is written in excellent style. I recommend it. Before very long we hope to have the sixth edition of the Bluebook ready, and you may take it from me, it is going to be very excellent in both sound and projection.

Moreover, you should make a real attempt to follow “The Bluebook School” in the weekly Herald. Work out the answers and send them in each week. The work will soon grow interesting.

You are wise to stay where you are until things get better, but as soon as you think it safe you will do well to make an effort to get work with some local union in a larger place as a permit man, which will start you well upon the right road, or at least it should.

BRITISH BOOK ON PROJECTION

THROUGH THE COURTESY of S. Raymond, editor of the Kinematograph Weekly, London, England, I am in receipt of a British book on projection published in Kinematograph Publications, Ltd., has 237 pages of combined text and illustrations, the latter numbering one hundred and forty-six. In addition, two blueprints and one black-and-white are tipped in. The author is R. Howard Cricks, A.R.P.S. (whatever that last may mean). The covers are of the same color as my own Bluebooks.

I compliment Mr. Cricks on writing for the most part understandably.
EQUIPMENT AFFAIRS

Equipment News and Comment

1934 PROGRESS

- Advancements in the field of applied electricity and electro-mechanics during 1934 show that year to have been as productive of progress as many another that was far more prosperous industrially. This is indicated by the report recently issued by Mr. John Liston of the General Electric Company. The significance of these developments bears so importantly upon all activities that we should like to present the report almost entirely did space permit. The progress made was sufficient for Mr. Liston to state that despite the modernization which has already been undertaken, it may be conservatively estimated "that more than half of all American industrial machinery is today obsolescent in part because of recent improvements in electric equipment." To consider only those advancements which concern in some way the theatre field, Mr. Liston reports: "Practically every element necessary for complete air conditioning was improved to make possible the effective heating, cooling, humidifying, dehumidifying and circulation of the air with co-ordinated units. There was developed a complete new system for the transmission and distribution of electric power, making it possible for the first time to interconnect, with static apparatus, non-synchronous systems. This was done by the utilization of electronic devices including Thyatron tubes and Phanotron tubes. It was found, in the operation of this new system, that a higher order of stability had been obtained as contrasted with previous practice and that faults similar to short circuits result in a reduced instead of an increased power flow."

Among scores of devices of great practical importance in diversified industrial and technical fields, an audio noise meter, an automatic sound recorder, and the "Lumiline" tubular lamp. In the latter a single coiled filament is drawn out into a continuous line from end contract cap to the other. An improvement was made in watt-hour meters, consisting in a jewel screw, which without use of gaskets or special fits, prevents the leakage of oil. And don't theatre folk own automobiles? Then: Automobile headlight lamps were improved to minimize the variation of filament position with respect to the reflector—a development "which makes practical the use of smaller headlights."

"SUPREX" AMPLIFIER

- A rectifier rated at 60 amperes especially designed to supply current for "Suprex" carbon arcs, has been developed by the Baldor Electric Company of St. Louis. Its complete rating is as follows:

From 25 to 60 amperes, 30 to 40 d.c. volts, with an additional tap to supply 55 d.c. volts. The voltage range of 30 to 40 volts is for the "Suprex" carbons, while the extra voltage tap of 55 d.c. volts is to supply current to low-intensity carbon arc lamps.

This rectifier, marketed under the trade name of "Handy," is supplied for operation from a 3-phase, 60-cycle a.c. circuit, and cannot be operated from a single-phase circuit.

FROZEN PIPES

- A timely warning concerning frozen water pipes has been sent out by the National Fire Protection Association. The warning points out that a burning match, torch or open flame should never be employed for thawing out frozen water pipes. Property owners and managers are advised to wrap the frozen section with cloth and pour hot water upon it until the ice in the pipe gives way. Rags on the floor at the base of or under the pipe will absorb the waste water.

And if you are constructing a new theatre, or revamping your plumbing, avoid running water pipes along outside walls. It usually can be done, and to do so is likely to save trouble and expense.

VACUUM CLEANER

- A new model vacuum cleaner adapted to theatre use has been brought out by the Kent Company, Inc., of Rome, N. Y. The force of the suction has been doubled in this model by use of newly designed fans powered by a 3/4-horsepower motor. The hose has been increased a quarter of an inch in size. The motor is a Westinghouse, encased in aluminum. The base of the

![Image of the Garrick theatre in Chicago, former 'legitimate' theatre remodeled into a motion picture house. Lobby walls are of Vitrolite and aluminum metal trim.](image)
machine is also constructed of aluminum.

The bag is double and is entirely enclosed in a steel can, preventing dust from filtering through. The can rests upon the base above the motor and fans, making the design vertical. The entire unit is mounted on two rubber-tired wire wheels and a swivel caster.

**NEW REEL**

- A reel recently developed and exhibited by Herman A. Devry, Inc., of Chicago, has been made ready for the market in both 16-mm. and 35-mm. models. A special feature of the reel is its "non-dishing" character, due to spring steel construction and to a sliding contact of spokes with the hub, preventing the molecular displacements that cause distortion.

The 35-mm. model is made for 2,000 feet of film.

**NEW AMPLIFIERS**

- A new line of amplifiers has been brought out by the Clough-Brengle Company of Chicago, to meet the demands of sound reproduction over the present extended frequency range. The amplifiers are designed for installation with any existing sound system, without other change.

**OPEN SHOWROOM**

- A new exhibit and sales room has been opened by the Bigelow-Sanford Carpet Company, Inc., in the Merchandise Mart, Chicago. The room contains over 10,000 square feet, and facilities include exhibit space for the company's entire line. The Chicago headquarters are in charge of Mr. E. P. Schuneman, manager for this territory.

**A Theatre in a Big British Realty Plan**

(Continued from page 16)

a complete estate with three sources of revenue: shop rents, flat rents, and box office receipts. The overhead on the theatre enterprise is in no way comparable to those which would have had to be faced on a straight cinema investment, even if the rest of the site had been sold.

The theatre itself is a good example of modern design on the stadium principle favored by the Odeon Circuit. The seating capacity is 1,500.

The front elevation is in biscuit-colored terra cotta with green bands and ornamentation. In the auditorium there are metallic gold walls in alternating textured broad bands finishing on the proscenium margin, which consists of five lines of trough lighting framing the stage opening.

The ceiling in concentric golden panels rises to a large central fibrous plaster fitting, from which the main auditorium lighting is obtained. The underside forms a metal and glass feature usually illuminated, but capable of admitting daylight for cleaning purposes.

The architects of the Odeon were T. P. Bennett & Son of London.—Bruce Allan, London.

---

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*Are used by Theatre Managers and Projectionists all over the world.*

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Theatre managers and projectionists admit that a set of Richardson's Handbooks on Projection is one of the indispensable features of their operating equipment. There is no surer guide to better projection than to be found within the covers of these three volumes—the accepted authority on projection and sound all over the world.

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<td>$10.20</td>
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**ALLIED SEATING COMPANY**

358 W. 44th St. NEW YORK, N. Y.
The Question:

WE ARE PLANNING ON REMODELING a building formerly a garage, which is 104 feet long and 46 feet wide. This building is glass across the entire front, and we thought the front could be used as it is, with the exception of a marquee over the doors.

The building is 15 feet high, sloping to 12 feet in the rear. Would it be possible to slope the floor enough to make the height 18 feet? We thought the building would be high enough after we dig the floor out, but we would like to know how much pitch we could allow and not make it too steep.

Could we go above the roof with the booth to allow for head room and outside air? What is used for booths?

What kind of a floor would you suggest for the inside? The front part has cement, and we wish to get by as cheaply as possible.

The inside is just rough brick. What would you suggest for covering that would be inexpensive and yet look nice?

I'm enclosing a diagram of this building so you can get an idea of what it is like. Would appreciate suggestions.—E. R. K.

The Answer:

AFTER STUDYING YOUR floor plan I do not consider it advisable to use the present glass front. The doors are too small for a theatre entrance. Why not build a new front about 3 feet, 6 inches back from the sidewalk line with a ticket booth in the center and with double 6-foot doors on each side of it? As the ticket booth and doors do not require more than 18 feet in width, there will be left on each side of lobby ample space for men's and women's retiring rooms. Make the lobby 12 feet deep and plan for a foyer 8 feet wide. By removing the present three compartments on the floor, there will be left space to accommodate 25 rows of seats.

By planning the projection room above the lobby, you can obtain air and ventilation by placing windows in the front wall, and the construction of the projection room will be quite a bit cheaper, as it has to be constructed out of fireproof materials. The ceiling in the lobby could be lowered to 8 feet, 6 inches, and as the front of the building is 18 feet high, you do not have to increase the height of the front.

The ceiling in front of the projection room is 15 feet, so there will be room for the projection room port shutters.

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 technical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.

Materials for the construction of a projection room are concrete, hollow tile, metal lumber or iron channels with cement plaster on metal lath on both sides. If possible lower the floor to obtain an 18-foot ceiling, then the ceiling height in the lobby can be increased. But in your case it is not strictly necessary and perhaps impossible, as the auditorium floor should have at least a 3-foot slope (3 feet, 6 inches would be better). But I doubt that the foundation walls are that far down, unless there is a basement under the building. I advise you to use cement flooring in the auditorium, as it can be laid directly on the excavated ground. Be sure to reinforce this floor to prevent settlement.

Since the inside of the walls are of rough brick, I suggest that they be stripped to obtain a plumb and even surface to be covered with some sound absorbing or wood-grained materials. This would give a dry wall. Or plaster directly on brick surface with acoustic plaster. This however needs decorating. Be sure to have the joints raked before plastering to obtain a good key.

For seating arrangement, I suggest a center bank of 12 seats across, with an aisle 3 feet, 4 inches wide on each side, and two wall banks of five seats each.

The Question:

I HAVE A building 47 feet, 6 inches wide, and 125 feet long. I want to put a theatre in same. Ceiling is 16 feet high. I think a French door in front to keep out street noise is advisable. Then I want a ticket office and lobby.

I would like only two aisles, but three sections of chairs, also an indirect lighting system so all chairs would be visible when pictures are showing, but not to interfere with pictures. I would like to have at least 600 chairs, if possible, but not any at angles on extreme sides so pictures would look out of proportion. I want the ticket office under the booth, both to occupy the same space. I also want booth soundproof.

How long should the elevated floor be? How many feet from rear should it extend toward screen? What elevation should floor be? How much fall to the foot? What would be advisable for covering bottom of skyline that is shown on sketch.—R. G. S.

The Answer:

FRENCH DOORS are all right for theatre entrance. For seating arrangement use a center bank of twelve or fourteen seats across (whatever amount the theatre building code in your state allows), with an aisle on each side, then two wall banks of five or six seats across, giving a total of 24 seats across the width of the house. You can obtain an indirect lighting system by suspending metal light troughs from the ceiling running the full length of the rows of seats. Three rows will be necessary to get the effect you are asking for. You will be able to place more than 600, I believe.

The walls and ceiling of the projection room should be insulated to prevent any noise from getting into the auditorium. For elevation of floor, leave first 15 feet near screen level, slope next 15 feet, 9 inches, the next 15 feet twelve inches, the next 15 feet fifteen inches, and so on in that manner for the full length of floor.

Remove or close up the skyline, cover the bottom the same as the ceiling. The width of the screen is generally one-fifth of the distance between the screen and the last row of seats, so it can be from 20 to 22 feet wide.

The Question:

I AM DESIROUS OF some information from you, as well as suggestions, as to a show house for me. Will you not please advise me as to maximum seating arrangement in a building which has inside measurements of 69 feet by 23 feet, 2 inches. Wish to put in as many as is possible, and only wish minimum space for front and box office—in other words, have those practically on the street front, with only a small foyer. How about B. O. on side?

We have an RCA Photophone sound outfit, Style 2882, a small one, and wish screen to be as near to back wall as sound
Motion Picture Herald

January 12, 1935

box will permit. State how much space is needed there.

The rear exit is on left side rear at extreme back corner. Our idea is to get in as many as possible here, for we have second-run, and people come here for pictures, good sound and good seats and not for fancy work. We get 10c and 15c, so you see we wish volume in numbers.

We wish to get in from 225 to 250 seats. We have at present two aisles, but would wish drawing for the two on the side, or one wider one in the middle. Can use, we think, one in the middle, as that is the way it formerly was, and can put back, we understand it, since it was that at one time. Below is a sketch, very rough, of what we now have.—B. B. H.

The Answer:

**THE BEST ADVICE I can give you is that to obtain the maximum seating capacity for a theatre of 23 feet, 2 inches by 69 feet, you plan for a center bank with one wall aisle on each side. You may be able to get from ten to eleven seats across the width of the house, depending on the width of the seats you are going to purchase, also on the thickness of the outside walls, which you did not show on your sketch.

You will be able to have 19 rows of seats, so the seating capacity will be about 190 seats. Place the box office in front at sidewalk, with entrance door on each side. As the lobby will be rather small, the box office on the side will not be as satisfactory as in front. Three feet may be enough in your case for horn space between screen and wall. By placing an aisle in the center of the auditorium you may gain 19 seats, but I do not advise you to do so, as the house is very narrow and you would lose the best seats.**

Business Law Affecting Exhibition

(Continued from page 13)

the state in which the merchandise was received could not tax the shipment, but it could tax the goods, as being valuable property, after it was accepted and stored by the consignee or purchaser.

**LAW OF BANKRUPTCY**

A great many theatre owners have incorrect information about bankruptcy law. Therefore it is very advisable that all theatre owners, managers and officials receive correct and dependable knowledge with respect to various phases of the law on this subject, in order to avoid serious legal difficulties in event it becomes necessary and advisable to take benefit of the bankruptcy laws.

The bankruptcy laws originally were formulated to relieve persons and firms of all debts contracted in good faith. In other words, the bankruptcy laws are not effective with respect to persons or corporation officials who exercised any degree of fraud or dishonesty to obtain credit.

For example, a debtor who intentionally files an untrue financial statement may be denied a discharge in bankruptcy. Moreover, a business man or corporation, who assumes a debt without fraudulent intent, cannot obtain a discharge under the bankruptcy laws if the equivalent of fraud is present.

**CASE**

Also, the Supreme Court of the United States in Morinara, Arai & Co. v. Tashback (49 S. Ct. 212, New Jersey), held that carelessness in filing an incorrect financial statement is equivalent to fraud and, therefore, is a bar to discharge in bankruptcy.

The facts of this case are that a partnership firm rendered an incorrect financial statement. In view of the contents of this statement many sellers extended credit to the firm which became insolvent.

During the bankruptcy proceedings the creditors requested the court to refuse the firm a discharge of debts of the partners, on the contention that irrespective whether the incorrect financial statement was filed intentionally or carelessly it accomplished the same results. In other words, it enabled the partners to obtain credit and thereby effect the equivalent of fraud.

**DECISION**

It is important to know that the Supreme Court refused to discharge the partners in bankruptcy, which decision means that this debt remains forever against the partners until paid.

**CASE AND DECISION**

In another case, Barber v. Whitaker Manufacturing Company (20 S. W. [2d] 864, Little Rock, Ark.), it was shown that a person wrote a letter to a creditor in which it was indicated that his financial condition was good, when in fact it was bad. The court promptly held the creditor entitled to take back all shipped merchandise, although under ordinary circumstances a seller cannot take back goods sold to a bankrupt.

The fraud on the part of a debtor in such case consists in inducing the creditor to part with his goods or other valuables by statements which are false, or made when the debtor has no reasonable ground to believe that they are true. Obviously, a debtor who makes false claims under oath standing liable to be prosecuted for this offense.

Also, it is interesting to observe that a theatre owner cannot have a discharge of his debts in bankruptcy, if the evidence fails to prove that he acted honestly throughout the bankruptcy proceedings and treacherous thereto. Therefore, any testimony which proves beyond a reasonable doubt that the purchaser concealed his assets, or otherwise practiced fraud, justifies a court in disallowing the claim. So held a higher

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When in New York visit our CORKANSTELE exhibit at Architects' Samples Corporation, 101 Park Ave.
court in Lawand v. United States (33 F. 2d 582, Toledo, O.).

**TRANSFER OF ASSETS**

Many courts have held that a bankrupt's creditors may recover title to assigned property, if the testimony indicates that the purchaser knew or should have known that the seller was insolvent when the transfer was made. So held a higher court in the case of Unger v. Mayer (147 Atl. 509, Newark, N. J.).

**CASE**

The facts of this case are that it was proved that six months before a purchaser was adjudicated a bankrupt he recorded mortgages on his real estate valued at $24,000, it being stated that this money was borrowed from his father.

Certain creditors contested the validity of the mortgages. In holding the mortgages void, the court said:

**DECISION**

"Circumstances such as would put a reasonable person upon inquiry with respect to the financial condition of a transferee will charge creditors or others dealing with a failing debtor with such facts as the latter would have learned had they properly investigated."

**RIGHTS OF CORPORATIONS**

The law is well established that different corporations usually are distinct entities in law. It is only where the corporation is a sham, or is used to perpetrate deception to defeat a public policy, that it can be disregarded. Facts not infrequently exist which warrant or require that courts look through corporate forms to the dominating personality behind them in order to prevent fraud, to protect the public, or to accomplish some essential justice. On the other hand, although one person may own all of the stock in several corporations, yet if no fraud is evident each of the corporations will be considered by the courts as being entirely separate from the other corporations.

**CASE**

For illustration, in New England Theatres v. Olympia Theatres (192 N. E. 93, Boston, Mass.), it was shown that the Paramount Publix Corporation owned all of the stock in the New England Theatres. Its officers and employees constituted all the directors and officers of the New England Theatres and a majority of those of Olympia Theatres, Inc., but a substantial minority represented other interests.

The Olympia Theatres were heavily indebted to the New England Theatres and other debts of closely associated corporations were apparent. In view of the close association of the various corporations the legal question arose over validity of appointment of receivers for the Olympia Theatres. In holding the appointment valid, the court said:

"There was no fraud or collusion in securing the appointment of the receivers.

... There is nothing to indicate that all these corporations were not genuine and separate persons having independent capital. So far as appears, each carried on a distinct business in its own field. Each contracted its own debts and received its own revenue. Each occupied a well defined field in providing moving pictures to suit the public taste. Ownership of all the stock in several corporations by one person does not create a single unit or justify a disregard of separate corporations. All the facts must be considered and due weight be given to each."

**DISMISSAL ON TECHNICALITY**

Frequently suits may be won by proper application of legal knowledge with respect to technical legal practice. At any time a suit is filed on improper grounds, the party against whom the suit is filed may request the court to dismiss the suit without further procedure. So held a higher court in the case of Lillie v. Warner Brothers Pictures (34 P. 2d 835, Los Angeles, Calif.).

**CASE**

The facts of this case are that, by a contract in writing Warner Brothers Pictures, Inc., engaged the services of Beatrice Lillie to appear in a Vitaphone Talking Production being produced under the temporary title of "Show of Shows." In the contract it was provided as follows:

"It is understood, that for her services in this production, Miss Beatrice Lillie will receive a flat sum of $15,000, payable in two weekly installments. It is understood that the one scene, which we supply her with, will not run less than six minutes or more than seven minutes, and the other scene is to run between two and three minutes. It is understood, that ... the two above scenes are only to be used in connection with this revue, and not to be used in 'Shorts.'"

Miss Lillie sued Warner Brothers Pictures to recover damages for libel contending that Warner Brothers Pictures "against her will and consent, wrongfully, unlawfully, wilfully, maliciously and fraudulently and in violation of her right to privacy, did subtract and separate from the film and records of said all-star production ... and did present and exhibit said portions so separated in various theatres and at various public performances before large audiences of people as a 'short' or performance of short duration and inconsequential importance, and not in connection with or as part of the said major production ... ."

However, it is interesting to observe that the lower court held Warner Brothers Pictures not liable, and the higher court sustained the verdict, saying:

**DECISION**

"By the contract respondent [Warner Brothers Pictures] acquired a full ownership in the picture, subject only to the limitations contained in the contract. This ownership included the right to use the picture publicly in any form of exhibition, except as such right is limited by the terms of the contract. It seems clear that the exhibition of the scene as a short would not be a tortious invasion of the plaintiff's right of privacy. If wrong at all, it necessarily was only a breach of the contract."

**ADJOINING PROPERTY RIGHTS**

A property owner may sue and recover damages from the owner of an adjoining theatre which is conducted or constructed as a nuisance, or in any other illegal manner.

On the other hand, it is important to know that an individual complaining of an unlawful structure must show that he has suffered some exceptional damage, other than that suffered by the public generally, otherwise he is not entitled to recover damages. For instance, an increase in fire hazard or in insurance rates has been generally held not to constitute a legal right of action for damages. The fact that property will be depreciated in value by the mere proximity of an unlawful structure does not entitle the owner of adjoining property to sue and recover damages.

**CASE**

For example, in Biber v. O'Brien (32 P. 2d 425, San Francisco, Calif.), the owner of property sued to recover damages from the owner of a newly constructed adjoining building on the contention that the new building interfered with light and safety. In refusing to allow damages, the court said:

**DECISION**

"The fact alone that an unlawful condition exists is not sufficient to constitute a private nuisance. ... As the intent or motive of the person who erects or maintains a structure or makes certain uses of his property is not material in determining whether there is a nuisance, so, if a structure is not of itself a nuisance, it cannot be complained of on the ground that it was erected and maintained with the object of annoying an adjoining owner unless the statute declares such structures to be nuisances."

**LINOLEUM HELD Fixture**

A landlord can legally prevent a theatre operator, or any other person, from removing from the building anything whose removal permanently damages the premises. This rule of the law is applicable although the theatre operator purchased and installed the items in controversy.

**CASE**

For instance, in Gordon v. Cohn (30 P. 2d 19, Napa, Calif.), it was shown that during the occupancy of a leased premises the tenant covered the floor with linoleum which was cemented to the floor. Also, he furnished the material for an awning which was attached to an iron..."
# CHECKING YOUR LIGHTING: A SERIES OF FORMS

The following form concludes a series prepared for guidance in inspections and covering the entire theatre.

## AUDITORIUM

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<tr>
<th>ITEM</th>
<th>CONDITION FOUND</th>
<th>SUGGESTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>31. Direction Signs Adequate?</td>
<td></td>
<td>Strategically placed signs answer questions and relieve ushers. They minimize confusion.</td>
</tr>
<tr>
<td>32. Gradual Change in Intensity from Foyer to Auditorium?</td>
<td></td>
<td>Intensity from lobby to auditorium should be reduced gradually to allow eyes to accommodate themselves.</td>
</tr>
<tr>
<td>33. Aisles Well Marked?</td>
<td></td>
<td>Aisle lights help patrons to find seats and avoid stumbling.</td>
</tr>
<tr>
<td>34. Enough Light in Auditorium?</td>
<td></td>
<td>Patrons should be able to find seats without groping. Too dark an auditorium strains eyes, adds to usher expense, encourages familiarity, and boosts insurance rates. Light should be provided on side walls rather than on audience.</td>
</tr>
<tr>
<td>36. Lamps and Fixtures Soft and Pleasing?</td>
<td></td>
<td>Lighting should encourage looking about at intervals to rest eyes. There should be no unshaded lamps where they are likely to be seen. Sometimes glossy surfaces cause glare. Refinish with matt finish.</td>
</tr>
<tr>
<td>37. Picture Clear and Distinct?</td>
<td></td>
<td>If picture is washed out, light is spilling on it. Reduce illumination at front of auditorium to minimize light on screen. Too sharp contrast between picture and adjacent area is undesirable.</td>
</tr>
<tr>
<td>38. Picture Free from Eye-strain?</td>
<td></td>
<td>Picture may be out of focus, or have flicker or travel-ghosts. In these cases projector should be adjusted.</td>
</tr>
<tr>
<td>40. General Effect Smooth?</td>
<td></td>
<td>Poor quality lamps and non-uniform colored lamps cause spottiness.</td>
</tr>
<tr>
<td>41. Lamps Operate at Full Brightness When Full Up?</td>
<td></td>
<td>Dim lamps caused by lamps of too high a voltage rating or operating under voltage because of excessive line losses. Use lamp of proper voltage and use heavier wire where necessary.</td>
</tr>
<tr>
<td>42. Decorations Bright and Cheerful?</td>
<td></td>
<td>Refinish if decorations are too dark. Clean if they are dirty. In general, use matt rather than glossy finishes.</td>
</tr>
<tr>
<td>43. Lighting Equipment Clean?</td>
<td></td>
<td>Cleaning reflectors, lamps, and fixtures will increase amount of light obtained and eliminate dull and lifeless effects.</td>
</tr>
<tr>
<td>44. Statuary Effectively Lighted</td>
<td></td>
<td>Light from behind produces a silhouette. Best lighting usually from the front and above to one side.</td>
</tr>
<tr>
<td>45. Coves Smoothly Lighted?</td>
<td></td>
<td>Lamps too close to edge cause spottiness. A baffle may help. White paint in cove reduces spottiness. Matt finish should be used.</td>
</tr>
<tr>
<td>46. Ceiling Lighted Over Entire Surface?</td>
<td></td>
<td>Proper reflecting equipment needed to project light smoothly over entire ceiling area. Supplementary flood-lighting may sometimes be used.</td>
</tr>
<tr>
<td>47. Coves and Sky Surfaces Free from Spilled Light?</td>
<td></td>
<td>Lighting units should have baffles to prevent spilled light.</td>
</tr>
<tr>
<td>48. Glass Panels Smooth and Uniform?</td>
<td></td>
<td>Lamps should be moved further from glass and interior of box painted white. Use glass with higher degree of diffusion.</td>
</tr>
<tr>
<td>49. Lights Brought Up at Major Picture Changes?</td>
<td></td>
<td>With added light, patrons can see empty seats and movement of crowd and will empty and fill seats more quickly.</td>
</tr>
<tr>
<td>50. Lighting Changed at Appropriate Times?</td>
<td></td>
<td>With several colors available, lighting changes are a desirable feature. The all-blue theatre is time-worn. Other colors, selected for harmony and proper brightness provide a desirable change. Green is an essential color for mixing. Highlights of contrasting colors are attractive and enhance the other colors.</td>
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Compiled by General Electric Company Engineers
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# Among Contributors to This Issue:

- **O. T. Taylor** [Settings for Two Novelty Dance Acts] is contributing a series of articles on inexpensive stage presentations which may be offered as interludes in the screen program. He has had extensive experience in stage production work and has also been associated with the scenic department of the Fox studio. He entered the theatre field in 1918 as a lobby display artist and exploitation man for the Wier circuit in Aberdeen, Wash. He designed one of the theatres of the D. & R. circuit in Washington, and is now associated with that group of motion picture houses in Aberdeen.

- **J. T. Knight, Jr.** [Qualifying for Leadership in 1935] has been for many years in charge of the maintenance and physical operation of motion picture theatres. He has also been a theatre manager. He is an accredited engineer in several fields and is a regular contributor to Better Theatres on theatre engineering, staff organization and personnel problems. He is a member of the Paramount theatre organization, in charge of maintenance and physical operation.

- **Leo T. Parker** [Business Law Affecting Exhibitors] is a regular contributor to Better Theatres on law as it applies to theatre operation. He is an attorney-at-law with offices in Cincinnati.

- The designs contributed by **M. R. Bohm** [Designs Using Prefabricated Construction] represent the application of a method and materials developed by the Corkanstele division of the Cork Insulation Company of New York. Mr. Bohm is a New York architect.
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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<td>Flood lighting</td>
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<td>Lamps, safety</td>
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<td>Arc regulators</td>
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<td>Footlights</td>
<td>Frames, poster, lobby display</td>
<td>Lamps, safety</td>
<td>Organ novelty slides</td>
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<td>Changeable boards</td>
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<td>Lamps, decorative</td>
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<td>Frames, poster, lobby display</td>
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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)

<table>
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</table>

Remarks: .................................................................

Name: ............................................. Theatre ........ City .............................................

State ............................................. Seating Capacity .............................................
frame set in the front of the building. The iron frame was fastened to the walls of the building by means of bolts and screws, and it was made to fit the particular space which it occupied.

The tenant became insolvent and sold his equipment, including the linoleum and the awning to an operator named Cohn. The owner of the building filed an injunction suit temporarily restraining Cohn from removing the awning and linoleum from the building on the ground that they were affixed to the premises for the purposes of trade and domestic use only, and could not be removed without injury to the building. There was ample evidence that, in order to remove the cement and the stains, which the laying of the linoleum upon the floor caused, it would be necessary to remove the upper surface of the floor to the depth of a sixteenth or thirty-second fraction of an inch.

**DECISION**

In view of this testimony the higher court refused to permit Cohn to remove either the linoleum or the awning, and said:

"The question as to whether the linoleum and awning are movable fixtures is the only question in the case. . . . While the removal of the surface of the floor was not great, it was nevertheless a reduction of the floor thickness, and the owner was not required to sacrifice any part of his building in an effort to restore it to its former use and attractiveness. As to the awning . . . there was evidence to the effect that the bolts and screws, if removed, would make it difficult, if not impossible, to refasten another frame to the woodwork from which said screws and bolts were taken."

### RESTRICTIVE DEED VOID

The legal question often has arisen whether a clause in a deed is valid which prevents the purchaser of a theatre building using it for amusement purposes.

Restrictions of the kind under consideration are not favored by the courts, and the rule is well settled that this court will not aid one to restrict another in the use to which he may make a part of property unless the right to such aid is clear.

Further, the courts are uniform that the restraint imposed must be reasonable, and the test to be applied in determining whether it is reasonable or not is to consider whether the restraint is such only as to afford a fair protection to the interest of the party to whom it is given. In other words, if the restriction in either a deed or sale contract is greater than is necessary to give the seller a fair degree of protection, then the restrictive clause is void and unenforceable.

### CASE

For instance, in Stanley-Fabian Corporation v. H. J. Theatrical Enterprise Company (174 Atl. 26, Newark, N. J.), it was disclosed that a theatre corporation sold a theatre building and included in the deed the following:

"As long as Stanley-Fabian Corporation, and/or Stanley Company of America and/or Warner Bros. Pictures, Inc., or their or any of their respective successors or assigns, or any corporation of which they or their or any of their respective successors or assigns own 51 per cent, or more of the capital stock, is the owner, lessee, or operator, or is interested in any place of amusement in that entire part of the State of New Jersey, which includes and is north of the City of Trenton, no part of the within described premises or of any improvements thereon erected or hereafter at any time, or from time to time, to be erected, shall be used or occupied, or permitted to be used or occupied at any time, or in any manner, for the exhibition of any motion pictures of any kind or nature whatsoever, or for the exhibition of any dramatic, theatrical, operatic or vaudeville performances without the prior written consent and approval of said Stanley-Fabian Corporation, Stanley Company of America and Warner Bros. Pictures, Inc.

Obviously, the intention was to restrict the premises (a theatre building) against the exhibition therein of any motion pictures, dramatic, theatrical, operatic or vaudeville performances, without the written consent of the seller thereunder, except that the present theatre building existing on the premises may be used, as to amusement purposes, for exhibition of legitimate theatrical performances only so long as the present theatre building stands. In holding this restriction void the court said the limitations imposed were greater than necessary.

### Settings for Two Novelty Dance Acts

(Continued from page 7)

Finish the candelabrum in gold bronze. Highlights are cream yellow, shadows and dark definitions in burnt sienna.

Costumes are flowing white robes with high necks and tapered sleeves. The chanter’s garments may be borrowed from a local Jewish Society.

The suggestions included in this series of articles on local talent stage presentations are based on actual performance. This is what proves them practical. Furthermore, the ideas submitted are not difficult to produce, not costly to stage. The manager who goes in for occasional home-talent stage presentations with whole-hearted enthusiasm will be delighted with the response and reaction of his patrons. Put a little extra effort behind stage entertainment, invest a few dollars in additional stage equipment as needed, dress the show with effective, yet inexpensive scenic novelties. Sloppy, careless staging mars the best of shows. Careful staging, good lighting and near settings go a long way toward raising average entertainment to a higher level.

(Continued from page 30)

Business Law Affecting Exhibition
THE 1935 PUBLIC WILL DEMAND MORE PHYSICAL COMFORT FOR ITS MONEY

Moviegoers shop around for good pictures, but they continue to favor the most comfortable and agreeable theatres.

A comfortable seat, a soft carpet, good, clean air, a clean screen, a bright light upon it with no flicker or distortion, a theatre that is warm in winter and cool in summer, clear, audible sound—these are persuasive box office factors and the solicitude of every true showman.

The years since 1930 perhaps compelled an under-emphasis of the theatre's physical appointments. But times are improving, box office receipts are generally higher and credit for modernization is available through the Government's Federal Housing Administration. The 1935 public will demand more physical comfort for its money.

Better Theatres continues to bring to more than 14,000 exhibitors each month the most seasoned advice on the economical and profitable up-keep of theatres available in America.
that producers will give you the finest pictures in which artists of the industry will make use of all of the newer scientific developments in photography and sound recording to give your patrons the finest kind of entertainment.

Your projection and sound equipment may "take it"—but more important—will it deliver it to your patrons as they want it?

Your share of the better business coming will depend upon how your equipment delivers.

Only the finest, high grade equipment embracing the newer scientific developments for present projection of the photographic beauty of the picture and full natural reproduction of the wide range or high fidelity recorded sound will deliver to your patrons full satisfaction.

Motograph DeLuxe Equipment has every modern scientific improvement for the finest projection and sound reproduction.

We repeat—a complete sound projector unit designed, built and balanced by one manufacturer delivers most perfect results—that is the Motograph DeLuxe Equipment.

The ENTERPRISE OPTICAL MANUFACTURING COMPANY
4431 WEST LAKE STREET
CHICAGO, ILLINOIS
Radio Trying Unit Show
As Popularity Declines
National Broadcasting Company and Columbia Taking Control Out of Hands of Advertising Agencies to Restore Entertainment; Rates Increased

The Newsreel Camera in Hauptmann Courtroom
Companies Adopt "Associated Press" Plan of Coverage in Trial Room, with Interchange of Prints and Rotating Camera Crews

Antitrust Inquiry Moves To Los Angeles Next
Designation of Coast City for Grand Jury Investigation of Distribution Policies Follows Criminal Indictments at St. Louis
Get ready for M-G-M's

SEQUOIA

(pronounced See-quo-yah)
—and pronounced the
most remarkable film
since "Trader Horn"

IMPORTANT! SEE PAGE 15
THE FIRST Cosmopolitan PRODUCTION FOR WARNER BROS. WILL BE PUBLICIZED AND ADVERTISED AS SPECTACULARLY AS IT WAS PRODUCED . . . .
WAIT'LL YA SEE TH' CAMPAIGN WARNERS ARE GONNA SHOOT ON OUR NEW SHOW! DOSE ADS LOOK AS BIG AS SIX-SHEETS—AN' DEY'VE GOT ENOUGH PUBLICITY LINED UP TO MAKE EVEN DAT FROGFACE OF YOURS FAMOUS.

"DEVIL DOGS"

JAMES CAGNEY

MARGARET LINDSAY • FRANK

Utilizing $750,000,000 worth of U. S. Marine Corps equipment in the remarkable
AW, WHADDA THEY NEED WID ALL DAT ADVERTISIN'? ALL THEY GOTTA DO IS PUT UP A SIGN SAYIN' "PAT O'BRIEN FROM 'HERE COMES TH' NAVY' IS COMIN' IN 'DEVIL DOGS OF THE AIR'"—AN' TH' SHOW IS IN!

COMING FEBRUARY 9TH!

OF THE AIR
and PAT O'BRIEN

McHUGH • Directed by LLOYD BACON

action scenes, every one of which was shot especially for this production.
Shirley Temple in "Bright Eyes"... Will Rogers in "The County Chairman"... and making big plans for coming FOX hits.
CLASSIFICATION

THE evolutionary process by which the motion picture is being led into classifications and stratification of product and theatres for the service of the several publics—a favor to the New York of this past for several years—is now becoming much more apparent. Several of the manifestations accompany, rather than growth out of, the Legion of Decency movement, which must be understood, by-and-large, as a customers' movement.

Mr. Ben Schulberg, talking production the other day, anticipated two classes of theatres, one for strictly adult screen fare and another for family service.

Classifications, gradually evolved, will go considerably beyond age groups, and rather more importantly into differentiation of social strata. Currently in some parts of the country the process is to be discovered making differentiations of appeal even within the policy of single theatres. For instance, in several Connecticut houses adjacent to the metropolitan area, Thursday programs are definitely attuned to the tastes of the house servant class, where Sunday nights offer as sophisticated and intelligent material as the art affords. Also all through the towns of the interior where farmers come to trade the theatres, which through the week have presented upper bracket material, break out in a rash of westerns and serials on Saturdays.

The middle millions will always rule by buying power, but specialization in theatres and pictures will go on as long as there is an unserved class with enough money to pay for service. It would also seem inevitable that as the motion picture develops its capacity for specially addressing its product at special audiences, production will be on much more assured ground, with perhaps narrower but much more certain profits.

As a part of this trend, somewhere in the distance, maybe too far for forecasting, there is to come a rebirth of the small neighborhood type of theatre of the years gone by, served cheaply, safely with sixteen millimeter mechanisms and films—escaping many of the costs and legal limitations imposed on the exhibition of today's standard films. The sixteen millimeter, sound-on-film machine, evolved largely in the service of merchantise propagandists and advertisers, is too important a retail instrument to be long ignored by the amusement industry.

△ △ △

IMAGINATION IS BETTER

A LONG plaintive plea for the preservation of the screen's masterpieces of the past and the establishment of "a permanent American theatre of the cinema" is uttered by Mr. Seymour Stern of Experimental Cinema. Mr. Stern, be it known, has been for years, from adolescence in fact, probably the world's most poignant esthetic writer on the complex subtlety of our simple and obvious art. He fears that the Feast of Belshazzar and the ride of the Clansmen may one day be lost forever. It is at this moment our opinion that that fading out of the past is all that permits it glamour, and we would rather have glamour than facts. Just for instance imagine what a debacle of disappointment would be precipitated by the discovery of a bonfire photograph of Helen of Troy or Cleopatra. The motion picture world, despite the statute of limitations, has always had a distaste for history. Perhaps it is an instinct of wisdom.

△ △ △

THE ART OF AD LIB

THE stammerings and stutterings with which the big radio networks announced the arrival of Miss Amelia Earhart in Oakland at the end of her flight from Honolulu remind us again of the reportorial inadequacy of the art. When the radio gets ringside it just has to keep on saying something whether anything is taking place or not. This involves the ad lib at great lengths and frequent intervals. The sonorous voice and uncouth diction of the radio announcer is no substitute for mental agility and imagination.

The radio could use for its spot news jobs men trained not so much in mouching words as in reporting events. An older of the business is reminded of the casual competence of such a reporter as Mr. Arthur James Pegler, who, without note or pencil could, and probably still can, pour into telephone or the ear of the telegrapher a sequential running story of the thrilling frenzy of a motor race, interpolate the accidents in sequence, and wire it all up in a lead-all announcement at the finish without missing a period, comma or paragraph mark, a story ready for the reading as it came off the wire.

When the story is better than the reporter the story gets the worst of it. It usually does on the air.

△ △ △

MID-WESTERN viewpoint on the status of the Legion of Decency movement is presented by Mr. John C. Moffitt, writing in the Kansas City Star, saying: "To date results seem entirely on the asset side (so far as the public is concerned). The moral tone of general family entertainment has been raised, which was necessary. The intellectual tone of distinguished films has not fallen to any notable extent. In some cases the film companies held the bag with costly flops. . . . However, it was worth something to put the movie house in order."

MOTION PICTURE HERALD

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1915; Moving Picture World, founded 1909; Photoplay, founded 1909; The Film Index, founded 1899. Published every Thursday by Quigley Publishing Company, 1929 Broadway, New York City, Telephone Circle 9-3600. Cable Address "Quigpubco, New York. Martin Quigley, Editor-in-Chief and Publisher; Calvin Brown, Vice-President and General Manager; Terry Ramsay, Editor; Ernest A. Revelstude, Managing Editor; Chicago Bureau, 407 South Dearborn Street, Edwin S. Clifford, manager; Hollywood Bureau, Pestel, Union Life Building, Victor M. Shapiro, manager; London Bureau, Regent Street, London W 1, Bruce Allan, cable Quigpubco; London Berlin Templehof, Kaiserin-Augustastrasse 28, Joachim K. Ruhemberg, representative; Paris Bureau, 14, Rue de la Cour des Noues, Paris 6e, France; Pierre Aube, representative, cable Aube-Lacifirst-20 Paris, Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Melapassuli, representatives, Malta, Malmalay; Rome, Sydney Bureau, 600 George Street, Sydney, Australia, Cliff Holt, representative; Mexico City, Aparicio 209, Mexico City, Mexico, James Lockhart, representative; Prague Bureau, Ne Slupi 8, Prague 2, Caschidlovski, Harry Knop, representative; Cape Town Bureau, 10 St. George's Villas, Groen Point, Cape Town, South Africa, N. Hanson, representative; Budapest Bureau, B. Kappal, Budapest; Buenos Aires Bureau, Cuna 52, Buenos Aires, Argentina, N. Brusky, representative, "Member Audit" Bureau of Circulations. All contents copyright 1936 by Quigley Publishing Company. Address all correspondence to the New York Office: Motion Picture Theatres, devoted to the construction, equipment, registration, and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, the Motion Picture Almanac, published annually, and the Chicagoan.

MARTIN QUIGLEY, Editor-in-Chief and Publisher
CHILD DEVELOPMENT
Said to be contributing greatly to better understanding of the growing child, from infancy, are sound motion pictures, produced at the Yale University Clinic on Child Development after years of experimentation by Dr. Arnold Gesell and associates, and released nationally. Of great value to prospective and actual parents are the films.

"NOT AT THIS TIME"
Consolidated Film Industries, Inc., presided over by Herbert J. Yates, will not consider at this time sponsoring an exchange organization for the various independent producers which the company finances to a large extent, Mr. Yates is quoted as saying.

LEGAL BATTLE
The legal battle between Marshall Square Theatres and Fox West Coast over the sale of the Fox circuit's assets to the new National Theatres, under reorganization, is continuing. Latest phase: Marshall Square petitioned the circuit court for the allowance of an appeal from an order given last month by the district court of appeals.

COHAN MUSIC SUIT
George M. Cohan, author, actor and song writer, brought suit in the New York supreme court, for $150,000 against the Robins Music Corporation and Pioneer Music Company, charging they published and sold numerous of his songs without remuneration to him, and licensed others to use the songs in motion pictures.

CENSOR REFUSAL
Despite local complaint that "The President Vanishes!" at Loew's State, Memphis, is "psychologically wrong and encourages criminal tendencies," the local censor board has refused to take action on the ground it can cut or bar a film only in instances of immorality or obscenity.

COLUMBIA BUILDING
A new concrete and steel fireproof dubbing stage, on which construction has started, is the first step in Columbia's 1935 studio building program. The latest acoustical construction will feature the building.

SHORTS' GAIN
Increased recognition of short subjects is indicated in the policy of the Times-Star in Cincinnati, which now carries, on the theatrical page, a box listing the short subjects playing at the first-run houses each week.

HONOR GOVERNOR WHITE
The Columbus, Ohio, Variety Club last week honored Governor George White, who retires this week, with a dinner, in appreciation of his work in aiding the film industry. Speakers included Martin G. Smith, Independent Theatre Owners of Ohio president; Allen Moritz of Cincinnati, Nat Holt of Cleveland and Harry Goldstein of Pittsburgh.

NOVEL SELLING
Embroidled with local newspapers, Milton Overman, operating the Varsity and Kiva, in Lincoln, Neb., has taken to the radio and shopping guides for advertising. His novel air selling includes a chat from his office twice a day, a "mike" hookup backstage enabling him to broadcast bits from films currently at the theatres.

BOX OFFICE LOSS
In its regular publication, the independent exhibitors of Philadelphia declared that the motion picture industry is losing from 10 to 30 per cent in revenue at the box office, the last money having been diverted into "tap rooms and liquor stores."

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Broadcasters turn to unit programs to revive dropping popularity
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STOCK REPORTS
Samuel Carlisle, last month named a Warner director, has reported to the Securities and Exchange Commission at Washington ownership of 1,000 shares of Warner stock. Apparently, however, no other film executive has so reported, despite a law, in effect six months, requiring the holder of more than 10 per cent of the stock of any corporation to report any changes in his holdings within a month.

SUNDAY FILMS
Called to a city hall conference last week in Richmond, Va., exhibitors won the right to continue to operate on Sunday with the proceeds going to charity, as directed by a local court recently. The conference resulted from Police Chief Jordon's charge that exhibitors were not submitting financial reports as requested. The exhibitors contend their Sunday operation is a loss.

DISNEY OFFSPRING
From the fertile brain of Walt Disney, proud father of Mickey Mouse and other brainchildren, has come a new cartoon creation, Ambrose, the Kitten, who will make his first appearance in the forthcoming Silly Symphonies subject, "The Robber Kitten."

STOP MOTION SCENE
What is claimed to be one of the largest stop motion sequences ever attempted has been completed in the East by P. Lyle Goldman, director of the theatrical division of Audio Productions. A set 50 feet long depicts a modern stadium, athletic meet, with 200 dolls employed in the scene. Cameraman was Joseph Ruttenberg.

CLUB OFFICERS
Elected president of the new Northwest Film Club, Seattle, last week was L. J. McGinley, Universal. Other officers: Hugh Bruen, exhibitor, vice-president; Ed Lamb, RKO, secretary-treasurer; Al Rosenberg, Evergreen circuit; Neal East, Paramount; B. F. Shearer, equipment company, trustee. Membership totals more than 100.

DU-ART COURT STAY
The New York supreme court last week granted to Du-Art Film Laboratories, Inc., a stay until this week in its suit against Universal, claiming that company is attempting to disregard a contract the plaintiff claims to hold for printing Universal product, in favor of Consolidated Film.

In This Issue

In This Issue

In This Issue

In This Issue

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In This Issue
RADIO TRYING UNIT SHOWS AS POPULARITY DECLINES

National Broadcasting and Columbia Taking Control Away from Advertising Agencies to Get Showmanship; Rates Up

Alarmed over general dissatisfaction of the listening public at the constantly lowering standard of radio entertainment, the broadcasting corporations are going back into show business, taking radio production control and staging of programs out of the hands of the advertising agencies which represent large commercial sponsors.

Today some 90 per cent of the leading radio programs are produced by advertising agencies, or production groups associated with advertising agencies.

Now the broadcasters want to become producers again. To do this they face the prospect of expanding their skeleton sales staffs, engaging the services of first class theatrical producers with a background of practical radio production, hiring better talent as a general practice for all programs.

Not that the networks cannot afford to employ more and higher priced production officials. NBC and CBS finished 1934 with an estimated combined gross of $41,988,730, an increase of 37 per cent in gross business, a 30 per cent gain by NBC and 44 per cent by Columbia over 1933.

In tests made by the Loew-owned radio station WHN in New York, and called highly successful by station executives, sponsored programs are presented with only the name and business of the sponsor and no further sales talk.

Columbia Broadcasting has set the pace and in the last few months has created several outstanding programs and, more important, has sold them to advertisers.

At this writing, NBC is in the throes of reorganization of program presentation. Although officials of the network have declined practically every day for a fortnight to reveal details, it is known that much of the change will be incorporated in a plan for regularly scheduled full-length shows in which time will be sold to advertisers for prescribed periods. The office of John S. Royal, program director of NBC, this week said such a plan is under discussion, but Mr. Royal would not discuss the matter further. NBC on several occasions has attempted three-hour broadcasts sponsored by a single advertiser.

NBC is talking the matter over with several national advertisers; Mr. Royal explained, but he would not name them. As far as can be ascertained, the NBC shows would run for one, two or three-hour periods, and would incorporate many forms of entertainment, from grand opera to musical comedy, Shakespearean to burlesque and Mendelssohn to Gordon and Revel.

So certain are the broadcasters that new production policies will meet with public approval, and based definitely upon audience reactions to programs, that NBC—and probably CBS—is increasing time rates. NBC already has announced its new charges and Columbia is reported to be working on a revision of its network rates. It is expected that the new CBS card will be released within the next two weeks.

Besides National Broadcasting's revised network rates, effective February 4 and tabulated on the following page, here are NBC's new regional group charges:

Canadian Group

<table>
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<th>Region</th>
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<th>1/4 hr.</th>
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<tr>
<td>Toronto</td>
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<tr>
<td>Montreal</td>
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Total for group: $520

Old Rate

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<th>1/4 hr.</th>
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<tr>
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<td>120</td>
<td>60</td>
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<tr>
<td>St. Louis</td>
<td>120</td>
<td>60</td>
<td>30</td>
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<tr>
<td>Pittsburg</td>
<td>120</td>
<td>60</td>
<td>30</td>
</tr>
<tr>
<td>Cleveland</td>
<td>120</td>
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<td>Buffalo</td>
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Total for group: $280

SOUTHWESTERN GROUP

New Rate

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<tbody>
<tr>
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<td>Pittsburg</td>
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Total for group: $1,400

SOUTHWESTERN GROUP

New Rate

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<td>Houston</td>
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<td>San Antonio</td>
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<td>Shreveport</td>
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Total for group: $600

(Continued on following page)
BROADCASTERS TURN TO UNIT SHOWS

New Time Rates of National Broadcasting Compared with Previous Rate Schedules

National Broadcasting Company's new time rates, effective on February 4, compare with the previous rates as follows:

### TIME RATES ON BLUE NETWORK

<table>
<thead>
<tr>
<th>CITY</th>
<th>NEW RATE</th>
<th>OLD RATE</th>
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</thead>
<tbody>
<tr>
<td>New York (WJZ)</td>
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<td>Boston (WBZ)</td>
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<td>Springfield (WBZA)</td>
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<td>Baltimore (WBAL)</td>
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<td>Washington (WMA)</td>
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<td>Syracuse (WSYR)</td>
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<tr>
<td>Rochester (WHAM)</td>
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<td>Chicago (WEN)</td>
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<td>St. Louis (WTTC)</td>
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<td>Cedar Rapids (KWC)</td>
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<td>Des Moines (KSO)</td>
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<tr>
<td>Omaha-Council Bluffs (KOIL)</td>
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<td>Kansas City (WEK)</td>
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<td>Philadelphia (KYW)</td>
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### RED NETWORK TIME RATES

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</tr>
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<tbody>
<tr>
<td>New York (WEAF)</td>
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<td>Boston (WEEI)</td>
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<tr>
<td>Providence (WJAR)</td>
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<td>Worcester (WTAG)</td>
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<td>Schenectady (WGY)</td>
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<tr>
<td>Dayton (WHO)</td>
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### MOUNTAIN GROUP

For use with Red, Blue or Pacific Coast network, subject to removal on 30 days' notice for line clearance.

<table>
<thead>
<tr>
<th>CITY</th>
<th>RATE</th>
<th>RATE</th>
<th>RATE</th>
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</thead>
<tbody>
<tr>
<td>Denver</td>
<td>$240</td>
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### PACIFIC SUPPLEMENTARY

For use with the Basic Pacific Coast network.

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<tbody>
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</tr>
<tr>
<td>Phoenix</td>
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<td>72</td>
<td>48</td>
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### SOUTH CENTRAL GROUP

<table>
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<th>RATE</th>
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</thead>
<tbody>
<tr>
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<td>Nashv</td>
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<td>Memphi</td>
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<tr>
<td>Birming</td>
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<tr>
<td>Jackson</td>
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### NORTHWESTERN GROUP

<table>
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<th>RATE</th>
<th>RATE</th>
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<tbody>
<tr>
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<td>Madison</td>
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<td>Minneap</td>
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<td>Fargo</td>
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### NORTH MOUNTAIN GROUP

<table>
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<tr>
<td>Billings</td>
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### OLD RATE

<table>
<thead>
<tr>
<th>CITY</th>
<th>RATE</th>
<th>RATE</th>
<th>RATE</th>
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</thead>
<tbody>
<tr>
<td>San</td>
<td>$120</td>
<td>$72</td>
<td>$48</td>
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<tr>
<td>Phoenix</td>
<td>120</td>
<td>72</td>
<td>48</td>
</tr>
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### TOTAL FOR NETWORK

**$4,272** $2,848 $5,380 $3,374 $2,100

### MOUNTAIN GROUP

For use with Red, Blue or Pacific Coast network, subject to removal on 30 days' notice for line clearance.

<table>
<thead>
<tr>
<th>CITY</th>
<th>RATE</th>
<th>RATE</th>
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</thead>
<tbody>
<tr>
<td>Denver</td>
<td>$240</td>
<td>$144</td>
<td>$96</td>
</tr>
<tr>
<td>Salt Lake City</td>
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### TOTAL FOR GROUP

$440 $264 $176

### OLD RATE

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### TOTAL FOR GROUP

$380 $240 $148

### BASIC PACIFIC

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<tbody>
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<td>Seattle</td>
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<td>120</td>
<td>80</td>
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<tr>
<td>Spokane</td>
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### TOTAL FOR NETWORK

**$4,280** $2,784 $5,812

### BASED PACIFIC

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<tr>
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<td>Seattle (KOMO)</td>
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<tr>
<td>Spokane (KHC)</td>
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### TOTAL FOR NETWORK

**$1,250** $784 $486
BISHOPS VISIT STUDIO. Jean Muir, who is Helena in Max Reinhardt's "Midsummer Night's Dream," as hostess on the Athenian Woods set to three bishops visiting the Warner studio while in Los Angeles for a conclave of the Methodist Episcopal church. They are Bishops James C. Baker, San Francisco; Titus Lowe, Portland, Ore.; and Edgar Blake, Detroit.

BORROWED. Rosita Morena, Fox player, as she arrived in New York to appear in a Paramount foreign production. She is the fiancee of Melville A. Shauer, Paramount executive.

NEWARK MANAGER WINS EXPLOITATION HONOR. Sig Solomon of the Regent theatre receiving the Quigley Award for November at a luncheon given by Don Jacocks, Warner division chief, at the Hotel Douglas, Newark. Shown are A-Mike Vogel, chairman of the Managers' Round Table; Frank Damis, assistant to Jacocks; I. J. Hoffman, assistant general manager of Warner Theatres; Jacocks, Solomon, and A. Williams.

NATIVE STARS. Mara and Manui—Mara being she, and Manui he—as they appear in "Hei Tiki," a romantic drama of the South Seas produced and directed by Alexander Markey and Zoe Varney on the Isle of Ghosts, New Zealand. "Hei Tiki" is a First Division release.
TWO STUDIES. Above, a rather whimsical portrait of the Hungarian Irene Biller, signed by Universal. Below is pictured Douglass Montgomery as he appears in Universal's "The Mystery of Edwin Drood," a February release.

EVERYBODY OUT. Including Bert, the Wheeler of Wheeler and Woolsey. It's Newark airport, with Mr. Wheeler grounding himself en route from Hollywood to Manhattan. RKO Radio's latest Wheeler-Woolsey is "Kentucky Kernels."

TIME OFF. Carole Lombard, Paramount star, as she arrived from Hollywood for a short vacation in New York before beginning her next picture. She recently completed "Rumba," in which George Raft has the masculine lead.

VISITS ENGLISH STUDIO. Mack Sennett, pioneer American comedy producer, at the Gaumont-British plant while on a trip abroad. He is shown on a set representing the British Museum in "Alias Bulldog Drummond." Pictured with him are the star thereof, Jack Hulbert (left) and the director, Walter Forde.

BUBBLES. Symbols, one might suppose, of an airy world of make-believe, wherein Kay Francis so much must dwell. Or, more likely, Elmer Fryer, who did this study of the Warner star (she's now making "Living on Velvet") was thinking merely of certain contrasts in substance and color.
Mr. Lippmann Does a Piece!

A discussion of a discussion of Morals in the Movies—or a piece about a piece

By TERRY RAMSAYE

If you would unscrew the inscrutable, if you have any problem of politics, or economics or sociology, national, international or cosmic—if you want the solution of the riddle of the universe in a few easy words—read Mr. Walter Lippmann. Mr. Lippmann is currently the world's biggest journalistic highhatter. He knows and he tells it all with the greatest of ease.

This Mr. Lippmann is one of the habits of the New York Herald Tribune and has a considerable following in the great metropolitan area. He is taken with the vitamins of the matutinal tomato juice by the thousands who connoisseur the paper, and hour or so after the millions who travel by subway have had their Brisbanalities with their coffee-and. Those young men with the serious mien and heavy rimmed spectacles, who used to take Mencken's Mercury for what ailed them, now appear with the Tribune folded to the column headed "Today and Tomorrow" by Walter Lippmann. The title is obviously a contraction of "Today, Yesterday and Tomorrow and Forever and Ever."

Life need hold no problems of import for one who has three cents and can get the Herald Tribune, for Mr. Lippmann will take care of all the answers just as rapidly as he can get around to them. He is complete, final, absolute, and as direct as a one-shot oiler.

So—as Mr. Ed Wynn has so ably remarked—so, it came the other day that Mr. Lippmann got around to taking care of the motion picture, both art and industry, in two columns with one swift motion. Mr. Lippmann attained this position of pontificating authority on the motion picture by a route which began Harvard A.B. '09, and included the New Republic, Military Intelligence service, labors for Colonel House, the New York World, and now the Herald Tribune daily column.

In his encyclical entitled "The Morals of the Movies," published January 12, Mr. Lippmann gives evidence of having prepared himself for the task by the custodial process of reading the papers and to have aligned himself carefully with the many others inside and outside the industry who are entirely unaware of the facts or the documents of the current special concerns of the motion picture, including the platform and purposes of the Legion of Decency and the Production Code Administration, and the Production Code itself.

Again and again the movies have been reformed. After each spasm of virtue there is a period of calm, then a relapse, and then another spasm, he says, introducing his subject. We should like to see Mr. Lippmann's notes on dates and occasions. He has been reading pieces in the files, or remembering some, hazily.

... it may be asked whether the reformers have thought out clearly what it is that needs to be reformed and how the reformation is to be brought about, he continues.

Mr. Lippmann's clipping service has not taken him the answer, but it is "Yes."

However, Captain Lippmann has a column to do, every day, so he assumes the answer is "No," and proceeds, ignoring, quite, the fact that the Legion of Decency movement has substantially no kinship with the bickering of the "reformers" who have bedeviled the screen these many years, and that its effective influences have been and are being achieved entirely within the production machine of the industry. To be sure, it is neatly evasive enough to name neither the Legion nor any other specific organization. He even discusses Mae West in the "Belle of the Nineties" without name or title. That's a technique he may have learned from Colonel House.

Hence, naturally, Mr. Lippmann talks of today's affairs of self-regulation in the industry in terms of censorship—the very censorship from which the motion picture by current adjustments is escaping. With reasonable accuracy Mr. Lippmann describes the shortcomings of the censorship he is talking about—with accuracy, but irrelevancy. Which leads him presently to say:

"It is clear, I think, that the kind of censorship we have, or could have, cannot hope to deal with the real vice of the movies. It can do almost nothing of consequence about their power to set bad examples, their vulgarization of the spiritual values by the exaltation of cheap personalities and the idealization of wealth, success, acquisitiveness, sensation and brutality. . . . It operates in that realm of taste, insight and feeling which cannot be governed by the matter-of-fact standards which a censor must inevitably apply."

What Mr. Lippmann in a circuitous manner is seeking to say is that no censorship can make good pictures. The process of making good pictures by taking precautions at the source is, to be sure, so simple and obvious that it has not occurred to Mr. Lippmann. Probably he has not heard of the Production Code Administration, and, if so, is certainly unaware that it is an integral part of the production machine. But after all his chief material, in this piece, is what he does not know about his subject.

The real entertainment of Mr. Lippmann's creed is reached at last when he writes his prescription for the solution of all the problems, saying:

The best way to improve the movies would be to open the door to intense competition by independent and experimenting producers.

If the customers had freedom of choice, each community would be able to enforce the moral standards it believes in. Each exhibitor would have to take the business risk of estimating correctly the tastes of his customers, and educators, dramatic critics, moral leaders in each community would be able to exert effectively whatever influence they can command. This is the system under which theatres, books, magazines and newspapers operate, and it is not an unsatisfactory system. Anyone who can find a little capital can produce what he chooses.

Then Mr. Lippmann goes off on the worn, worn trail of protests about block-booking and blind-buying and circuit operation, etc., trade practises and conditions about which he seems but slightly informed.

In the industry we have had the impression that there was competition enough with respect to screen material.

If Mr. Lippmann would make an even casual study of merchandising and production conditions in the history of the stage, including Klug & Erlanger and Shubert control, of book selling methods, includ-

(Continued on following page)
MR. LIPPMANN SPEAKS A PIECE!

(Continued from preceding page)

ing the block-booking of the book clubs and the blind buying of subscribers to publications, including the franchise system of the Associated Press, including the chain newspaper, and circulation methods; he would find some flaws in the system he recommends for the screen.

"Anyone who can find a little capital can produce what he chooses," says Mr. Lippmann. About how much capital does he fancy would be required to start a really independent newspaper in New York City? He thinks that the cost of production is extravagant. What of rotogravure and multicolored comic sections?

After having damned the motion picture for everything else, he charges it with a sterilizing effect on creative endeavour, and asks: "How many writers of distinction have the movies found and developed? Is it not the fact that Hollywood lives by drawing to itself authors who have made their mark first in the legitimate theatre or in writing book and magazine fiction? Except perhaps for the cameramen and some of the technical directors, Hollywood is an artistic parasite living upon the talents evoked in the healthier open competition of the older arts."

Mr. Lippmann is obviously unaware that the silent picture had become substantially a self-contained creative institution, and he is unwilling to admit that the talking picture, the picture of words, has been in existence scarcely seven years. What list of "writers of distinction" in his own world of the printed word can he attribute to the first seven years, or first seven decades, of the art of printing?

In sum it seems that Mr. Lippmann just did a piece for the paper—and it is such pieces, garbed in ill-founded authority, which continue to make the course of motion picture development more difficult.

QUIGLEY GRAND AWARD TO BE VOTED TUESDAY

Executives Will Pick Winners of Annual Plaques in Round Table Club Competition

Executives from the distribution, advertising and exhibition branches of the industry will convene at the New York Athletic Club January 22, at noon, to determine the winners of the 1934 Quigley Grand Award, and Second Grand Award, for the next best, of the 13 campaigns that won the monthly Quigley plaques during the past year in the competitions conducted by the Managers' Round Table Club of Motion Picture Herald.

The meeting will be divided into two sessions, with preliminary examination of the entries before lunch and final judging immediately thereafter. Majority vote will decide.

Those invited to act as judges are:

**DISTRIBUTION**
- George Schaefer
- Ned Depinet
- Felix Feist
- J. R. Grainger
- Neil Agnew
- Al Lichtman
- P. D. Cochrane
- John Clark
- W. Ray Johnston
- Jack Cohn
- Harry Thomas

**ADVERTISING**
- Charles Einfeld
- Si Seidler
- Howard Deitz
- Hal Horne
- Barret McCormick
- Ed Finney
- Herschel Stuart
- Charles McCarthy
- Bob Gilham
- Gordon White

**EXHIBITION**
- Arthur Mayer
- Dan Michalove
- J. R. Vogel
- C. C. Moskowitz
- I. J. Hoffman
- Oscar Doob

One plaque a month was the plan of awards for 1934, but a deadlock in the voting for top honors in December resulted in a decision to present duplicate plaques to the showmen tied for first. Thus 13 plaques were given in the year.

The monthly winners and the campaigns that won them their honors were:

**JANUARY**
- Kenneth Grimes, manager, Warner Theatre, Morgantown, West Va., on "Dinner at Eight."

**FEBRUARY**
- Howard G. Sweet, now manager at the Franklin Theatre, Saginaw, Mich., won with "Queen Christina" at the State, East Lansing, Mich.

**MARCH**
- Nevin McCoord, now city manager, Publix Theatres, Twin Falls, Idaho, won with "Frontier Marshal" at the Granada, Boise, Idaho.

**APRIL**
- Walter Golden, manager, Riverside Theatre, Jacksonville, Fla., on "Nana."

**MAY**
- Gene Curtis and Ken Finlay, on "20 Million Sweethearts" at the Palace Theatre, Montreal, Can. Curtis, then manager, is now sales promotion manager, Famous Players Canadian Theatres, and Finlay, then assistant, is now manager of the Capitol Theatre, St. John, New Brunswick.

**JUNE**
- R. E. "Fuzzy" Knight, manager, Fairmont Theatre, Fairmont, West Va., on "20 Million Sweethearts."

**JULY**
- Charles E. Curran, exploitation director, Strand Theatre, New York, on "Here Comes the Navy." Curran is now with Doe and Co Agecy.

**AUGUST**
- Ed M. Hart, manager, Oxford Theatre, Plainfield, N. J., on "Circus Clown."

SEPTEMBER
- James M. Totman, manager, Warner Theatre, Erie, Pa., on "Dames."

OCTOBER
- Bob Suits, manager, Colonial Theatre, Reading, Pa., on "What Every Woman Knows."

NOVEMBER
- S. S. Solomon, manager, Regents Theatre, Newark, N. J., on "Judge Priest."

DECEMBER

British & Dominions

Has $400,000 Year Net

British and Dominions, English company, has reported profit for the year of $400,000, and a final dividend of four per cent, totaling eight per cent in dividends for the year. The net was after income tax payments. In 1933 the company was reorganized and 425,220 $5 shares were issued at par for the purpose of reducing liabilities.

Cochran, Selwyn Plan Production in England

Charles B. Cochran, London theatrical producer, and Arch Selwyn, have formed a company to produce pictures in England. It is their intention to use American talent as far as possible. Mr. Cochran is expected in New York shortly, after which he will go to Hollywood to arrange for talent.

Wesley Dougherty, Studio Head, Dies on Coast at 49

Wesley Dougherty, president of the California Studios, Hollywood, died at the Queen of Angels Hospital, Hollywood, last week following an operation. He was 49, and is survived by his wife and two daughters. He had been active in Coast production for 12 years.
You’ll be proud you are part of the motion picture industry when you see—
2 YEARS of waiting
and now the motion picture
that wins
SCREEN FAME!

Two years ago it was the dream of its producers, Metro-Goldwyn-Mayer! The theme was so daring, so exciting that nothing since "Trader Horn" could equal its brilliant novelty. Now it is a stirring reality on the screen. Out of the High Sierras, out of the wilderness that is America's last frontier...roars this amazing drama of the animal revolt against man. A Girl Goddess of Nature! A ferocious mountain lion and a deer with human instincts! Leaders of the wild forest hordes! A production of startling dramatic thrills that defies description on the printed page...that becomes on the screen YOUR GREATEST EXPERIENCE IN A MOTION PICTURE THEATRE!

SEQUOIA
A GIRL GODDESS OF NATURE LEADS
THE ANIMAL REVOLT AGAINST MAN

with
JEAN PARKER
Produced by JOHN W. CONSIDINE, JR.
Directed by CHESTER M. FRANKLIN
Based on the novel "Mahlu" by Vance Joseph Hoyt

NATIONALLY ADVERTISED
This full page ad appears in 17 nationally known magazines with 27,153,000 circulation.
No picture in years has given me the same emotional quality which I derived from SEQUOIA. Combined with the most excellent photography, it is a magnificent social study of animals. The words of old, in the Bible, I think—the lion and the lamb shall lie down together—are made to glow again in SEQUOIA.

The director took a mountain lion, gave it a leading role and made of it a Jean Harlow. And all the deer that appear on the screen are much more natural and have more poise than most Hollywood players. There are moments in the film which reach emotional grandeur. The cub caressing its dead mother is a scene which I shall never forget. It is written on my heart forever. How any man can go out and kill a deer after seeing this picture is more than I can understand.

While watching the deer in the film I recalled Walter Winchell's splendid thought—that the deer should be allowed to shoot back at the hunter.

SEQUOIA is an animal film which a man can leave without too much shame for his fellows. Those who made this film had a fundamental love of animals in their souls—and not their destruction. If I could do one thing for the youth of the world in order to make a cleaner and finer and more understanding generation when we at last are dust—it would be to send them each and all to see this film at my expense. I often grow discouraged about films. SEQUOIA renewed my faith. I congratulate its makers.

Sincerely

Jim Tully

A LETTER FROM A NOTED AUTHOR!

Testimonials from those who have previewed "Sequoia" are pouring into the M-G-M Studios. In the following pages we reproduce as many as space permits. We print also the opinions of the critics. And for the first time actual comments of patrons at the preview, typical reactions that you will get from your patrons!

(Every word that follows will be echoed by your audience)
"Should Be A Smash In Any Theatre"

After more than a year and a half in production, John W. Considine, Jr., has turned out for Metro what is probably the most unique screen feature ever made. Based on the Vance Hoyt novel, "Malibu," picture tells the story of a strange friendship, that of a mountain lion or puma and a deer, a story of pulps, animal love and devotion that is rarely equalled, even among humans.

After viewing the finished product, it is not to be wondered at that filming required in excess of 18 months. Plenty of patience must have been required on the part of Director Chester Franklin, and all concerned in the production, to secure the unusually strange pictures, even granting that two animals, around whom the story is built, must have been carefully and painstakingly trained.

"Sequoia" is fit fan fodder for young and old, and should be a smash in any theatre, from the metropolitan deluxe to the small Lincoln theatre. It has everything, Thrills, pathos, comedy, majesty scenery and above everything else, humanity.

Orphaned shortly after their birth in the High Sierras, the baby puma and deer are adopted by Jean Parker, who is living in the mountain fastness with her father, Samuel S. Hinds, a writer. While engaged in rescuing the cat and the doe, Miss Parker is saved from savage dogs by Russell Hardie, a young Forest Ranger, and their love romance is adroitly carried out throughout the unfolding of the strange yarn.

Hardie insists the attempt to raise the two wild animals will fail as they are natural enemies, with Hinds contending that only sheer necessity makes them antagonistic to each other. The doe is named Malibu, meaning a hard row to travel, and Gato is the cognomen bestowed upon the puma, at first believed to mean misunderstood one, but later developing the meaning is outlaw and murderer.

Throughout the story puma and deer show the effects of a year spent together before they are turned loose to shift for themselves. Time after time both have narrow escapes with their lives, but in each instance the other animal comes to the rescue.

The climax comes when Paul Hurst, a rancher, and his henchman, Ben Hall, turn loose a herd of protected deer from the forest reservation for city hunters to shoot. Malibu effects their release, is tracked by Hurst and when cornered is saved through the interference of Gato, with the deer finally to the rescue. Fadeston has the strange friends of the wilds in affectionate gambols atop the snow-capped mountain.

Human characters are all well suited for their parts, with Miss Parker particularly effective.
“SUPERIOR TO ANY ANIMAL FILM MADE”

It would be difficult and extremely unfair to class “Sequoia” with other wild animal pictures, yet it must come under this classification. Still, it is so far superior, not alone in actual thrills, but in the delicate handling, the unusual methods employed to capture the so-called “freedom of the woods” and the great amount of patience it undoubtedly required to undertake such a tremendous, vital task. One of the most interesting pictures I have ever seen is “Sequoia.”

Special mention should go to Chester Franklin, the director, for his indomitable patience, his sympathy with his trying subjects and the most interesting manner in which he told his story.

—L. A. Herald Express

“Worth Walking Many Miles To See!”

You can all just step up and take your hats off to Director Chester M. Franklin and Photographer Chester A. Lyons for making one of the most “human,” beautiful animal pictures that has ever been captured for the celluloid. You’ll walk many miles to see and enjoy the life stories of “Malibu,” the deer, and “Gato,” the puma. There is more humor, naturalness and drama around those two than you’ve seen in a long time, and it will be decidedly worth it to any exhibitor to figure out a good advertising campaign, because once the audiences can be gotten into the theatre, they’ll take the picture to their hearts and love it. It’s elegant animal stuff.

You have never seen anything like the shots of both scenery and animal life that this picture boosts and Chester Franklin has patiently, so patiently, waited for every opportunity to catch these animals in their most appealing and dramatic moments. They do cute things, they do bad things, they do good things and they are at all times themselves.

So far as the cast is concerned, everyone acquires himself well.

There are swell fight scenes between various animals and a chase at the end that will have you sitting on the edge of your seat from sheer excitement. By all means, play it up to the greatest extent possible because this is really swell entertainment for the whole darned family. Incidentally, Herbert Stothart is again to be congratulated for his excellent musical scoring of the picture. It’s the perfect background for this picture.

—Hollywood Reporter

“A Pleasure For Real Showmen!”

From prior publicity, practically every one in the show business knows that this is a native wild animal picture. But what comes up on the screen, in relation to that which is either known or surmised, is so vastly different that the picture’s successful marketing most likely will prove a pleasure for real showmen. “Sequoia” is filmed entirely against the beautiful Sierra Mountain scenery, an asset of which expert photography has taken remarkable advantage. Its stars are two animals; Malibu, a deer, and Gato, a puma. Wonderfully trained, they are great actors. Wearing neither makeup nor costumes other than those given them by nature, and everything done being the result of patient and understanding training, from the standpoint of creating and maintaining human interest, they actually give many an enameled Hollywood clotheshorse fact lessons in natural acting.

As the picture is unusual, it is difficult to describe it in an ordinary manner. As it unfolds upon the screen, a strange but understandable “humanness” predominating, it runs the scale of natural drama, romance, comedy, tragedy, spectacle, thrill, conflict, menace. There are times when the action of the animals provokes howls of gleam. Then it becomes vividly exciting, a quality counterbalanced by soft tenderness. Its tragedy is tinged with sadness, and the whole is climaxed by a stalking chase and villain-man vs. puma fight, in which the deer revenges himself upon the would-be killer. Topping off the finale of the deer-puma palish came the most enthusiastic burst of applause heard in months.

Here are the entertainment and showmanship highlights. Toni Martin, refusing to believe that it is contrary to natural law, adopts and mothers Malibu, an orphaned fawn, and Gato, a puma cub. Human necessity forces their release to the forest. Then the pair become the whole show. Gato crouches to spring on a drinking deer, but recognizes Malibu and both drink and play together. There’s romance in the spring time. No human ever made such tender love as Malibu to his doe mate. There is tragedy as the mother is killed, but Malibu leads his tawn to Toni’s cabin for shelter. Chinese Baby Feng Soo and the fawn, tethered together, are menaced by a rattlesnake.

The baby would play, but Malibu dashes up and kills the snake. Hunters come to kill. Guide Bergman leads them nowhere. Desperate, he raids the government game refuge. Stalked by Malibu, he leads the herd to his corral. Malibu shows his kind how to escape. Then comes the big punch, Bergman trailing Malibu, and Gato stalking Bergman. About to fire on Malibu, Bergman is hit by a bundle of enraged puma fury. Malibu watches. When Gato is exhausted Malibu rushes in and pushes Bergman over a cliff to death.

—M. P. Herald

“ORDINARY ADJECTIVES OF PRAISE INSUFFICIENT”

Ordinary adjectives of praise are inadequate.

So real is the story, so genuine is the picture, anyone will marvel at the painstaking effort and patience of Producer John Considine. Director Chester M. Franklin, and Cameraman Chester Lyons, who put this beautiful story on celluloid.

Any one who doesn’t enjoy this picture doesn’t enjoy life—or living.

—Cinema Hall Marks

(And merrily we roll along to the next page!)
"SEQUOIA" ACCLAIMED

Note: The comments on this page and the next were sent to the M-G-M Studios following the preview of "Sequoia" at the Fox Wilshire, Los Angeles. They are typical reactions of an average neighborhood theatre audience.

This is the most interesting picture I have ever seen. Please don't change it as it is perfect now.

A very wonderful, thrilling and educational picture—wish everyone could see it.

"Sequoia" a most pleasing picture—enjoyed very much.

Needless to say much about the picture. Three cheers for M-G-M and Sidney Franklin.

I am but a child of 11 years old, but I enjoyed "Sequoia" immensely. Its beauty, its photography, its music and the animals. It was all lovely and I am sure the public will be immensely pleased with it.

Wonderful photography. Very different and most interesting. A little cutting in spots might improve the picture. Good acting by Jean Parker.

Grand—Ask my 4-year-old boy who didn’t blink an eye thru the whole picture. Remarkable photography—ended just right.

The most natural, cleanest and most beautiful principal of any animal picture I ever saw

A wonderful and worthwhile picture which I will long remember. The scenery and musical effects very outstanding. More of Jean Parker and this type of picture.

Excellent! One of the kinds of pictures I've been waiting to see.

A very remarkable picture. Needs no changing or shortening. This type of picture was a real inspiration.

I saw your preview of "Sequoia" at the Wilshire. I think it is the finest picture ever produced. In other words, a picture you won’t have to advertise.

A marvelous picture, and you are entitled to be congratulated. A very wonderful story, well directed and photographed. More pictures of this nature will restore to the picture industry the prestige and patronage they lost through the putrid sexy trash and gangster pictures, which drove practically every decent thinking person away from the theatre. Give us more of these pictures.

Something to be proud of in every detail. For a human being to carry away honors when surrounded by such an intelligent animal cast is astounding. Jean Parker did this—bless her!

A very unusual and entertaining picture. Splendid, as it is suitable for the whole family. I have never seen wild animals worked into a story in this manner before. Let’s have more of this type of picture.

The scenery is superb. A remarkable animal picture. Very entertaining for children as well as adults.

One of the most interesting pictures I have yet seen, it gives one a more vivid picture of the wild life and their habits, in our State of California. Congratulations to Jean Parker and also to M-G-M.

Excellent! A truly fine and different picture. Photography superb.

Very refreshing!

Words fail to express my sincere feelings about this picture. It’s too beautiful for words. Great work. Hope to see it again.

It was splendid. The loveliest picture I’ve seen.

Congratulations upon one of the finest, most remarkable and beautiful photographed pictures of the year. It was well worth all the time spent to make it.

It was my good fortune to see this preview, being connected with a publishing house in the east which reaches a large number of people. Will make this picture known to thousands. My hat is off to the producer and all who are responsible.

The most wonderful picture I ever saw—barring absolutely none.

Picture overwhelming. Title not good enough for this great picture.

This picture without a doubt is one of the most entertaining of the year.

Only really great one of its kind!

The best animal picture we have seen. Sorry you changed the name to "Sequoia". What was the matter with "Malibu"?

A very unusual and good picture. I believe it will be a big hit.

Wonderful picture.

One of the most remarkable pictures I have ever seen.

An exceptionally good and a remarkable picture.

Unquestionably the most beautifully produced picture M-G-M ever turned out. I compliment you on what I believe to be a screen masterpiece.

In my opinion "Sequoia" is the finest picture of its kind I have ever seen. It’s beautiful, most interesting, and perfect in every way. It gave me great pleasure to see it.

Marvelous picture . . . 100% and should be a prize winner.

Let us have more pictures like "Sequoia", and your houses will be full.
BY PREVIEW AUDIENCE!

M-G-M Studios have held many previews. Never before has there been such applause during and after the showing. The post-card returns, printed below, are the most enthusiastic and numerous in the history of the studio.

"Sequoia" is a magnificent picture and very unusual. Everyone should enjoy seeing it.

Glorious and beautiful. I am going to see it again.

I never miss a preview if I can help it at the local theatre. You have a grand picture, very interesting and worthy of a prize. Will see to it that my children see this picture. Would only criticize the title.

Why not call this picture "MALIBU"? He is the REAL STAR—some of your "so-called stars" could take lessons from him. Someone knows his animals at your studio.

A good story. Wonderful photography. Give us some more of this. A relief from the common run of pictures.

I consider this picture a rare treat, suitable for juniors and grownups and I expect to announce my opinion of it at the next Parent Teachers Association. If only more pictures as clean and educational as this one could be made.

An outstandingly beautiful picture.

I think that is one of the best previews ever shown. I only wish more of them would be made.

Marvelous photography. Would have liked Wallace Beery as Bergman and Maureen O'Sullivan as Joan.

Having seen hundreds of pictures on account of my contact with motion picture people, so far this is the most outstanding picture. I have never seen anything more beautiful than "Sequoia".

The most real animal picture ever with a very helpful musical score. Could do without the Ranger's song and the human element at the end.

Enjoyed your picture. Think it one of the best animal pictures that I have had the pleasure of seeing.

Excellent! Should have more pictures like them.

Unusual, and very good!

Advertise and make it a great picture. I have never been so thrilled over any other picture. Every man, woman and child should enjoy the picture, "Sequoia". A "four star" picture!

Every man, woman and child in America should see the picture—it is astounding! The most enjoyable evening I have spent since I came to California.

The greatest animal picture ever made. Please try and make more like "Sequoia." Let Chester Franklin direct them.

A really great picture. Congratulations on the story, the unusually fine cast and superb direction. (If this director is a new one, hang on to him). He's great!

It is the best show of its kind I have ever seen. It is marvelous! I enjoyed it immensely.

"Sequoia" a most pleasing picture. Enjoyed it very much.

A beautiful picture. Wonderful photography. More like this for me.

The preview picture was very beautiful and very interesting, and the animal life most instructive. Hope you have more like it.

I think your picture is most wonderful. It is the outstanding production of its kind.

In your picture "Sequoia" you have reached the ultimate in photography and direction in my opinion, and the animal training surpasses anything ever attained in cinematography. My heartfelt thanks for one of the outstanding pictures of all time.

Perfect! One of the best pictures of all time—certainly better than "Trader Horn", "Tarzan", etc.

I believe "Sequoia" to be the most beautiful picture I ever saw.

Just lovely, is all I can say.

Adapted to sportsman. Good photography and educational.

Beautiful scenery. Interesting animal life.

At last we have a clean and wholesome picture suited for young and old.

A four star picture. Congratulations to you and Jean Parker for her wonderful acting.

Most wonderful story of animal life ever portrayed.

Have spent years with animals. This picture amazing. No criticism!

Positively wonderful! Enjoyed every moment of the picture.

You have a fine and unusual picture with a great cast. Jean Parker's work was especially good. The scenes between the deer and the mountain lion are the finest things in that line I have ever seen.
National Organizations are getting behind “Sequoia.” Save this advertisement for local tie-ups. Start now to talk it up!

Mrs. William A. Bark, Western Vice-Chairman, Committee on Motion Pictures, General Federation of Women’s Clubs. May I thank you for the pleasure of seeing your beautiful picture, “Sequoia”? It is one of the finest productions brought to the screen. Beautiful in all its technical phases, finely directed, it has photography of unusual beauty with great interest and high entertainment values for all ages.”

Below is the official report Mrs. Bark sent to every woman’s club in America. The report is headed “outstanding for all ages” and it says: “This delightful film, based on the novel, Malibu, portrays the wild life of California. It revives the birth and lives of a puma and a deer and has its setting in the beautiful high Sierras. An enthralling picture, directed with consummate skill, replete with human-interest, magnificently photographed, beautifully staged, a real pictorial gem.”

Mrs. Mildred Lewis Russell, National Chairman Better Films Committee, Daughters of the American Revolution. Congratulations for Sequoia! In this excellent film Metro-Goldwyn-Mayer has achieved a rare combination of high entertainment values, unique subject matter and remarkable photography have given it my highest rating, I...A-(F), which means, excellent entertainment, clean, suitable for all ages.

“Mr. Chester Franklin and his corps of assistants have done a notably fine piece of work...”

Mrs. Bernard Wyle, L. A. Section. National Council of Jewish Women. (Excerpts from official report sent to all organized Jewish women in the United States): A grand picture of wild life in the high Sierras, magnificently photographed and having a depth of beauty and meaning invaluable in its power to establish standards and attitudes of the highest, most fundamental ethical values. I heartily recommend Sequoia. It sets a new standard in family entertainment.

Mrs. David Ray. National Councilor of Better Films. National Society of New England Women. (Official report sent to all branches of the Society): Merely its unique photography of the poetic beauty of the virgin forest with its herds of graceful deer, makes Sequoia an enchanting film for any audience. An exceptionally beautiful picture which no one can afford to miss and one which indicates the power the cinema can exert.

Laurea O. Vrauzin The Women’s University Club. I believe that Sequoia is one of the most remarkable films I have ever seen because of the exquisite scenes of wild animal life in natural settings. Sound and photography were as nearly perfect as one could imagine. It seems almost impossible to have caught so realistically the feeling of perfectly unconscious behavior in wild creatures of the woods. A genuinely fine accomplishment which will have wide appeal for older children and family audiences (too emotional in latter part for children under 10).

WHAT OTHER NOTABLES THINK OF “SEQUOIA”

Zane Grey

noted author says:

Last night I saw the preview of not only the best outdoor picture I have ever seen but for me the greatest picture of the last decade. It was taken in the wilderness, among the big trees, a singularly beautiful setting. The principal roles were taken by deer and mountain goats. Jean... plays the part of a woodland girl... a lover of wild creatures... she is simplicity itself, and all we could wish of youth and beauty and charm. But outside of Jean-you hardly realize the other human characters... It is only a motion picture but it tells the truth. I happen to know a great deal about deer and more about lions. Once I was a hunter of both, but no more! I think every hunter in the world should see this picture and that those of them who have intelligence and feeling will never kill another deer for sport... The children and the young folk and the lovers will make of Sequoia a grand success. It is a splendid augury of future pictures. Mr. Chester Franklin, the director, is to be congratulated upon a picture of supreme artistry.

Mrs. Thomas Hearn, National Chairman of Films, National Council of Catholic Women. I wish to congratulate you upon your picture, Sequoia, and to thank you for the privilege of previewing it. In this age of superficial living, this drama of wild animal life set in a background of flowing masterpieces of nature, touches a human depth that it is well to awaken. This picture is so fundamental and fine... the story is so filled with thrilling action, that it will provide entertainment for all ages and classes.

(A personal letter... but a report of similar sentiments will be sent to every Catholic woman.)

Hugh Walpole

Noted English Author.

It is a splendid picture. It thrilled me tremendously. The direction was fine and the play the hauntingly beautiful.

By Henry Chamberlain, President, Los Angeles Chapter, Isaak Walton League. I was fortunate last night in seeing the preview screening of Sequoia. As representative of a large group of conservationists, the Isaak Walton League, known as “Defenders of woods, waters and wild life,” I feel it incumbent on me to commend a picture of this type. The choice of Jean Parker as the youngster sympathetic with wild life is particularly fortunate in that the public has doubtless come to associate this talented young actress with everything that is fine and sincere. The picture as a whole is a wonderful piece of work and cannot but impress and interest the public. Our organization is particularly glad to note the accentuated difference, depicted in the picture, between the game with the typical hunter, and the respectable sportsman. This is a point that is very seldom understood by the general public.

Let me thank you, in behalf of my organization, for this very fine production.

Margaret Hughes.

Manager, Pacific Geographic Society.

The photography is superb and the animal work beyond anything we have ever seen, at times almost unbelievable. We could only show our approval by constantly breaking into applause. Sequoia is direction, photography and acting magnificently combined.

Sarah McLean-Maloney.

National Counsel of Teachers of English. Your preview of the picture, Sequoia, gave me great pleasure, as it seemed destined to the entire audience, if one can judge by the enthusiasm of their response. Perhaps my pleasure was greater because both my mother as a child and I had played in those same great woods and know the life of the wild as shown in the picture to be authentic. Sequoia is unique not only among the general run of pictures, but also among animal films, for the rarity of the action and emotional expression. The two leading animal actors in their simple and sincere response to the direction of their unseen owner excel the performance of any previous animals on the screen.

W. S. Vane Dyke.

Director of “Trader Horn”, “Thin Man”, etc.

In my opinion Sequoia is one of the finest nature pictures I have ever seen. The animal sequences are superbly done. Having done a great deal of this kind of work myself, I can imagine the patience and efforts extended in getting it. But the results were well worth it. This picture should contribute a mite to the preservation of our North American game, as I am sure that it will arouse in others as it did in me, an understanding sympathy with and for our game preservation commission.

This could go on forever! And it will!
ANTI-TRUST QUIZ TURNS TO COAST MONOPOLY CHARGE

Warner, Paramount and RKO Deny Conspiracy Following Federal Indictments Voted by St. Louis Grand Jury

The United States Government's investigation into alleged anti-trust law violations by large distributors who are accused of conspiring against independent theatre owners, in restraint of trade, brought the following developments this week:

1. Federal indictments were returned in St. Louis against Warners, Paramount, RKO and seven of their subsidiaries and six officers, charging conspiracy against three independent theatres, in violation of the Sherman anti-trust laws. The defendants deny the charges as they prepared to fight them.

2. Coincidentally with the receipt of a plea from California independents for relief from Fox West Coast "monopolistic" practices, the Department of Justice turned to Los Angeles to conduct a similar federal grand jury investigation in what was interpreted to be a nationwide probe of the whole distribution structure as it relates to independent exhibition, with block booking and "freeze outs" the targets.

3. Missouri was studying possible independent prosecution, under its state laws, of distributors indicted in St. Louis.

4. Extension of the Justice Department's probe to other exchange centers was accepted in some Washington quarters as precluding the furtherance in the senate of any demands for a Congressional film investigation at this time.

One of the most important legal struggles in the history of motion picture industry, between large distributors and the federal government, over practices pertaining to the selling and allotting of motion picture product to independent theatre owners, is likely to develop from the criminal indictments returned last week by the federal grand jury for the United States court in the eastern district of Missouri, at St. Louis. Three of the largest motion picture corporations and some of their subsidiaries and officers are charged with conspiracy to violate the Sherman anti-trust laws by "freezing out," productwise, the first-run Ambassador, new Grand Central and Missouri independent theatres in that city. Named in the indictments, obtained by the Department of Justice, were:

- Warner Brothers Pictures, Inc.
- The Vitaphone Corporation, a Warner subsidiary.
- First National Pictures, Inc., Warner subsidiary.
- Warner Brothers Circuit Management Corporation.
- Warner Brothers Circuit Management Corporation.

On page 24 appears the text of the federal grand jury indictment returned last Friday against Warner Brothers, Paramount, RKO and seven of their subsidiaries and six officers, in the investigation by the Department of Justice of alleged violations in St. Louis of the anti-trust laws in distributing films.

*Paramount Pictures Distributing Corporation.
*Paramount Pictures Distributing Company, Inc.
*Paramount Pictures Distributing Company, Inc.
RKO Distributing Corporation.
Harry M. Warner, President, Warner Brothers Inc.
Herman Starr, Vice-president, Warner Brothers.
Abel Cary Thomas, Secretary and General Counsel, Warner Brothers.
Gradwell Sears, Western and Southern Sales Manager, Warner Brothers.
George J. Schaefer, President, Paramount Distributing.

Fundamentals of Selling Involved

The very basic fundamentals of the method of selling and distributing motion pictures for exhibition are involved in the case and it is certain that the defendants will vigorously fight every charge. But lack of it all there is the same problem which has confronted the industry since the first flickering image was illuminated on a makeshift screen—the struggle of the independent for the same product which the distributor uses to protect his circuit affiliates operating in competition, and which he also sells to others who represent large buying and bargaining power.

Attention was immediately diverted from St. Louis to Los Angeles, where the Department of Justice was preparing to repeat its performance before another federal grand jury, indicating that the Missouri indictment may be the forerunner of a sweeping governmental investigation into the entire machinery of distribution and exhibition, in the large exchange cities at least.

There were indications, too, that some of the state governments might join the federal prosecutors in probing motion picture activities in the field, or as in the possible case of Missouri, conduct an independent investigation after the federal grand jury has acted on Department of Justice findings.

Opinions in the industry of the potentialities of the St. Louis indictment were mixed. United States Attorney General Homer S. Cummings said at Washington that the St. Louis case was "just one of those things that come along in the day's work." Regardless, the anti-trust division of Mr. Cummings' Justice Department was reliably reported to have received the results of four months of intensive and secretive investigation for presentation at once to the federal grand jury in Los Angeles for a more thorough and more embracing investigation than was undertaken by the St. Louis jurors.

The St. Louis indictments grew out of charges of Allen Snyder, independent exhibitor, and the Fanchon and Marco interests, who operate for him, that they were unable to obtain first-run motion pictures from Warner Brothers for their Ambassador, new Grand Central and Missouri theatres, because of alleged agreements of Warners with other large distributors. The indictments also charge that the defendants interfered with an attempt to prevent the operators of the three theatres from procuring first-run motion pictures for use at these theatres in order to exclude them from the business and to enable Warner Brothers to procure and operate the theatres itself.

Without the Justice Department's intervention, pictures are designed to show Congress and the Nation that the Roosevelt Administration, by restraining railroad and the like, to prevent unfair monopolistic practices of its larger customers, and to have been engaged in unfair anti-trust activities, has been a political factor, as has been hinted by political writers, was one of the perplexing questions of the week. In any event, the indictments were the first returned in a major case against alleged anti-trust law violators since the National Industrial Recovery Act was enacted, and are being cited at Washington hearings. With the pending question in Congress that the New Deal has nullified the anti-trust laws in its recovery effort.

The St. Louis indictment, the text of which appears in full starting on page 24, recited six methods by which the coercion allegedly was attempted. They include:

(1) Threats to acquire control of the entire supply of films available for the three independent theatres; (2) Threats to prevent any other lessee of Warner films from obtaining pictures for use in these theatres; (3) Threats to cause the owners of the properties "great injury, loss and damage"; (4) Threats to injure other lessees of the houses; (5) Threats to "spend, use or lose a large sum of money if necessary and to use the entire resources of Warner Brothers Pictures, Inc., to injure any rival operator; (6) Threats to compete "in a malicious and underhanded manner with defendants and theatre operators. Defendants were also said to have made disparaging statements.

NRA Compliance Director Sol A. Rosenblatt told the Associated Press at Washington that so far as he knew no code violations were involved.

The federal grand jury hearings got under

(Continued on page 25, column 1)
The text of the indictment by the federal grand jury at St. Louis against ten motion picture companies and subsidiaries and against six executives was made public last weekend by the United States Department of Justice at Washington and reads as follows: (Boldface type is ours.)

UNITED STATES OF AMERICA,
EASTERN DIVISION OF THE EASTERN JUDICIAL DISTRICT OF MISSOURI—

In the District Court of the United States, within and for the Eastern Division of the Eastern Judicial District of Missouri, at the September term thereof, A. D. 1934.

The grand jurors for the United States of America, duly empaneled, sworn, and charged in and for the District Court of the United States for the Eastern Judicial District of Missouri at the September term thereof, A. D. 1934, and in and for said District, upon their oaths present and charge:

That for many years heretofore to and including the day of the finding and presentation of this indictment, a very large part of the supply of motion pictures in the United States has been produced by corporations known as motion picture producers (herein after called producers), in studios in the State of California and elsewhere, by photographing on the scene, including dramatics and other subjects, on negative film, and developing and arranging the negative film, and printing long lines of negative prints or copies in laboratories in the State of California and other States. During the period aforesaid there have been in the several States, and especially the several major motion picture companies, motion picture theatres, owned, leased, operated, or otherwise controlled by persons or corporations (hereinafter called exhibitors) who have been engaged in the business of exhibiting motion pictures at said theatres, by projection of images recorded upon said prints upon screens, accompanied by the reproduction of synchronized sound effects.

Interstate Phase Brought Out

2. The producers have been regularly and continuously engaged in offering to, and making contracts with, exhibitors for the exhibition by, and the shipment and delivery to, said exhibitors of the aforesaid motion pictures at the aforesaid theatres. Said producers have offered and said producers, by said offers and contracts directly and immediately or through other corporations or agencies acting in their behalf, affiliated with, or controlled by them as instrumentalities in that regard; and in pursuance of said contracts motion pictures have been shipped and transported from the aforesaid laboratories and other places to exhibitors located in other States; and after use by exhibitors, said motion pictures have been shipped to exhibitors in other States.

3. The Ambassador, New Grand Central and Missouri theatres are motion-picture theatres located in the city of St. Louis, in the Eastern Division of the Eastern Judicial District of Missouri, and the exhibitors have been conducting the motion-picture exhibition business at said theatres. They have been regularly and continuously engaged in making contracts for motion pictures in the manner aforesaid, and were, until approximately the first day of August, 1934, making contracts, in the manner aforesaid, with Warner Brothers Pictures, Inc., The Vitaphone Corporation, First National Pictures, Inc., Vitagraph, Inc., Paramount Pictures Distributing Company, Inc., and RKO Distributing Corporation for motion pictures to be exhibited at the Ambassador, New Grand Central, and Missouri theatres.

"DEMOCRATIC MOVIE CURE"

Simultaneously with the Department of Justice announcement in Washington, last Friday, of the federal grand jury indictment at St. Louis of ten motion picture companies and six of their officers, in what was interpreted by some as the Roosevelt administration's first major drive against anti-trust law violators, the Washington Post said that James A. Farley, Postmaster-General, is being mentioned as a possible successor to Will H. Hays as "czar" of the industry, saying the conservative New York Times editorialized thusly:

Postmaster-General Farley has been mentioned as successor to Will Hays in the office of czar of the movie industry. The feeling seems to be widespread that Mr. Hays in his long tenure as autocrat of Hollywood might have ruled with a heavy hand. But after all, what is one to expect in this generation from czars? History has shown what they amount to. There might have been more impressive results if Mr. Hays had been made commissar of the movie industry.

On second thought, it is not proved that a commissar, or any czar, for that matter, though he might have shot a lot of Hollywood producers and sent several thousand scenario writers to the concentration camps, the good old democratic way seems to be scoring the best results in the films. Customers are organizing themselves to bring pressure to bear at the box office. This is neither censorship nor despotism.

And so there is added the name of another good Democrat to the long list of those who have been mentioned variously down through the years as successor to Republican Will Hays, this list including New York's ex-associate-attorney-general, John W. Dorsey; Rupert Bayard Swingle, Alfred Emanuel Smith, Hugh S. Johnson, Bronx Democratic "Bos", Edward J. Flynn, Frank C. Walker, Joseph P. Kennedy, et al.

Paramount Pictures Distributing Corporation, RKO Pictures Distributing Company and RKO Distributing Corporation for motion pictures for exhibition at the Ambassador, New Grand Central and Missouri theatres; and, in pursuance of said contracts, motion pictures have been transported and shipped from the laboratories and other places aforesaid to the city of St. Louis for delivery to said theatres in the course of the trade and commerce among the States aforesaid.

Individuals Are Named

4. The grand jurors aforesaid, upon their oaths aforesaid, and during the three years next preceding the finding and presentation of this indictment, at and within said Eastern Division of the Eastern Judicial District of Missouri, Warner Bros. Pictures, Inc. (a corporation under the laws of the State of Delaware), the Vitaphone Corporation (a corporation under the laws of the State of New York), First National Pictures, Inc. (a corporation under the laws of the State of Missouri), Warner Bros. Circuit Management Corp. (a corporation), Warner Bros. Circuit Management Corporation (a corporation), the Paramount Theatrical Enterprises, Inc. (a corporation under the laws of the State of Missouri), Paramount Pictures Distributing Company, Inc. (a corporation under the laws of the State of New Jersey), Paramount Pictures Distributing Company, Inc. (a corporation), Paramount Pictures Corporation (a corporation under the laws of the State of Delaware), RKO Distribution Corporation (a corporation), in the latters, the State of Delaware), RKO Distribution Corporation (a corporation), Harry M. Warner, Herman Starr, Abel Cary Thomas, Gradwell Sears (otherwise known as G. L. Sears and Grad Sears), George J. Schaefer and Ned E. Depinet unlawfully have engaged in a conspiracy in restraint of the aforesaid trade and commerce among the several States in motion pictures for use at the Ambassador, New Grand Central and Missouri theatres; and, to make said restraint effective, said defendants have conspired to perform all acts and things, and to use all means necessary and appropriate to that end, including their activities and things hereinafter more particularly alleged, and other means, acts and things to the grand jurors unknown.

Others Made Defendants


6. The defendants Harry M. Warner, Herman Starr, Abel Cary Thomas and Gradwell Sears (otherwise known as G. L. Sears and Grad Sears) are also aforesaid officers and agents of the defendants Warner Brothers Pictures, Inc.; the Vitaphone Corporation, First National Pictures, Inc.; Warner Bros. Circuit Management Corp., Warner Brothers Circuit Management Corporation and General Theatrical Enter-

Coercion Is Detailed

7. The defendant George J. Schaefer was during the time aforesaid an officer and agent of the defendants Paramount Pictures Distributing Co., Inc.; Paramount Pictures Distributing Corporation and Paramount Pictures Distributing Company, Inc.

8. The defendant Ned E. Depinet was during the time aforesaid an officer and agent of the defendant RKO Distributing Corporation.

9. The aforesaid individual defendants participated in conducting the business and affairs of the several corporate defendants with which they were connected, as aforesaid, and especially in connection with the aforesaid trade and commerce among the several States for which they have authorized, ordered, or done the acts and things in performance of said conspiracy hereinafter more particularly alleged.

10. The (Continued on following page, column 2)
COAST INDEPENDENTS DEMAND RELIEF

(Continued from page 23) way in St. Louis on Monday morning, January 7th, and were terminated abruptly the next afternoon.

Harry Warner, president of Warner Brothers; William Mallard, vice-president and general counsel of Radio Pictures; and Ned E. Depinet, head of RKO distribution, denied the conspiracy charges and said that they are not justified.

Mr. Depinet said that he had "never heard of any coercion against independent exhibitors of St. Louis," and "It is ridiculous to think we would keep pictures from them."

"We are sure that the charges are groundless," declared Mr. Warner, "and we welcome an opportunity to test the matter in court."

He explained that his company and Paramount had, some six years ago, formed an operating partnership to conduct the Ambassador, Grand Central and Missouri theatres, and that after Paramount went into bankruptcy the operating companies were unable to continue payment of the high rents then in force. The prior mortgages were foreclosed, he said, and, "In order to protect our investments in these theatres, we were forced to seek the right to operate them, we made fair bids" for them. These were rejected, he added, and, therefore, they combined the Shubert and Orpheum, acquiring "the right to exhibit the product of Paramount and RKO."

The complaining operators, said Harry Warner, "desires of securing Paramount and RKO and our product, complained to the Attorney General that we had bought the right to exhibit this product in our theatres and this is the basis of the indictment."

Arthur E. Simpson, St. Louis attorney for Warner Brothers, said: "There appears to be no basis for this charge; the indictment charges the withholding of pictures from these (complaining) theatres, whereas the contract by which these pictures were exhibited in the St. Louis theatres was canceled by one of the St. Louis theatres (the Shubert and Orpheum) which had been acquired originally from one of the St. Louis theatres by Paramount and Warner."

The operators of the theatres leading up to the complaints as filed by Allan Snyder, present lessee of the Ambassador, Grand Central and Missouri theatres, together with details of incidents which happened in the past in their efforts to obtain and maintain first-run supremacy in St. Louis—all figuring largely in the situation which brought about the case—appeared in MOTION PICTURE HERALD on January 12th, page 11.

Speculation Over Next Procedure

One of the major questions of the week was about the procedure to be followed by the government in the case. The allegations in the indictments have been secured in many anti-trust cases in the past, after indictments were returned, those pictures, or parts thereof, have made an agreement with the Justice Department to refrain from following the practices alleged to be in violation of the law. The agreement, together with a stipulation that the courts may enter a decree in the case, instead of having the case go to trial, and when approved it is admitted as a consent decree.

Whether the distributors will be permitted to make such an agreement—if they choose to do so—that rather than to fight the case—remain to be seen. The government may not choose to do so, or else declaring that any defendants would take such action.

The defendants were awaiting formal service of the indictment in St. Louis, and as soon as this is accomplished they will be arraigned in New York before a United States Commissioner and will post bonds, probably of $2,500 each. The offense is a misdemeanor, punishable by a jail sentence of one year and a fine of $5,000 each.

One of the outstanding questions of the case is whether the government will prosecute suits against the defendants for triple damages, under the federal anti-trust law.

Concurrently with the motion picture business, the Department that Los Angeles would be the second key city in which federal grand jury hearings would be held, the Independent Theatre Owners of Southern California appealed this week to the Department for relief from asserted monopoly of Fox West Coast Theatres in that territory.

As a result of the St. Louis indictments, it is anticipated in Washington that there will be a great demand in Congress for an investigation of the motion picture picture code, at least for the time being.

Expressing approval of the Justice Department's action, Senator Nye declared this week that the St. Louis case could be followed by similar proceedings and prosecutions in other sections.

Text of Indictment

By Jury at St. Louis

(Continued from preceding page)

There is the aforesaid conspiracy the defendants caused the cancellation of so-called franchises—to wit, contracts or supply of pictures for use at the Ambassador, New Grand Central and Missouri Theatres for many years, and acquired a large number of the bonds of the owners of said theatres for the purpose of opposing and preventing the establishment and continuation of the motion-picture exhibition business at said theatres by any person or corporation except Warner Brothers Pictures, Inc., or a company affiliated with or controlled by it.

11. For the purpose of effectuating the aforesaid conspiracy, the defendants endeavored to coerce, intimidate, coerce and compel the owners of said theatres, their representatives and agents to transfer the possession and control thereof only to Warner Brothers Pictures, Inc., or a company affiliated with or controlled by it, and to refuse to grant a lease or leases for said theatres, or the possession and use thereof, to any other person or corporation, and ceding, transferring, transferring, transferring, transferring or disposing of any pictures to any person except Warner Brothers Pictures, Inc., or a company affiliated with or controlled by it, and to refuse to grant a lease or leases for said theatres, or the possession and use thereof, to any other person or corporation, and ceding, transferring, transferring, transferring, transferring or disposing of any pictures to any person or corporation except Warner BrothersPictures, Inc., or a company affiliated with or controlled by it.

Contract Restriction Cited

14. In pursuance of the aforesaid arrangement and agreement, and to effectuate the aforesaid conspiracy and especially to enable Warner Brothers Pictures, Inc., to acquire, hold and control all of the motion pictures necessary for use at the aforesaid theatres and which might otherwise have been available in the course of trade and commerce among the States to any lessee of said theatres or anyone engaged in the trade of lessees of the Ambassador, New Grand Central and Missouri theatres from any other motion picture company, an agreement was made by the defendants to distribute motion pictures in the aforesaid interstate trade and commerce among the States for use at said theatres and which might otherwise have been available among the States to any other person or corporation except Warner Brothers Pictures, Inc., or a company affiliated with or controlled by it, and to refuse to grant a lease or leases for said theatres, or the possession and use thereof, to any other person or corporation, and that the agreement was in restraint of trade and commerce among the States.

15. And so the grand jurors aforesaid, upon their oath aforesaid, do say that said defendants, throughout the period aforesaid, at the place and in the manner and form aforesaid, with intent to restrain or to prevent the sale, use or sale of a large sum of money if necessary, and to use the entire resources of Warner Brothers Pictures, Inc., to injure any other lessee, (b) by threatening to engage in the business of exhibiting motion pictures to any and all other persons for any and all purposes contrary to the form of the statute in such case made and provided.

HARRY C. BLANTON,
RUSSELL HARDY,
Special Assistant to the Attorney General.
For December, a month when every type of public entertainment must compete with Christmas shopping and Holiday festivities, the productions meriting designation as Champions number six. Of these pictures appointed by the nation's key theatre box offices during that month, three are tied in second place, and two in third. First National's musical about West Pointers rests alone in first position. December's Champions represent a variety of film fare, consisting of a romantic musical, a comic musical, two comedy-dramas, one of which brings to the screen a celebrated American classic; one drama, and a comic fantasy of Yuletide flavor.


AGREEMENT OPENS CZECH MARKET TO AMERICAN MOTION PICTURES

Commissioner Canty Signs the Pact After Two-Year-Effort; Registration Basis Replaces Former Compulsory Quota

BULLETIN

Opening of the Czechoslovakian market for American films was assured this week by the signing of an agreement ending two years of negotiation between the American industry and the Czechoslovakian government. George Canty, United States trade commissioner in Czechoslovakia, signed the agreement on behalf of the American industry which had made its representations through the Motion Picture Producers and Distributors of America. Negotiations of details are still under way, but the following points have been agreed to by both sides:

1. Distribution of American motion pictures in Czechoslovakia will be on a registration fee basis instead of under a compulsory quota system, as formerly.

2. Where pictures are produced in Czechoslovakia, the government will allow a subsidy to the company producing the pictures, with allowance on registration fees for pictures imported by the producing company.

American distributors are awaiting action by a Czechoslovakian commission in the hope that its decision on import regulations will decide once and for all the fate of that market as far as producing companies in the United States is concerned, a market which has been closed since early 1932 because of prohibitive restrictions.

Appointment of the commission, composed of representatives of the Czechoslovakian ministries of commerce, education and foreign relations, was the highlight of a law passed November 20th, which contained these provisions as well:

All imports of motion pictures must be licensed.

Films must be pre-censored before being admitted to showings.

Pictures must be brought into Czechoslovakia in their original language, and, as a corollary provision—

Dubbing must be done in Czechoslovakia.

Two additional troublesome points must be settled before the American distributors will feel that the air has been cleared. There must be a time limit established, they say, American industry scarcely can be expected to undertake the rebuilding of its Czech market unless it is assured, in fact, that the regulations decided upon will hold for at least an extensive period to make that re-establishment of distribution machinery worthwhile. Again, the Czechoslovak law which bars the removal of any capital from that country stands in the way of renewal of film relations.

In the Commission and the regulations it hands down rests the removal of the impasse. To date no word has come from the Commission, though announcement is expected daily.

The aims of the Czech government in laying down the regulations, which have been in force since the beginning of 1932, were these:

1. To prevent large amounts of money from going out of the country, in view of the unfavorable exchange situation of the National Bank at that time.

2. Necessity of supporting home production. At great expense a motion picture studio had been established at Barrandov, near Prague, and the government set about protecting that project on both national and cultural grounds. And another studio is opening at Hostivar.

The entire matter was delegated to the ministry of commerce, and the ministry set up internal regulations for its guidance, though these did not take parliamentary or legal form.

Originally the proportion for imported pictures was combined in a contingent system with a quota of 7 to 1, the contingent value being reckoned at Czechoslovak kronen 15,000 ($630). Later the quota was reduced to 5 to 1 and the value raised to Cz. kronen 20,000 ($840).

Some time ago, in the hope of bringing an arrangement to which the Americans would agree, the authorities made a new proposal, this calling for unrestricted importation, subject only to the proviso that for each film to be imported the amount of Cz. kr. 20,000 ($840, as noted) should be paid to a fund at Prague, from which home production should be supported. To this overture there was no rush of endorsement by American companies, hence the new commission and its awaited report.

When the contingent-import system became operative in 1932 the American companies ceased supplying the Czechoslovak market, and that policy has been maintained by member companies of the Motion Picture Producers and Distributors of America. RKO already was under a long-time contract with a Prague distributor, whereas 15 pictures were sold outright. This was the only exception to the MPPDA decision, nor can it really be classed as an exception.

In another direction, too, the contingent caused immediate tension in the Czechoslovak market. Exhibitors were placed in a difficult position. As soon as the Americans stopped supplying the country, German product assumed the place in the sun. Statistically, the import figures for the contingent years look like this:

IMPORTED FROM 1933 1932 1931

France 30 23 28

United States 21 56 209

England 8 1 5

Austria 6 4 6

Poland 5 5 3

Russia 3 8 8

Switzerland 1 1 1

Denmark 1 1 1

Sweden 1 1 1

In 1933 Czechoslovakia produced 33 pictures of its own, an increase of six produc-

Government to Allow Subsidy to Company Making Films There, Allowance on Fees for Imported Pictures

ATIONS above the preceding year. But that development has not helped the local theatre owners. On the contrary, their plight has been growing steadily worse, and the answer lies in interior quality of available films. Now the German motion picture has lost interest, attendance at cinema has fallen off perceptibly, and the business is on the downward path. The reason is that the withdrawal of the American companies has made impossible the presentation of really varied programs. For three years the public has felt more and more keenly the lack of pictures with strong pulling power.

The authorities are well aware of this but insist that, above all else, home production must be developed. Yet, with a few exceptions, the trade feels that success in that direction is impossible. Therein lies the significance of the deliberations of the new commission.

Vladimir Wolkom, president of the Association of Czechoslovakian Exhibitors, expressed himself in an interview as follows:

“There is no question but that the American films are missed on our market, because the public has been developed and critical to be satisfied with what the present limited import offers.

“The Czechoslovak film industry, through its organization, has convinced the authorities here of the necessity for a change in the import quota system, because it is our duty to offer the public a selection of films from all over the world, including American films, familiar with the local circumstances are certain to be accepted, and therefore send us the kind of films our public has been longing for the last three years. They should be films of high quality. Under these conditions not merely an enrichment of cinema repertoires but a revival of cinema business in general, involving all branches of the industry, might be expected.

The following may be added, from a very well informed Czechoslovakian source:

“In their effort to protect and stimulate their own motion picture industry the Czechoslovaks just inspired themselves by those successful measures adopted in the British Cinematograph Act of 1927.

Called Better Plan

“The next days five American film exchanges brought their business in Czechoslovakia to a practical standstill and continue in this dolce far niente up to this very day. Only RKO, having the benefit of a long term contract with the Prague distributor of its product, did not participate in the boycott and—still going strong today after three years of contingent—continues to prove by its flourishing Czechoslovak trade that the Czechs—contrary to all saying and rumors—did not mean to ruin the American motion picture industry.”
THERE’S DRAMA TOO IN NEWSREEL COVERAGE OF HAUPTMANN TRIAL

Screen Journalism Makes Newspapers Move Over for Talking Films in Courtroom with Special Sound-proofed Cameras

By JAMES P. CUNNINGHAM

The motion picture newsreel camera is focused this week on the trial of the country’s most dramatic murder trial—the State of New Jersey’s prosecution of Bruno Richard Hauptmann in the kidnapping and murder of the 18-month-old son of Colonel Charles Augustus Lindbergh.

The story of the coverage of the Hauptmann trial by the newsreels has its dramatic aspects, too, more noticeable to the editors of the reels and the newspapers. And although their theatrical value in their relation to the completed subject are not nearly so spectacular as the histrionics of some of the performing witnesses, nor so ostentatious as the struggle between opposing counsel for the life of the defendant, they do, nevertheless, play no small part in one of the severest competitive engagements ever staged between newreel camera and newspaper writer to picture realistically an event that grips the attention of most of the world.

Seldom has the press concentrated such a galaxy of writing talent in a courtroom and set up such elaborate and costly machinery for transcribing their copy over telegraph wires to the linotype compositors. And now screen journalism elbows its way into the trial chambers, recording in sound the actual proceedings.

All Known Facilities Used

The newsreel silently pictured the taking of testimony at the widely publicized “Monkey Trial” of ten years ago in connection with the evolutionary teachings in Tennessee of Public School Teacher Scopes, and recorded in sound the courtroom proceedings of “Machine Gun” Kelly’s Oklahoma City murder trial, the courtroom testimony of the Communists in Germany for the firing of the Reichstag, the military court in Havana trying and convicting the rebels in the last Cuban revolution, and the proceedings of the Philadelphia magistrate’s court which does troublesome drunkards with castor oil.

There will be few, if any, photographic “scoops” in this instance, while the five newsreels each employ every known facility of modern motion picture reporting in their coverage at Flemington. Too, because of the limitation of space in the courtroom, only two cameras—one silent, the other sound—are grinding away as the mysteries of the kidnapping are unraveled from the witness stand, and the negatives obtained therefrom are, by agreement, being syndicated to all.

Pathe News made the actual sound camera installation in the trial room. Arrangements had been made after strong arguments advanced for the equal right of the camera to report the story with the news press.

Permission for installing a complete sound motion picture camera and recording outfit was finally granted after a special sound-proofed recording camera and specially constructed sound-proofed lighting equipment had been devised and had demonstrated to the satisfaction of Judge Trenchard and Sheriff Curtis that operating noises which might interfere with normal court procedure had been eliminated from the apparatus.

Two days before the trial opened on January 2nd, Sheriff Curtis called together all the editors of the five reels, and, with Judge Trenchard, told them that Pathe News had the right to the sound camera in the trial room, and that the other reels would be permitted to use a silent camera on the floor of the courtroom and a sound camera in the library to the rear of the courtroom (see picture on this page).

Subsequently the newsreels all participated in effecting an arrangement whereby they would rotate their camera and sound reporters on the three equipments and the

(Continued on following page)
prints developing therefrom would be interchanged among them. This arrangement, however, does not apply to coverage outside the courtroom, where individual ingenuity has free opportunity.

**One Crew for One Week**

The rotating arrangement and interchange of prints is similar to the procedure being followed by the still photographers of newspapers, only four still cameras being permitted within the courthouse. And, as in the case of newsreels, no single newspaper or photo service could hope to monopolize any one location during the entire trial. The newspaper plates are hurried to a dark room conducted jointly by all the papers in adjoining quarters, where prints are distributed to press motorcyclists at the same time. The newsreel negatives are rushed to New York, the reels likewise sharing in the costs of laboratory treatment.

The newsreel rotating arrangement provides for assignment of individual company camera crews for one week at a time. During the first week Pathe's camera and sound men worked and recorded in the courtroom, with Paramount's reporters shot from the library—in sound and film—and the Hearst Metronome silent cameramen roamed the courtroom floor.

**Record Witnesses' Stories**

Pictures from all three of these strategic locations are necessary for a complete photographic story. The witnesses traveling to and from the stand through the library are permitted, after testifying, to stop at that point to repeat for the sound camera the highlights of their interrogation by defense and prosecuting counsel. Actual photographing and recording in the courtroom is confined, by order of Judge Trenchard, to incidents taking place only when they are not sitting on the bench. The judge ruled that he will hold in contempt any person or company responsible for the making of pictures while he is sitting. The result is that no reel has had any material for release while the trial is actually in session, all the material in this connection showing the bringing of witnesses and principals into the courtroom, and their presence in the room before, after and between sessions.

Pathe News engineered a sensational piece of coverage when a sound crew working outside of the courtroom toured the streets of Flemington and asked the townfolk whether they thought Bruno Hauptmann was "Guilty! or Not Guilty!"

Because of possible repercussions from those of the public who advocate the withholding of personal opinions until a defendant is given a fair trial, Pathe had not made up its mind at press time to release this material. Too, some of its executives felt that such a release might, together with other similar treatments in the press, give the defense an opportunity to fight for a mistrial if Hauptmann is found guilty.

Virtually all the newsreels compiled as a special short subject release before the trial, all the coverage of events leading up to the Flemington Courthouse and starting almost from the hour after young Linberg had been stolen from his nursery in the Sourland Mountain country at Hopewell. The sound of the special was Universal's.

**Sound Truck Headquarters**

Posted before the old Hunterdon County courthouse is a Universal Newsreel sound truck which serves as the desk from which the cameramen and sound technicians and their associates who are responsible for the coverage. On the roof of the truck is a sound camera which makes a daily film record of action inside: the courthouse where throngs of curious surge each hour against the police line as celebrities enter and emerge and as the twelve jurors file diagonally across the road to their hotel confines. Another cameraman with more portable sound equipment is stationed at the rear of the courthouse, which includes the jail housing Hauptmann and also is used as a means of entry by Justice Trenchard and Colonel Lindbergh, the state's ace witness.

Returning to the courtroom there may be seen a new type microphone installed immediately above and behind the jury box. With a special timing device it was possible to focus the "peak" recording on the witness chair. This timing, however, did not interfere with the general sound pickup in the courtroom during those periods when filming is permitted in the absence of Judge Trenchard.

The cable leading from the microphone to the sound camera in the trial room balcony and to the amplifier in the same place was hidden behind picture moulding running along the north wall of the old room.

**Balcony Reconstructed**

A portion of the north end of the courtroom balcony was reconstructed to make room for the amplifier and operator and for placement of the sound camera. The camera had been completely rebuilt for the assignment to avoid noise interferences in the proceedings. All metal gears were replaced with fiber, and other moving metal parts were incased in graphite. With these changes the camera was made almost silent in operation.

Justice Trenchard would not permit the placement of "Klieg" lights, and after testing the various sizes and types of incandescent bulbs in the standard courtroom fixtures, it was found that these either were too bright, or in the case of dimmer lights with high actinic value, the "load" was too great for the antiglare wiring systems.

Cooperating with leading illumination engineers, a type of bulb, with an intensifier filter, was installed in each trial room fixture, and these were satisfactory.

Pathe News has arranged with the authorities to present a complete copy of all the Hauptmann newsreel material to the State of New Jersey for placement in the archives of the Commonwealth in Philadelphia, working on leads developing in that territory, and also at Trenton to cover developments there.

As many as the automobiles are on the road at one time, racing between New York and Flemington with negatives, and for newsreel "makeup" days airplanes are being used.

**Dr. Tower New Treasurer Of National Review Board**

Dr. William B. Tower has been elected treasurer of the National Board of Review of Motion Pictures to fill the vacancy caused by the death recently of Dr. Myron T. Steckler. Dr. Tower has been associated with the Board of Review since 1916, serving as chairman from 1923 to 1930, and as chairman of the Board's affiliated Better Films National Council.

**Uphold Carroll Judgment**

A judgment of $118,116 on mechanics' liens against the former Earl Carroll theatre in New York city, after a decision handed down in Albany Tuesday by the state court of appeals, is in favor of the 755 7th Avenue Corp., New York.

**Columbia Board to Meet**

The Columbia board of directors plans a meeting January 25, although Harry Cohn is expected to be detained on the Coast.
IN JANUARY IN THE 2 LARGEST THEATRES IN THE WORLD
Jessie MATTHEWS in
EVERGREEN

TOPS 'EM ALL

The speediest, snappiest, smartest, best written, best acted, best sung, musical in years.

PRINCESS PERSONALITY HERSELF

The girl who can do everything in the musical that has everything

Music by Rodgers and Hart and Harry M. Woods
Book by Benn W. Levy
DIRECTED BY VICTOR SAVILLE

RADIO CITY MUSIC HALL
NOW!

...JANUARY
George ARLISS in
THE IRON DUKE

TOPS 'EM ALL

Napoleon's master . . . with the troops . . . with the ladies.

More heart interest, more thrills, more romance, more drama, than in any picture ever made by ARLISS.

DIRECTED BY VICTOR SAVILLE
Story by H. M. Harwood

OPENING JANUARY
RADIO CITY MUSIC HALL

BELONS TO GB
The funniest dancer, the funniest singer, the funniest comedian, the funniest lover, discovered in the last twenty years . . .

At a ten dollar premiere preview at the swanky Ritz Carlton Hotel, New York, all the dignitaries lost their dignity, frozen faces became grinning faces and dowagers and debutantes were rolling in the aisles.

OPENING IN JANUARY
ROXY
JANUARY
THE UNFINISHED SYMPHONY

TOPS 'EM ALL

The romance of Franz Schubert, whose music kindled romance in the hearts of all women...

"Blossom Time," also based on the life of Franz Schubert, was one of the most successful musical plays in the history of the American Theatre...

Watch "The Unfinished Symphony" top "Blossom Time" records...

MARTA EGGERTH, a new blond enchantress.
HANS JARAY, a new type of leading man.
HELEN CHANDLER, faithful forever to her faithless lover.

ROXY NOW!

BELONGS TO GB
14 weeks on... AND GOING

"Best picture of the year"
— National Board of Review

ROBERT FLAHERTY'S

MAN OF

JANUARY
'EM ALL
Broadway!
STRONGER THAN EVER!

Broke every record, extended run New York, Boston, Phila.

SAGA OF THE SEA
ARAN

AVAILABLE NOW FOR EXTENDED ENGAGEMENTS
ROAD SHOW DEPARTMENT:
GAUMONT BRITISH • 1600 BROADWAY • N. Y. C.

BELONGS TO GB
IN JANUARY IN THE 2 BIGGEST THEATRES IN THE WORLD

A RECORD FOR ONE COMPANY UNMATCHED IN THE INDUSTRY

COMING SOON

Eight more terrific box office record wreckers

GB promised two groups of eight and GB will deliver two groups of eight.

Sixteen, the cream of thirty-six made by GB. Hand-picked, hand-tailored, and made to measure for your box office.

TOPS 'EM ALL!
The President Meets The “Big-Wigs”

TIME, INC.
prest the MARCH OF TIME
Special Presentation
for The Associated
Motion Picture Advertisers
Luncheon
Motion Picture Club
January 10th

THE VOICE OF TIME!

WASHINGTON, D. C.—One morning this week to the Nation's Capitol came a committee of motion picture executives for a conference with President Roosevelt. Promptly at ten o'clock big-wigs of Hollywood who hope to clarify many of the industry's murkier problems with executive aid, filed into the President's office. Introduced to the Nation's chief by Chief Lawyer Louis Nizer, the conference began.

ROOSEVELT: Now, gentlemen, if you will be seated in the order I designate we can start business at once. Mr. Nizer on my right—Mr. Harry Warner on my right—Mr. Adolph Zukor next—then Mr. Skouras.

GOLDWYN: softly: Excuse me for mentioning it, Mr. President, sir, but how about me? I voted against Sinclair, too.

ROOSEVELT: Oh, yes, Mr. Goldwyn—you sit there, Sam. Now, gentlemen, I think we're ready to begin business.

WARNER: Excuse me, please, Mr. President—but haven't you forgotten—

ROOSEVELT: Eh? What's that, Mr. Warner?

WARNER: The other two gentleman present—Will Hays and Louie Mayer.

ROOSEVELT: No, I haven't forgotten Mr. Hays and Mr. Mayer. How could I? I've been thinking that perhaps we could make them honorary members of a sub-committee to investigate the evils of Block Booking.

MAYER: Pardon me, your honor—I mean, Mr. President.

ROOSEVELT: Yes, Mr. Mayer.

MAYER: We all make mistakes sometimes, if you see what I mean. How was I to know when Hays told me Hoover was a cinch?

ROOSEVELT: Well, as long as you and Mr. Hays are here—I suppose you might as well stay—I think we may start the business now. What's your problem, Mr. Warner?

WARNER: Darryl Zanuck.

ROOSEVELT: No—No—I mean the industry's first problem.

WARNER: The answer still goes.

GOLDWYN: Positively I can tell you, Mr. President, or my name isn't Sam Goldwyn! What we've got to do is protect the big fellow. Things is getting so tough in our industry—what with Blue Eagles, and codes, and ethics, and relative—I'm telling you in two words it's IM-POSSIBLE.

SKOURAS: He's right, Mr. President—as a theatre owner I tell you, we gotta protect the business, he's going to do business when we can't give the customers premium? Always when they come to a Skouras house they get something. A lumm picture, maybe, but a premium they can take home.

ZUKOR, plaintively: "Could I say a word, too, President Roosevelt?

ROOSEVELT: Certainly, Mr. Zukor.

ZUKOR: I'm telling you we should have a code for receivership—that's what we need.

WARNER: If you want the opinion of the Warner Brothers, Mr. President—and there are three of us—we won't get any place unless they make it a law that all sound be on disc.

GOLDWYN: Jokes you should make at a time like this, Harry Warner—us independents have our troubles too, don't forget—for three years I have to teach English to Anna Stein. And now she talks with an accent.

ROOSEVELT: Gentlemen—Gentlemen—we seem to be forgetting the purpose of this gathering. Mr. Wharton heard from you. What do you think is the industry's most crying need?

HAYS, orating: From the rockbound coast of Maine, to the sunny skies of California; from the rugged Dakotas to the blue waters of the Gulf of Mexico—I tell you gentlemen—and mark me well—we want our industry to be—

ROOSEVELT, interrupting: That's all right, Mr. Hays. You needn't go on that way. You can save that for the women's clubs.

HAYS: Excuse me, sir. Then I have nothing further to say.

ROOSEVELT: Mr. Nizer, we haven't heard from you yet. What do you think, Mr. Nizer? I say, Mr. Nizer—

NIZER, sleepy: Eh? What—what was that?

ROOSEVELT: Won't you say something?

NIZER, glibly: I'm very glad to be here, and I'm sure it's going to be a great picture.

ROOSEVELT: You what?

NIZER: Oh, excuse me—I must have been dozing and I dreamed I was at an opening. We think the Senate has too much clearance over this industry. The Senate, Mr. President, is the biggest circuit (not circuit) of them all.

ROOSEVELT: Maybe—but you fellows ought to stop being the acrobats on the hill.

ZUKOR, plaintively: If you boys will pardon me for bringing business into this meeting, I think there is a little something that the President should know—Manny Cohen said I should be sure to tell you—the new Mae West picture is "NO" money.

ROOSEVELT: Did I understand you correctly, Mr. Zukor. You say the picture's called "Now I'm A Lady!"

ZUKOR: Yes, sir.

ROOSEVELT: Well, gentlemen, if your industry has reached the point where Mae West is turning 'em out for the League of Decency, I recommend you all apply for jobs with either "Deac" Aylesworth at National Broadcasting, or Bill Paley at Columbia.

Curtain. Musc.

TIME MARCHES ON!

Horne Tries to Get Food from Exhibitor

Several hundred New York exhibitionists donned their "boiled" shirts after the last show on Saturday evening to gather in the main ballroom of the Astor Hotel on Times Square for the annual midnight supper and dancing provided by the local independent Exhibitors' Association—at 30 dollars per provision. Numerically, at least, the affair was a howling success, and a few did negotiate some food and a dance or two. But not Hal Horne, United Artists' praise agent, who, seated next to an unusually hungry and noticeably food-monopolizing exhibitor, was compelled to leave the table, and from the Weinstein office in Union Square to his tabulate asking him: "PLEASE PASS THE CELERY AND A ROLL TO ME SITTING ON YOUR RIGHT."

Victor Shapiro tells about the telephone call made by Zeppo Marx, now acting in Hollywood, to the writing team of Bella and Sam Spewack, who had no agent, and his suggestion somewhere in the jolly conversation that he might be a good agent for them.

"But why do we need an agent?" bellowed Bella.

"I can get you more money," zipped Zeppo.

"But we don't want any more money," spoke the screenwriters.

"Then I can get you less money," topped Marx.

Fatty Alexander Woolcott, critic of the drama, et al, always appears to Tom Nomack as if he were chewing invisible corned beef and cabbage.

And then there's the story about the obnoxiously annoying, ego-maniac motion picture scenario writer who pompously peacocked up to a table of his fellow writers the other day at luncheon and gave them "hello." To a man they silently nodded a return greeting and then, gravely, nodded to his right and to his left.

"What's this for?" he asked.

"To your ghost writers!" they chorused.

Film Daily has established the very low in depressions, finding a small circuit operator in the Detroit territory whose business is so bad that he has taken to bicycling the red ink between his two theatres.

Oh, Yeah, Department:
Nothing would please them better than to finish a picture and discover that several other performers had actually registered big hits—actually stolen the picture from me."—Eddie Cantor.

Ditto: "People want interpretive, analytical, educational information on the screen."—Darryl Zanuck.

Some time ago enterprising Edward Sellette set aside an especially reserved "Necking Section" at the Columbia theatre in Boston. This week Mr. Sellette opened a parking space for baby carriages.

Hollywood's motion picture moguls solve the problems of relativity by putting 'em all on the studio payroll.
Block Sales Control Threatens in Congress

Corporation License Bill Seen As Borah Anti-Trust Move; State Legislatures Active

Threats of federal block booking legislation, to curtail or abolish entirely the practice in its compulsory form, were heard this week in Congress, simultaneous with the consideration of a week-long delay of the issue of its inquiry into distribution methods as they relate to independent exhibitors, and including block booking. Developments in the department's investigation appear on page 23.

Revelation that a measure dealing exclusively with the problem of block booking was being considered came unexpectedly from Congressman Francis D. Culkin, of New York, author of the bill for creation of a federal motion picture commission, which was introduced two weeks ago.

Making it known that he would seek to have the House Interstate Commerce Committee hold a hearing on his bill at an early date, Representative Culkin said he did not expect to push it beyond that stage, the understanding being that right of way is to be given to a block booking measure.

In all probability no bill will be brought up until the results of the department of justice activities are apparent, many members believing that the usual legislation, and others which are supposed to be in preparation may bring about a change in selling practices.

The menace of censorship legislation has been ameliorated by the activities of the Legion of Decency, discussions with Congressmen disclosed this week. Representative Culkin, who has been prominent in the matter, disclosed that he is not considering censorship legislation at all, in response to party leaders to the threat of the Legion of Decency to boycott the theatres has brought about an improvement in pictures. If the industry voluntarily were to abandon block booking it would have nothing to fear from Congress, he said.

Nye Backs Federal Actions

Senator William E. Borah of Idaho moved to strip all industry of its anti-trust potentialities by introducing a bill requiring every corporation engaged in interstate commerce to secure a license from the Federal Trade Commission. Under the provisions of the bill the company would be permitted to do business outside of its own state without such a license.

The commission would be forbidden to issue a license to any company found to be an unlawful monopoly or trust; would be permitted to suspend or revoke licenses upon showing that a licensee was engaged in violations of the anti-trust law, and would be required to recall the license of any company found in violation of anti-trust law violations by a competent court.

For the benefit of companies which object to this licensing feature, Senator Borah is planning to introduce another bill providing for the federal incorporation of such concerns.

Prosecution of the so-called "film trust" all over the country this week was won by Senator Gerald P. Nye of North Dakota as an efficient method of eliminating some of the evils of the block booking situation.

Other Congressman legislative moves against the industry during the week included the report that Congressman Dickstein of New York, chairman of the House Immigration Committee, was expected to introduce a bill to extend the contract labor provisions of the Immigration Law to actors. The bill was before the Committee last year and hearings were held, but Mr. Dickstein does not believe it will be necessary to go to such a step.

Legislative activity pertaining to the film industry as brought up in State Legislatures throughout the country during the week included the following:

Under provisions of a bill introduced in the Senate at Albany by Julius S. Berg, and referred to the labor committee, the labor law is amended by providing that every employer operating a place in which dramatic and musical performances are given, shall allow employees, including performers, at least 24 hours consecutive rest in each calendar week.

Amends New York Census Bill

Irving D. Steinstein, Democrat of New York City, last week introduced a bill at Albany transferring the state censorship board from the education department to the office of the state comptroller.

On Monday New York State Senator John T. McCall made radical amendments in his film censorship bill. The altered measure provides a district over which an annual license fee of $5,000 instead of $50 and post a bond of $100,000, while the exhibitor's license fee is raised from $10 to $2,000 annually. The theatre manager also is required to post a bond of $50,000.

In Michigan this week Allied and other state film interests were preparing to fight the 10 per cent amusement tax bill filed last week in the legislature by Representative Frederick Kappler.

Pennsylvania Census Continued

Ending rumors that censorship may be abandoned in Pennsylvania, Democratic Governor George H. Earle on Monday announced the appointment of L. Howell Davis, prominent attorney and business executive of Philadelphia, to succeed Samuel D. Schwartz as chairman of the board of censors.

Determined opposition by exhibitors and merchants indicated an extended battle is in prospect in the Missouri legislature at Jefferson City over Governor Park's proposal to increase the sales tax from one-half of one cent to at least one cent per roll. The levy, imposed on ticket sales, is absorbed by exhibitors.

A tax on theatre circuits is proposed in a bill filed in the Nebraska legislature. The rate of the annual tax would be $25 each for a circuit of two theatres; $5 each for three; $25 each for four theatres; $100 each for five; six to ten houses, $150 each and over $200 each.

Five-Day Week Up in California

Among measures up before the California legislature is one calling for a five-day week of 30 hours, which is said to have found favor with Governor Hiram Johnson, who asserts no objections to such a law have reached him from the film industry.

The need of a more clearly defined Sunday closing law in the light of late developments involving Sunday shows in Kansas, was pointed out last week by Roland Boynton, state attorney general, in his biennial report to Governor Landon.
EARL DERR BIGGERS' FAMOUS DETECTIVE DISCOVERS NEW EVIL TO FIGHT
A WITH SIGHTS

...ere others left off

bitter fight...
THEY'VE NEVER SEEN BE ...

BECAUSE THEY WENT **BY PLANE**!

MR. & MRS. MARTIN
JOHNSON'S

BOONA

AN AERIAL EPIC OVER AFRICA

Supervised by Truman Talley

60,000 MILES OF AMAZING SCENES PACKED INTO ONE BREATHLESS HOUR!
TIMELY, THRILLING DRAMA OF HEROES WHO TOIL AND TRIUMPH UNDER TONS OF TREACHEROUS RIVER

Swaggering tunnel men... courting danger with a careless shrug... courting women with a reckless laugh... taking life as they find it... and finding it crowded with action!

UNDER PRESSURE

with EDMUND LOWE
VICTOR McLAGLEN

FLORENCE RICE
MARJORIE RAMBEAU
CHARLES BICKFORD
SIEGFRIED RUMANN

Produced by Robert T. Kane
Directed by Raoul Walsh
Screen play by Borden Chase, Noel Pierce and Lester Cole
From the story by Borden Chase and Edward J. Doherty
Sequences Used In Educational Plan

Details of a plan which educators feel will enable those schools interested in a highly specialized form of character education to use selections from current motion pictures that were discussed last week in New York by Dr. Howard M. LeSourd, dean of the Graduate School of Boston University and chairman of the university’s committee on social values in motion pictures. The plan was detailed in a lecture before the Lower West Side Motion Picture Council, in cooperation with the motion picture course of Professor Frederic M. Thrasher of New York University.

The plan is predicated upon the theory that the portions of popular motion pictures which are of greatest interest to the public, and which exert the most profound influence upon the average audience, are those sections dealing with “life situations” or problems which touch the everyday experience of the average individual.

Standard commercial films, Dr. LeSourd said, abound in situation “gems” of this type. These, he said, are of dramatic interest in themselves and offer provocative material for class discussion, in addition to being of constructive quality. These situations in a photoplay, according to Dr. LeSourd’s plan, may be taken out for educational purposes.

Dr. LeSourd’s committee has 24 one-reel sections cut from current films and it offers to supply them free of charge to educational and social agencies throughout the country. The 24 subjects compose an entire series, titled “Secrets of Success.” The Motion Picture Producers and Distributors of America, representing the industry, is cooperating with Dr. LeSourd in the plan, which was illustrated at his lecture with a reel from “Huckleberry Finn,” one from “Broken Lullaby,” for mature students, and one from “Young America.”

Metro-Goldwyn
Net $1,316,762

Metro-Goldwyn Pictures Corporation and subsidiaries has reported net profit after taxes of $1,316,762, for the 12 weeks ended November 22, 1934. The net, equal to $8.75 per share on the preferred stock, compares with a net of $1,164,507, equal to $7.55 per share, for the corresponding 1933 period.

The net operating income for the 1934 period was equal to $7,435,101, which, with a miscellaneous income of $94,844, brought a total income of $7,529,943. Amortization of negative and positive costs and depreciation accounted for $6,403,263.

Loew’s Theatre Company
Reduces Losses for Year

Loew’s Theatre and Realty Corporation, subsidiary of Loew’s, Inc., reported a net loss of $239,344 for the year ended August 31, 1934, which compares with a net loss of $326,367 for the preceding year.

How motion picture theatre attendance is affected by seasonal considerations is reflected by this specially prepared chart, based upon Motion Picture Herald’s weekly compilation of receipts in key cities during the years 1933 and 1934. P. H. Buchanan, of General American Investors Company, Inc., an investment trust company of 120 Broadway, New York, in submitting the chart, points out that because of variations in theatres reported from week to week, the graph was based upon 110 theatres and the figures were adjusted by adding or subtracting $5,000 for each theatre below or above 110. The average weekly receipts per theatre, he explains, were approximately $10,000 but as a rule the theatres which were missing at times from the reports were the smaller ones. In a few instances, when a city was omitted for one week, special adjustments were made.

The two lines show marked similarity in January and February, March and April are thrown out of line by the Bank Holiday in 1933 and the fact that Easter came two weeks later in 1934. However, both years show the drop before Easter, the sharp rise the following week, and the long downward trend culminating in midsummer. In 1933 the low point was reached the week ending June 10 and a secondary low was made on August 5, from which point there was a steady advance to September 9. In 1934 the summer low came in the week ending July 21 and was followed by an advance, with one minor interruption, to September 8. The September lines follow the same pattern in both years. October and November are quite dissimilar, but the December pattern is the same in both years.
Government Sympathy Evidenced for Objection to "Pound a Foot" Films

By BRUCE ALLAN
London Correspondent

The air is full of rumors of a revision of the Quota Act which will have the effect of ruling out of court any British film lacking in entertainment quality. Just how the death of the "quickie" is to be achieved is not so certain, but the general belief is that amendment of the act will take the form either of imposing a minimum cost condition or of requiring all films put forward for registration subject to inspection by a committee which will decide whether they are fit for public exhibition.

It is an old story, but one of these safeguards are sought by British producers and by British exhibitors. What makes it news at the moment is the recent speech by G. R. Hall Caine, M. P., chairman of the committee under the effect that the committee had prepared a report to Mr. Runciman, president of the Board of Trade, which was likely to lead to legislation early in the year.

Has Government Sympathy

Mr. Hall Caine speaks with authority, but whether he speaks with certainty has yet to be proved. The attitude of the Board of Trade has been quite clearly stated. It is willing to legislate against the "quickie" if it is satisfied with the remedy proposed, but it has indicated doubts as to the practicability of the scheme. A lot therefore depends on the exact nature of the suggestions made by the Advisory Committee.

From the point of view of the American producer, the significant fact is that the attempt to control the "quickie" is taking definite shape—and that the British objection to the "pound a foot" film has at least the sympathy of the Government.

Apart from any possible amendment of the act, 1935 will witness a definite stabilization of the Quota position. The percentage clauses have imposed a progressively increasing proportion of British films, but these conditions will reach finality with the increase of the obligation to 20 per cent as regards both distributor and exhibitor. The one out of five ratio (in other words, the necessity to handle one (out of British film for every four of foreign) applies to the distributor as from April 1st, and to the theatre owner on October 1st.

Obligation on the Distributor

There are two points of special interest in this fact. It is only with this final increase, which began in 1919 at 7½ per cent for distributors and 5 per cent for exhibitors, that the obligation as regards exhibition has been levied up to that governing distribution. And this increased quota extends, unless there is further legislation, only until 1938. Therefore, the quota will cease to operate. It is unsafe to assume that there will not be a new act, but the original measure was framed with the assumption that British production would not need protection after 1938.

In its final form the quota will represent a heavy obligation on the distributor even if he spends the minimum amount on British footage. A 20 per cent quota is equivalent to a provision that two out of every ten British theatres shall show only British pictures. Therefore the distributor from the possibility of new legislation compelling the American distributor to take his quota obligations more seriously, a revision of policy in that direction looks like good business.

A British film which costs £10,000 ($50,000) and books to 15,000 is a better investment than one costing £5,000 and bringing in very little more than nothing.

A.T.P. Studio Expanded

Extensions to the Associated Talking Pictures studio at Ealing Green were formally announced by Mr. Stephen Courtauld and Miss Gracie Field. Two complete new floors have been equipped and the general impression made by the plant in its extended form is that it can stand comparison with anything in England, and, in the opinion of American visitors, with most of the modern studios in Hollywood. All three stages, now used are wired for RCA high fidelity recording; there is space for a fourth and still larger stage, and the workshop, dressing room and restaurant accommodation is still on the grand scale. The first Topolitz production, "The Dictator," is one of many independent British films made at Ealing, and ATP has shot thirteen of its own. Financially backed by Major and Stephen Courtauld, the rayon millionaires, ATP looks capable of big things. Its active principal is Mr. Basil Dean.

National Control Threat

Possibility of national control of the British industry, going beyond theprovisions of NRA, is envisaged in a House of Lords by Lord Melchett. Under the measure, called the Industrial Reorganization (enlarging) Bill, a national industry would have the power to work out a plan of reconstruction for submission to the government. While adoption of the bill at this time is considered unlikely, it is said to it as a reflection of trend of opinion.

Infringement Charged

Infringement of patent rights is charged in an action brought by RCA Photophone, Ltd., against Gaumont British Picture Corporation, Ltd., and British Acoustic Films, Ltd., GB subsidiary. RCA charged violation of patent No. 301,597, concerning measures by which variable width is obtained in sound track. The defense says that the patent is invalid because of lack of inventive step and because of insufficient detail of specification.

Associated Talking Pictures recorded a loss of $61,345 on the year. The previous year's loss was $7,245 and the total debit balance on the company's profit and loss account is $602,180.

British International Pictures has signed Henry Hall, chief British broadcasting musician, and his band, for a series of pictures; and is putting Jane Baxter in "Dance Band," with Buddy Rogers. Arthur Woods, after his success with "Radio Parade," has been given the direction of "Drake," with Matheson Lang.

Supreme Court To Hear Tri-Ergon Case Next Month

The United States supreme court in Washington will not hear argument in the Tri-Ergon suit before the week of February 4, it was learned this week. It had been expected the case would come this week. A crowded calendar, and a two-week recess to enable the justices to write opinions on cases already heard, accounts for the delay.

The Tri-Ergon action involves suit by William Fox against virtually the entire film industry, over the Tri-Ergon sound reproducing "flywheel" and sound reproducing "double printing" patents, which Mr. Fox charges are being infringed.

Nominate Assistants

For Academy Award Vote

The nominating committee of the Assistant Directors Section of the Academy of Motion Picture Arts and Sciences on the Coast has named several candidates from among whom the section membership will select the three to be placed on the Academy Awards ballot. Among those selected were: Scott Beal, "Imitation of Life"; Jasper Blystone, "Carolina"; William Cannon, "Wonderbar"; C. C. Coleman, "Broadway Bill"; James A. Duffy, "Night Alarm"; Ed Killy, "Little Minister"; Robert Lee, "We Live Again"; Walter Mayo, "Cats paw"; Arthur Rosson, "Viva Villa"; Cullen Tate, "Cleopatra"; Mack Wright, "Shock."

Time Reel Sold to B. & K.

And Great States Circuit

First Division has closed with Walter Immernan of Balaban & Katz and Jules Ruben of Pulsix Great States, for the March of Time reel at 58 theatres of the two circuits. Henri Eullman and Al Friedlander negotiated the deal for First Division. The reel has been sold also to the Sparks circuit in Florida, and by Harry Thomas, president, to Chris Backley of the Harmonus Bleeker Hall, Albany, N. Y.

Mr. Friedlander is touring the exchange centers of the country, expecting to complete the western setup in six months. In Hollywood he has discussed a new production with Nicholas Ludington and John Curtis. Ray Garner, formerly with Pathe, has been named First Division manager in Atlanta.
Dr. Shipler of 'The Churchman' Says He Did Not Verify Charge Exhibitors Were Fined $18,000,000 on Protest

The strategy of public relations, as practiced by the Motion Picture Producers and Distributors of America, this week was branded as "insidious" by Dr. Guy Emery Shipler, editor of The Churchman, in an address at a luncheon in New York before members of the Long Island Clerical League, an Episcopal organization. Dr. Shipler referred to Will H. Hays, MMPPDA president, as a "pious pretender" and "the office boy of the industry.

Keeping both barrels hot, the minister-editor continued firing at will and by the end of the week had projected this shrapnel:

1. Block booking and blind "selling" are the "niggers in the woodpile" in the "cleanup crusade".

2. Exhibitor protests against block booking cost them $500 per protest and in one year producers and distributors collected $18,000,000 in this manner.

3. The Legion of Decency movement "will be all right if they stick to it and don't allow themselves to be taken in by Mr. Hays again".

4. Joseph I. Breen, production code administrator, "would be all right, if left alone.

5. The Motion Picture Research Council is the only organization for betterment of films, "which seems headed in the right direction".

6. Elimination of block booking, not censorship, offers the only practical solution to putting films on a higher cultural plane.

7. The Church, Catholic and Protestant, does not, contrary to expressed belief in many quarters, want wishy-washy motion pictures.

The occasion for Dr. Shipler's broadsides and flank fire was more than a regular luncheon meeting of an ecclesiastical body; members of the Long Island Clerical League had learned in advance that Dr. Shipler planned to sum up his five-year campaign against Mr. Hays and the MMPPDA.

Newspaperman and Cleric

Dr. Shipler has been both newspaperman and cleric. "Who's Who" records that he first saw the light of day in 1881 in a small town in upper New York State, the son of John William Harris Shipler. In 1905 he graduated summa cum laude in Geneva, N. Y., and in 1925 received the degree of Doctor of Literature. He had completed the course at General Theological Seminary in 1910. Prior to his religious training, Dr. Shipler worked as a reporter on the Rochester Evening Times. In 1901 he compiled the official daily program of the Pan-American Exposition and later as special correspondent covered the St. Louis Exposition. He was also a reporter for the Boston Traveler. After seminary days he was a deacon, priest, assistant rector of St. Peter's Church, St. Louis, and rector of the Church of the Epiphany in Cincinnati, 1917 to 1924. He is managing editor of The Churchman and has been editorial chief of that publication since 1924.

With respect to block booking and "blind selling," generally defined as "blind buying," Dr. Shipler is convinced the exhibitor's hands are tied though the average theatre man "wants to give his community what it most desires and a decent showing of films."

Opposes Censorship

"We believe that complete elimination of block booking, not censorship, offers the only practical solution to putting films on a higher cultural plane," he said. "We do not participate or contemplate participation in any legislative measures against the industry."

Dr. Shipler said that a published report had been misleading in quoting him as saying that exhibitors, prior to the code and the 10 per cent cancellation clause, had been fined $500 when they protested against pictures under block booking.

"I did make that statement," he said, "but the newspaper did not make it clear that I stated definitely that 'I had been told' such a thing was a common practice.

Dr. Shipler said he had not confirmed the figures that had been given him by someone whose name he could not recall.

Dr. Shipler declared he did not believe that the 10 per cent cancellation privilege gave the exhibitor sufficient scope for the needs of the local community. He said the percentage should be considerably higher if the matter must be settled between the exhibitor and distributor, but suggested that cancellation be left in the hands of the local audiences.

"The Inside" of the Attack

Bishop Ernest M. Stires of the Long Island Episcopal Diocese had told the meeting that while censorship is "doubtless inadequate," in certain states it had accomplished a great deal.

According to newspaper reports, Dr. Shipler then revealed what he termed the "inside" of The Churchman's attack on Mr. Hays and how "the movie czar" had been taken to task for his "drooling piety," had been dubbed in turn "a pious pretender," "the office boy of the movies," "the smoke screen," and the "window dresser."

He scored the "insidious public relations counsel" tactics of Mr. Hays. He declared that the 1920 visions and some of the local clubs cooperating with the MMPPDA in previewing and classifying motion pictures did not represent a true cross-section of American public opinion.

Contrary to Dr. Shipler's denial that The Churchman participated in any legislation directed against the industry, it was resolved at last week's meeting to support actively the Research Council's bill prohibiting block booking.

Tom Foster, Noted As Showman, Dies

Tom Foster of Stanley, Wis., one of the most widely known exhibitors in the country, and at one time president of the Motion Picture Association of America, died recently at the Victory Hospital in Stanley. He was 65 years old. His death was hastened by a fall a few weeks ago which caused a fracture of the hip.

Mr. Foster was born in Hastings, England, May 28, 1869. A colorful and active career in the navy featured his early years. Later he came to the United States and obtained a street railway job in Minneapolis. About 25 years ago he moved to Stanley, there purchasing the first local motion picture theatre from Harry Nicholson, which he had operated until recent years. The house was sold in 1929 to the Hollywood Amusement Company, but Mr. Foster continued as manager until last April, when ill health forced his retirement.

He was president of the national association in 1921 and for a long period headed the board of arbitration. He had always been deeply interested in community and institutional phases of the operation, conducting an annual children's matinee for years. He was formerly a frequent contributor to the Motion Picture Herald, particularly the "What the Picture Did for Me" department.

Fox Suit Charges Agreement Broken

Suit for damages of $750,000 has been filed in Suffolk superior court, Boston, against Fox Film Corporation by Adolphus M. Burroughs and Louis M. Boas, both of Brookline, Mass. They seek to recover for alleged breach of agreement by Fox Northeastern Playhouses, Inc., which company, it is charged, failed to carry through an agreement to lease and to buy certain theatres owned by the plaintiffs, and to recover for alleged false representation.

The complaint says that on November 9, 1929, Fox Northeastern Playhouses, Inc., controlled by Fox Film Corporation, agreed to buy and lease from the plaintiffs certain theatres for $234,184 cash and annual rentals of $125,000 for a period of 25 years. On November 9, the date set for signing papers, the defendant failed to go through with the agreement, the complaint contends.

It is alleged that the corporation agreed to buy of the plaintiffs the Strand Amusement Company of Massachusetts, Brattle Square Amusement Company, Clinton Theatre Company and another not named, and agreed to lease the Newburyport Theatre Company, Inc., and the Waverly, Sudbury and Whitman Amusement Companies.
BRINGING A NEW HEART THRILL THIS WEEK TO RADIO CITY MUSIC HALL . . . . . .

...the screen's new sweethearts... in one of the breeziest, gayest love stories that ever brought tears to laughing eyes...

THE GREAT LOVER OF THE STAGE . . . NOW THE ROMANTIC IDOL OF THE SCREEN

and

THE DANCING STAR OF "GAY DIVORCEE" . . . REVEALED AS A LOVABLE CHARMER
Romance of MANHATTAN

with ARTHUR HOHL ★ Directed by Stephen Roberts
A Pandro S. Berman Production
Harding at her glorious best in the story of a woman who dared and her one perfect month of happiness.
William H. Short, Research Council's Head, Dies at 66

Dr. William Harrison Short, director of the Motion Picture Research Council, died suddenly last week in Philadelphia while on his way to New York from Washington. His death was attributed to a heart attack. He was 60 years old.

Dr. Short had been a director of the Council since 1927 and was in Philadelphia at the time of his death on organization affairs. During his incumbency he had much to do with the establishment of studies of the motion picture and its effect on children. These studies were financed by the Payne Fund and were directed by Dr. W. W. Crouser, of Ohio State University.

These studies, together with a popular introduction by Henry James Forman entitled "Our Movie Made Children," first brought Dr. Short and the Council to the attention of the industry, giving the organization opportunity for its subsequent campaign against unsuitable films for juveniles and its legislative campaign against block booking.

In addition to his work in connection with motion pictures, Dr. Short was well known for his efforts in the promotion of international peace.

Dr. S. Short was born on a farm near College Springs, Iowa, in 1868. He received the degree of B.S. from Amity College in College Springs in 1887; a B.A. from Beloit in 1894, and an M.A. in 1897. In 1897 he graduated from the Yale Theological School and studied at Harvard during the summers of the ensuing three years. In 1900 he married Caroline Sleight Stanton of Sag Harbor, L. I.

He was ordained a Congregational Minister in 1897 and filled pastorates in Minnesota from 1897 until 1908, when he became secretary and a member of the executive committee of the League to Enforce Peace. In 1923 he became a director of the Committee on Limitation of Armaments during the international conference at Washington.


Funeral services were held Sunday at the Congregational Church in Amityville, Long Island, his home. Burial was at his former home in Wisconsin. Dr. Short is survived by his widow, four sons, James S., Frederick W., Robert D. and Douglas F. Short, and a daughter, Frances E. Short.

Liberty Plans 18 Films For Season of 1935-36

Liberty Pictures, headed by man, plans to increase its rule for the 1935-36 season. Ten of the 12 on the been completed. "F Homestead," are really eight, but it was

Texas Monopoly Suit Trial Expected in May

The anti-monopoly suit of Ruben Frels against the Jefferson Amusement Company of Beaumont, Texas, for $250,000 damages, is expected to come up in the United States district court at Victoria, Texas, in April or May. Mr. Frels, in New York on an overlapping action against the same company, said the suit charges "conspiracy in violation of the anti-trust laws." He has not been able to obtain product for the past two years, he said. He operates two houses in Victoria, one in El Campo and one in Yorktown. The overlapping complaint was postponed by the Code Authority.

Newton Sees No RKO Plan Yet

No financially responsible group has yet proposed a plan of reorganization for Radio-Keith-Orpheum Corporation, it was declared this week by Carl Newton, of counsel for the RKO trustee, to Federal Judge William Bondy at a hearing in New York on the final RKO report by the receiver, Irving Trust Company, and on an application for allowances aggregating $235,000. In addition, "millions of dollars would be required for the reorganization of RKO," Mr. Newton told the court.

Mr. Newton did say, however, that there are two or three financially responsible groups interested in current discussions of an RKO reorganization, but these have proposed no plan. The groups, it is generally believed in New York, represent large RKO stock and note holders, including Radio Corporation of America.

Mr. Newton, at Judge Bondy's insistence, revealed further that while RKO has shown a small profit for the first six months of 1934, there would be a loss for the entire year. Judge Bondy took under consideration both the receiver's report and the application for allowances, under which Irving Trust asks for $100,000 and its counsel, Donovan, Newton, Leisure & Lombard, $125,000, with about $10,000 for special services, additional fees and expenses.

Increase of $508,100 in the six percent R-K-O gold debentures of 1941, bringing the total to $1,234,900, was reported by the New York Stock Exchange.

Bernerd Due With New Group of Gaumont F.

Jeffrey Bernerd, general manager for Gaumont in New York this week, is due with a new group of capital.
Breen To Issue All Feature Code Seals

Issuance of production code seals for all feature pictures is being concentrated in the Production Code Administration’s Hollywood office, under Joseph I. Breen. The change is effective immediately.

Hereafter the eastern office of the administration has passed on features produced abroad or in the East. The New York office, under direction of Vincent G. Hart, will continue to pass on short product produced in the East.

Gerhard Gets Deitrich Post

George Gerhard, former United Artists publicity executive and publicity official of the Radio City Music Hall and of the Broadway Rivoli, has joined Cosmopolitan Productions in the post left vacant by the death 10 days ago of Theodore Deitrich, Mr. Gerhard has been well known in New York publicity circles for many years.

National Screen Meeting Ends

District and branch managers of National Screen Service left Wednesday for their homes after a day’s meeting in New York. The company’s 15th anniversary also was discussed.

Attending were Harry Milstein, Los Angeles; James Flannery, Seattle, William Walthal, Dallas; Tom Berk, Minneapolis; Jack McPherson, Chicago; Charles Lester, Atlanta; Harry Kirshgessner, Boston; all district managers in addition to Herman Robbins, Toby Gruen, Sam and George Dembow, Morton Van Praag, William Brenner, Ben Rosenberg, Hal Young, M. L. Kaufman, Jack Levy, Stanley Goldberg.

Brandt and Reade May Merge Circuits

Harry Brandt and Walter Reade, New York circuit operators, this week were discussing the possibilities of merging their two circuits and a deal is expected within a few days.

Mr. Brandt operates 32 theatres in New York, Brooklyn and New Jersey, while Mr. Reade has 21 houses in New York and New Jersey. It is understood that included in the negotiations is a plan to add six theatres.

Fire Destroys TriState House

Hubbell Brothers’ TriState Strand theatre at Des Moines was destroyed by fire Tuesday. The loss is estimated at $85,000.

Fire at Roach Studio

Thousands of feet of positive film were destroyed in a fire Tuesday in the cutting room of the Hal Roach studios on the Coast.

Consolidated Board Meets

The regular meeting of the directorate of Consolidated Film Industries was held in New York Tuesday.

Fox Will Sponsor New Johnson Expedition

S. R. Kent, president of the Fox Film, has arranged with Mr. and Mrs. Martin Johnson, whose latest adventure film, “Baboon,” will have its premiere at the Rialto theatre in New York next Monday, to make a new safari into the jungles of Africa, India, the Malay States and the South Seas to bring back a new animal picture for Fox distribution.

The Johnsons plan to start on their new trip in May and it will be their longest to date. They will fly to Cuba and South America and will then fly over the Atlantic, using the same route traveled by the Lindberghs recently. The two explorers will spend two years collecting photographic shots for their new film.

Prelate Launches British Film Drive

The highest religious authority in the British Empire, the Archbishop of Canterbury, on Tuesday in London headed a deputation to Prime Minister J. Ramsay MacDonald to demand a state censorship of motion pictures in an effort to curb immorality in films.

The Archbishop, in introducing the deputation to the Prime Minister, said that 20,000,000 persons in the British Isles attend motion pictures weekly and the deputation was “apprehensive” regarding their influence.
Code Authority
Cost Placed at
$204,166 in '34

The Code Authority this week published its first annual financial statement revealing operating costs totaling $204,166 for the calendar year 1934 and a cash balance of $29,003 at the start of this year.

Receipts from producers and distributors amounted to $125,460, and from exhibitors $114,560. Exclusive of the cash balance of $29,003 at the start of 1935 there was a reserve for rent and leases of $5,838 and a reserve for rent on a month-to-month basis of $1,451.

Total disbursements for the Code Authority’s New York headquarters for the year amounted to $80,720. Local boards spent $108,240 in the year and the Hollywood office $17,617.

Disbursements for the month of December totaled $8,894 for the home office; $3,463 for the Hollywood office and $12,258 for local boards.

$360,375 Budget for 1935

The Code Authority reported to NRA headquarters at Washington that it estimates it will hold a budget of $360,375 in 1935. A hearing will be held in the capital February 5, postponed from January 22.

Rearrangement of the code assessment plan for producers and distributors is under consideration, a recommendation having been made to the Code Authority by distributors to drop all levies against producers, but to include them in the distributor payments. The suggestion is to be discussed at the February 5 hearing. Inasmuch as the $360,000 annual levy is based on gross income, distributors feel their respective producers should pay code levies to the companies through which they are releasing, and distributors should in turn include these payments in their assessments.

Flare-up Over Protection

From Kansas City this week came the word that a flare-up over protection is imminent in that sector. Independent exhibitors are demanding, it was reported, that the Independent Theatre Owners take some action against Fox Midwest, which, they charge, is being favored by distributors. Fox Midwest is the dominant circuit of the city.

The St. Louis grand jury indictments have encouraged some independents to discuss the feasibility of bringing the local situation to the attention of federal authorities. There also is talk of possible court action through action in either direction, being generally discounted.

1935 Assessments Revealed

The Code Authority on Wednesday made public its application to the National Industrial Recovery Board for approval of its budget and administration expense for the year 1935, together with proposed assessments for exhibitors and producers and distributors. The assessments for production and distribution are combined, the charge being against distribution which, in turn, will make charges against production branches. The exhibition assessments, as

Authority Reverses
Bank Night Ruling

Reversing for the first time a decision of a local grievance board in a bank night case, the Code Authority on Tuesday overruled the Los Angeles board in a decision on bank nights against Fox West Coast’s Highland theatre in Los Angeles. The Code Authority, which originally brought the complaint, asked for a withdrawal at the time it was scheduled to be heard, but the board refused. No testimony was given and a decision against Fox West Coast was handed down.

The Code Authority, in reversing the local board’s decision, maintained that there was no reason for proceeding with the case after dismissal had been requested.

Warner Realigns
Philadelphi Houses

Executive organization of the Philadelphia division of Warner Theatres was realigned this week into three zones.

Zone I will consist of the first-run downtown theatres, under the supervision of David Weschner; Zone II, theatres in the city except the downtown theatres, Leonard Schlesinger; Zone III, theatres outside the city, A. J. Vanni.

Dave Miller, formerly a distributor in that territory and recently of Buffalo, has been appointed film buyer and booker. Harry Goldberg continues as advertising and publicity head. Louis Davidooff and John A. Flynn will assist Mr. Schlesinger.
Good-bye girls—you were awfully nice to our Leo—but look at his new tootsie—she's the last word in CLASS!

FORSAKING ALL OTHERS FOR NEW BOX-OFFICE RECORDS! A SMASH HIT!

JOAN CRAWFORD, CLARK GABLE, BOB MONTGOMERY are shooting the grosses sky-high! What a trio of stars and how they're delighting audiences. Beating "Tugboat Annie", "Chained", "Dancing Lady." That's business! And it's unanimous from Coast to Coast!
ALLEZ-OOP!

The Next Months of Metro-Goldwyn-Mayer will make box-office receipts do nip-ups and handsprings and other hitherto unknown acrobatic feats. Get your play-date book ready for—

"WEST POINT OF THE AIR" with WALLACE BEERY, Robert Young, Maureen O'Sullivan, Lewis Stone, James Gleason.

Mightiest air thriller of them all. Daring drama of Uncle Sam's flying eagles who live madly, love wildly. New thrills in air, on earth, with a great cast picturing the epic story of aviation from its early beginning in this "Big Parade of the Air."

"VANESSA—HER LOVE STORY" Starring HELEN HAYES, ROBERT MONTGOMERY, Otto Kruger, My Robson, Lewis Stone.

An exquisitely beautiful story of undying love—tender and touching. Helen Hayes, America's finest actress, is superb as the lovely heroine of Hugh Walpole's world-famous novel. Robert Montgomery is in his best romantic style as a dashing and devil-may-care charmer.

"SOCIETY DOCTOR" with Chester Morris, Virginia Bruce, Billie Burke.

A mad whirlpool of human emotions centered in a metropolitan emergency hospital. Teeming with life, packed with thrills and laughs, it keeps moving every second of every minute. This dynamic story of life's beginning and end, might best be described as "the thrilling successor to 'Men In White.'"

"SEQUOIA" (pronounced See-quo-yah) with JEAN PARKER

We quote Jim Tully, the well-known author, "No picture in years has given me the same emotional quality which I derived from 'SEQUOIA.' I often grow-discouraged about films. 'SEQUOIA' renewed my faith. I congratulate its makers."

"DAVID COPPERFIELD" with an all-star cast of 65 players including:—W. C. Fields, Lionel Barrymore, Madge Evans, Maureen O'Sullivan, Edna May Oliver, Lewis Stone, Frank Lawton, Freddie Bartholomew, Elizabeth Allan, Roland Young.

The year's most anxiously awaited production. Charles Dickens' beloved work of art comes to the screen after two years of production as a love-story for the ages. Metro-Goldwyn-Mayer proudly presents its mightiest masterpiece. Your heart will never let you forget it.

"AFTER OFFICE HOURS" with CLARK GABLE, CONSTANCE BENNETT, Stuart Erwin, Billie Burke, Harvey Stephens, Katherine Alexander.

The story of a woman-tamer who wouldn't make a fall for any girl, and a society beauty who made a habit of taking men for a joy-ride. Clark Gable and Constance Bennett are an incomparable pair of lovers, and the laughs come fast and furious in this comedy-mystery-melodrama.

"NAUGHTY MARIETTA" with JEANETTE MACDONALD, NELSON EDDY, Frank Morgan.

The heart-stirring musical romance of old New Orleans in the days when a girl had to love to live, and the screen's two handsomest song-lovers. Golden music fills the air when Jeanette MacDonald and Nelson Eddy sing the glorious melody of Victor Herbert's delightful score.

"RECKLESS" with JEAN HARLOW, WILLIAM POWELL, Franchot Tone, May Robson, Nat Pendleton, Ted Healy.

A modern musical romance with a spectacular star-spangled cast. Jean Harlow and William Powell in a tumultuous story of life on theatrical Broadway and in New York's upper social circles. Two scintillating stars in a pulse-pounding, heart-satisfying thrill-romance that will pack theaters from coast to coast.

"THE WINNING TICKET" with Leo Carrillo, Louise Fazenda, Ted Healy.

A howling sweepstakes comedy, replete with fast-moving fun, an all-star cast and happy romance. A seventy-minute laugh-diet! And a brand new idea in comedy that makes the laughs come easy. Funniest entertainment since "Caught Short."

"BIOGRAPHY OF A BACHELOR GIRL" with ANN HARDING, ROBERT MONTGOMERY, Edward Everett Horton, Una Merkel.

The gay and merry picturization of the Broadway stage success that kept blase New York audiences howling for eight capacity months. A delightfully joyous romance of a bachelor girl and the men in her life. With the two sweethearts of "When Ladies Meet."

"THE NIGHT IS YOUNG" with RAMON NOVARRO, EVELYN LAYE, Charles Butterworth, Edward Everett Horton, Una Merkel.

The musical romance of the Prince and the chorus girl. By Sigmund Romberg and Oscar Hammerstein II, world-renowned authors of "The Desert Song," "The New Moon," and other hit shows. Tunefully set to the magic melody of Romberg's haunting music. Two romantic favorites in the year's first big screen thrill.
This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

David Copperfield

(MGM)

Comedy Drama

Exhibitors and patrons who understand the value of things should appreciate this "David Copperfield," realistically produced to reflect faithfully the atmosphere of the times and the personalities of which and whom it treats, is in a masterful achievement. It is splendidly directed and acted in the full spirit that characterizes the original work. Particularly the show is a prestige feature, presentation of which should assume the status of an extraordinary event. While being of that quality it is also smash entertainment with a powerful all-audience appeal. People today probably consider that they have other more important things to do than the reading of Dickens' works. But whether or not they are familiar with the book "David Copperfield," this screen version is so much an educational feature (while being thrilling in its entertainment) that seeing it practically becomes a must.

The picture is the book. It's the story of David Copperfield, sentimentally characterized by youthful Freddie Bartholomew in the earlier sequences. There's his birth and childhood happiness with his mother, the sorrow, tragedy and cruelty that came to him when she died. Next we have David in London; his happiness with the Micawbers, preceded by touchingly human scenes with Peggotty; the boy's heartrending trek to Aunt Betsey's happiness here and his meetings with Agnes when he goes to school and lives with Mr. Wickfield. Those characters are seen with young Herbert Steerforth, Mr. Dick, Little Emly, Dan Peggotty, Barkis, Mrs. Gummidge—and David grows to manhood. Then as Frank Lawton assumes the role and falls in love with Dora, some of the sparkle goes out of the show. Not because it is less worthy, but because of the appeal that is lost when within the chamber of a boy, some of the sparkle goes out of the picture. As his early life was tragic so is his marriage. His wife is a disappointment. His idol, Steerforth, shuttle his illusions. His wife, Dora dies. Heep, humbly sly, has been victimizing Wickfield and Agnes. But David battles and when he is triumphant with his old friends, he finds that love was always his with Agnes.

"David Copperfield" is an unusual picture which should be not presented in the usual booth play. As it is bigger than anyone in it, with the exception of young Bartholomew. It commands the respect and support of everyone interested in the movie and entertainment, to be sold with a dignity that completely emphasizes the worth of all its elements.

A Notorious Gentleman

(Paramount)

Melodrama

A melodrama and also the story of a perfect crime. Screen play by Leopold L. Atlas, Robert Lean, and Edward S. LeFevre.Produced and distributed by Paramount Pictures. Directed by William Wellman, and based on the novel by W. Somerset Maugham. The story of a young lawyer who, later in life, becomes a famous prosecutor. The jury disagreeing on the premise that the lawyer is accepting responsibility for the crime in order to shield the woman, a rich man, from the country's justice. But when she is exonerated the lawyer's own murder goes on. When the lawyer confronts his crimes and the motive for each.

Wings in the Dark

(MGM)

Romantic Drama

Here is solid substantial smash entertainment. Acquiring the present audience's reception as a gauge, it is distinctly possible that "Wings in the Dark" may prove one of the season's surprise successes. It is an aviation
PARAMOUNT'S 'THE LIVES OF A BENGAL LANCER' is one of the most outstanding entertainments in recent years . . . . .

but don't take our word for it!

Read what the critics say on the next page
“Not since ‘Beau Geste’ has the screen offered such a picturesque and exciting story. By all means see ‘Lives of a Bengal Lancer’.”
—Kale Cameron, N. Y. Daily News

“Stirring, fascinating, heroic—the first contender for the list of 1935’s ten best pictures.”
—Richard Watts, N. Y. Herald-Tribune

“‘Lives of a Bengal Lancer’ is a superb adventure story and easily the liveliest film in town.”
—Andre Sennwald, N. Y. Times

"LIVES  A  BEN  LANC"
A Paramount Picture • Directed by He
GARY COOPER  FRANCHOT  SIR GUY  ST
"Lives of a Bengal Lancer' is truly great — a monumental movie better than 'Beau Geste'.”
—Bland J ohaneson, N. Y. Daily Mirror

"Four stars and a cheer for 'Lives of a Bengal Lancer'! Here it is! The motion picture at its best."
—Liberty Magazine

"The Lives of a Bengal Lancer’ is a picture that calls for cheers! Whopping melodrama magnificently produced!"
—Eileen Creelman, N. Y. Sun

"The Lives of a Bengal Lancer’ is one of the screen sensations of the year ... magnificent, intensely exciting entertainment."
—Rose Pelswick, N. Y. Journal
MOTION PICTURE HERALD
January 19, 1935

Man Lock

Fox

Melodrama

This is a story of "sand hogs," rough, tough, daring, hardy men who make their living driving tunnels under rivers. Naturally a thriller with plenty of excitement and action. The unique thrill in the story is the dangers to which the men are subject, with the water itself the principal menace, makes possible a type of showmanship that should assist materially in creating an audience interest for the show's motivating melodramatic story.

Edmund Lowe and Victor McLaglen again team as the traffic leaders, the story concerns two crews—one headed by McLaglen, the other by Charles Bickford—building opposition to their tunnel. McLaglen makes his base in mid-river. McLaglen and Bickford into conflict, Fostered by a mutual admiration for Marjorie Rambeau, proprietors of a saloon who wear a flag for safe use. McLaglen once more uses the basis for a situation, as the two men really admire each other very much, as evidenced by the manner in which they effect mutual rescues. While this trio continues to be in danger, there's a series of fires, explosions, blow-ups, and resulting hairbreadth escapes that maintain Judge and Wallace of dangerous thrill. As a by-product there is an almost inconsequential romance between Lowe and Florence Rice.

Essentially the story is a man and boy picture, there being comparatively little to interest women and quite a bit that is apt to cause them to leave the theater. The subject which it deals with, however, should make possible the adaptation of a type of realistic showmanship exploitation to what the interest of the thrill.

With little other than the realistic background to set it apart from the formula melodrama, the story for the show is dependent almost entirely upon how much curiosity can be stirred up in regard to the dangerous lives and experiences of "sand hogs."—McCAVITY, Hollywood.

Mysterious Mr. Wong

(Monogram)

Melodrama

Adapted from a popular novel of the same title, by Harry Stephen Keeley, this melodramatic story of the machinations of a notorious Chinaman, who spreads terror through the Chinatown of a large American city. McLaglen, in a search of legendary power derived from certain gold coins, contains some element of entertainment for those audiences who do not demand too much.

The widely known Bela Lugosi has the lead, with Arline Judge, Ford in chief support. The newspaper reporter who delves into the background of a series of Chinatown murders, approximates a love affair, and comes close to ending his career. Police torture cell, supplies the motivation for the romance and action.

It would appear that a combination in the telling, of the name of Lugosi with the mystery and melodrama implied in the title, is the best exploitation method. Perhaps something may be made of the fact that Mr. Wong, in actuality is in search of the 12 coins of Couflnceum, which, according to legend, were given to 12 persons originally, but would confer on the possessor of all 12 the power sufficient to make him the all-powerful ruler of a Chinese province.

The other victims of Wong's murderers give up their gold coins, until Wong, who poses as a harmless herb seller, is in possession of all but one of the coins. His search for the important twelfth coin, Ford, reporter assigned to the Chinatown murders, is the chief factor in the plot. Peter, becoming deeply enmeshed in the mysterious activity of the murderous Mr. Wong. He picks up a clue here and there, and finally, visiting Chinatown with the girl who will not say yes, Miss Judge, he comes into sudden possession of the last coin, as a man falls dead near them in a restaurant.

They are captured by Mr. Wong, subjected to torture, but Ford is able to summon help, and in the end, Wong is captured. Miss Judge decides to say yes, for assured popular appreciation.

The theme of itself is an interesting study in character and psychology, and a surprise twist to the construction of the plot. The development are "what might have happened" given a certain group of people and a certain set of circumstances, but instead of "what did happen," which idea may be of sales value to the exhibitor. The small cast is only fairly familiar, headed by Bela Lugosi, Arline Judge and Ford. Mervyn Douglas and Erin O'Brien-Moore in chief supporting roles. The effect of a theft with their own group, and the subsequent apparent suicide of one of the victims, adds to the toll of mental torture, incrimination and recrimination, in "what might have happened," through the forcing into the open of the race and finally, "what did happen," by the use of a legal device, while things move again in tranquil fashion in "what did happen," by reason of the natural inculcation of the story to follow the easiest path and evade the issue. Interesting enough, the picture is likely limited in appeal. The title significance is obvious.

In the young and successful publishing firm are Nagel, Douglas, Ian Keith, Henry Wadsworth and Miss Bruce, Nagel married to Miss Wadsworth, Douglas married to Keith, Keith, Douglas and Miss Bruce unmarried, although Douglas is in love with Miss Bruce and Wadsworth is in love with Keith.

On the occasion of Nagel's wedding anniversary a party is given. The newspaper reporter who delves into the background of a series of Chinatown murders, approximates a love affair, and comes close to ending his career. Police torture cell, supplies the motivation for the romance and action.

It appears that police attempt to arrest the man who betrayed them. But things go wrong, and the man escapes. He is actually in search of the 12 coins of Couflnceum, which, according to legend, were given to 12 persons originally, but would confer on the possessor of all 12 the power sufficient to make him the all-powerful ruler of a Chinese province.

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Dangerous Corner

(RKO Radio)

Drama

A motion picture adaptation of the well-known play by J. B. Priestley, this picture is a surprise in the way it transplants from stage to screen, a lack of action. It is, in a word, too heavily dialogue for assured popular appreciation.

The theme of itself is an interesting study in character and psychology, and a surprise twist to the construction of the plot. The development are "what might have happened" given a certain group of people and a certain set of circumstances, but instead of "what did happen," which idea may be of sales value to the exhibitor. The small cast is only fairly familiar, headed by Bela Lugosi, Arline Judge and Ford. Mervyn Douglas and Erin O'Brien-Moore in chief supporting roles. The effect of a theft with their own group, and the subsequent apparent suicide of one of the victims, adds to the toll of mental torture, incrimination and recrimination, in "what might have happened," through the forcing into the open of the race and finally, "what did happen," by the use of a legal device, while things move again in tranquil fashion in "what did happen," by reason of the natural inculcation of the story to follow the easiest path and evade the issue. Interesting enough, the picture is likely limited in appeal. The title significance is obvious.

In the young and successful publishing firm are Nagel, Douglas, Ian Keith, Henry Wadsworth and Miss Bruce, Nagel married to Miss Wadsworth, Douglas married to Keith, Keith, Douglas and Miss Bruce unmarried, although Douglas is in love with Miss Bruce and Wadsworth is in love with Keith.

On the occasion of Nagel's wedding anniversary a party is given. The newspaper reporter who delves into the background of a series of Chinatown murders, approximates a love affair, and comes close to ending his career. Police torture cell, supplies the motivation for the romance and action.

It appears that police attempt to arrest the man who betrayed them. But things go wrong, and the man escapes. He is actually in search of the 12 coins of Couflnceum, which, according to legend, were given to 12 persons originally, but would confer on the possessor of all 12 the power sufficient to make him the all-powerful ruler of a Chinese province.
The Wandering Jew

(Olympic Pictures)

Drama

From the famed play of the same title by E. Temple Thurston, Julius Hagcn in England has produced a powerful motion picture, one which would appear to have a definitely limited appeal. In its basic significance it stars a deeply-living, high-minded question, and for that reason the exhibitor is rather under the necessity of treading warily.

This film some time ago was purchased by MGM for distribution here, but subsequently was dropped at the firm protest of the rabbinical interests of New York, as being too highly anti-Semitic in nature.

From the standpoint of the production as a motion picture, however, it has been excellently presented. Its brilliancy of acting is outstanding in its light is the brilliance of the performance of Conrad Veidt as the Wandering Jew, who spoils upon all the men who wander through the ages, thus doing penance for his wrathful act. At all times, the work has been elaborately and authentically produced, with all the fine drama, religious elements, and periods of which it tells. The support, quite completely unknown in this country, is none the less capable.

The story is divided into four phases, the first of which is a portrayal of the tragic act of the Jew, the others the following chapters in his life, until at last it is given to him to find the rest and the peace which comes with death, his eternal wandering at an end. Breaking waves on a sandy shore separate phase from phase, effectfully, and it may be mentioned that there is an outstanding technical excellence in the film.

First in Jerusalem, as Veidt's wife, dying, calls to Jesus, Veidt becomes enraged, rushes to the street, and as Christ carries the cross toward Calvary, spits upon him. The curse, that Veidt shall wait upon the earth until Christ shall have made it new, and as Christ, himself to stab himself to join his dead wife, the blade snaps.

Then he appears in the guise of a strange and fearless knight in armor, in the days of the Crusades, where he, winning at the jousts, stealing the flocks of the country, bearing the innermost meaning of the joy of victory. In the third phase, Veidt is seen as a merchant in Sicily, generations later, loving dearly his wife and their son. When the son, bitten by an adder, dies, Veidt sees his wife taken from him by the spirit of the church, personified by a kindly neighboring monk. When she leaves, he cannot kill her, as is completely beaten, seeing yet his fate to continue his wandering.

Finally, in the city of Seville, in Spain, he is killed by the body of a man who is not his own brother; but, having foolishly written and sent to the devil, that Miss Bruce was really in love with Nagel, and that she had shot Keith in self-defense on a visit to his home, and that her husband killed himself in a final washup, kills himself. That's what might have happened.

That which did happen, Wadsworth finds another tube, replaces the burned one, the group dances and chats, and in the moonlight Miss Bruce says yes to Douglas, which is not a disaster. A typical stage magic, it is effectively done on the screen, but it is still a stage play, except that it is in color. —AARONSON, New York.

PRODUCTION NOTES


CAST

Miss Veidt ... Virginia Bruce
Conrad Nagel ... Conrad Veidt
Ariel Haggard ... Rachel Salmon
Bilal ... Basil Gill
Joanna ... Susanne Russell
Boccum, Prince of Tarantum ... Bertram Wallis
Lucia Abba ... Tala Birell
De Beaudrencourt ... Dennis Holy
Rod Laver ... Pieter classmates
Pierrot Martell ... Takaee
Gianella ... Maude de Beaudrencourt
Oliva Quinato ... Peggy Ashcroft
Jean de Tepin ... Gerolomon de la Manse
Pereira ... Felix Aylmer
Castro ... Ivor Barnard
Supporter ... Frederick Myrick
Juss ... Shepherd Hillard
First Monk ... Robert Gilbert

Mills of the Gods

(Columbia)

Drama

A dramatic story of the strength and courage of an individual, whose own straightforwardness is in direct contrast to the worthlessness of her offspring and grandchilden, this picture appears entertaining material, developing an almost romantic secondary romantic theme as it progresses, and concluding on a note of the character rejuvenation of at least one member of the family.

The best name in all probability will be that of May Robson, from the standing standpoint, surpassing the appearance of her husband Victor Jory. The others are inconsequential from an exploitation angle. There is a current note in the thematic situation of a great factory in France, under the control of a depression, which would result in throwing out of work thousands of workers. As the elderly woman would step into the breach, the young granddaughter, with romance with one of the workers' leaders as the mainspring, stands beside the grandmother to bring order and renewed hope out of approaching labor chaos.

There is a touch of unnecessary tragedy at the conclusion as the weak-spined brother meets death attempting to aid his stronger willing sister.

For many years, following the death of her husband, Miss Robson has carried on the major business which her husband founded. Seeking retirement, she turns the business over to a board of directors of old employees, not daring to tell her family. There are Miss Wray and James Blakely, the grandchildren; Raymond Wallburn and Josephine Whitel, the son and daughter. All are wasters and prove living in the smart resort of Europe to staying at home. Three years after Miss Robson's retirement, the depression hits, payrolls are cut, and the town, dependent on the plant, is in danger of ruin.

When Miss Robson learns the plant is in danger she summons the family from their pleasures, and they refuse to put up their money to keep the plant open. Reluctantly Miss Robson steps out, leaving Wallburn in charge. He decides to close the mills and leave with the plant. He promises for Paul Agnew, who is in trouble. Jory accidentally meets and falls in love with Miss Wray. When a committee decides to leave, Wray promises a meeting, but plans to flee. The workers plot to stop him when he's to board his private car. Miss Robson, meanwhile, has raised all available cash, but before she can prevent it, the mow Blakely is killed. Miss Robson promises to recover the plant, and keep it open. Jory and Wray work together with the understanding that they will soon be together again. —AARONSON, New York.

PRODUCTION NOTES


CAST

May Robson ... Miss Wray
Jim Devlin ... Victor Jory
Jim Wark ... Raymond Wallburn
Alex ... James Blakely
Josephine Whitel ... Josephine
Sarah ... Josephine Whitel
Mary Methot ... Mary Methot
Estelle Harlow ... Estelle Harlow
William Enger ... William Enger
Barrowghi ... Samuel S. Hinds
Morgan ... Edward Keane
Abner ... Edward Keane
Mary ... Josephine Whitel
Barrett ... Frank Reicher
Russo ... Frederick Myrick
Robson ... May Robson
Kennedy ... Guy Usher

Isle of Bermuda

(Fox)

Interesting

In this number of the Magic Carpet series, the camera has ably pictured the beauty and tranquillity which characterizes England's quiet island in the south Atlantic. Seen are the natural beauties of the island, the unexcelled view from the famous Gibbs' Lighthouse, the coast line and the festivities with the community of the island by the British military garrison. The fact that many of the film's patrons have been in Bermuda should heighten the interest in scenes which for many will be familiar. —Running time, 11 minutes.

So You Won't T-T-T-Talk

(Vitaphone)

Good Comedy

An unusually good comedy, chiefly by reason of the appearance of such names as Roscoe Ates of the unstable tongue, and Shemp Howard of the canary of hair. The two, much beset by respective wives and the small brother of the wife, go on a picnic in the woods, after many a mishap in the home. One of the newest comedy touches in many a day is the mien in which Howard plays solitaire with innumerable sandwiches he is supposed to be making. At the picnic grounds, with the boy chiefly at fault, the two move from one mishap to another, ending in a wild flight for home, pursued by a police car. Ates is well-known and amusing. Howard is less known, but unless there's ever even more amusing. —Running time, 20 minutes.

Toyland Premiere

(Universal)

Good

Highly entertaining and in Technicolor, this number of the Cartene Classics series is a shade late for the Christmas material it offers, but it still should be found enjoyable, especially by the younger audience, and is appearing closely enough to the holiday season to reduce that factor to a negligible obstacle. Santa Claus visits the big city on the invitation of Oswald, and Toyland car he is the guest at a dinner, where various film stars, in caricature, perform. Most of the fun is supplied by the characters of Laurel and Hardy. —Running time, 9 minutes.
ORCHIDS to you, CLAUDETTTE COLBERT

Orchids to you, CLAUDETTTE COLBERT, for your magnificent acting in Paramount's swell picture "THE GILDED LILY."

A GOLD MEDAL to you, FRED MACMURRAY

A gold medal to you, Fred MacMurray, for the best first performance ever given by a newcomer to the screen in "The Gilded Lily."
The "ACADEMY AWARD" to you, WESLEY RUGGLES

The "Academy Award" to you, WESLEY RUGGLES, for your splendid direction of this outstanding entertainment.

SCALLIONS to that BOX OFFICE

Scallions to that box office that does not do top business with PARAMOUNT'S "THE GILDED LILY."
fight adverse measures, including those for 1935 conventions, and electing new personnel.

At Baltimore, Frank Horning, president of the Maryland MPTO, named a legislative committee comprised of Herman Blum, William Hicks and himself.

Allied Theatres of Massachusetts, headquarters in Boston, elected Joseph Breman, manager of Loew's State in that city, to succeed the late James J. McGinnis as executive secretary. Mr. Breman, on Boston first-run manage, resigned from Loew's to spend all his time in his new post.

Reelection of Nathan Yamas as president of the Independent Exhbitors, Inc. in New England is expected at the annual convention at Boston January 29.

An all-outer "Movie Frolic" will be held at Des Moines February 14 and 15, at the annual convention of Allied's Iowa-Nebraska unit, of which Lester Martin is business manager.

In Milwaukee, the new Independent Theatres Protective Association of Upper Michigan and Wisconsin elected Ray Tesh businessman manager, and Jack Ruggs, stability president, permanent headquarter in that city on February 1st. Elected chairman of the legislative committee was J. F. McGuiness, Madison, who is vice-president, while the permanent committee on finance is comprised of E. Langemak, J. J. Boden and William Silcock.

Fight on Membership Dues

Allied States of the Northwest, at Minneapolis, was prepared to fight the MPTO's proposal to make membership dues with the new Independent Theatre Association.

The MPTO of Nebraska, Charles Williams, President, convened at the Loyal hotel in Omaha Tuesday and Wednesday.

Because the Independent Exhibitors' Protective Association, of Philadelphia, insisted that the new unit be "strictly independent," the MPTO of Eastern Pennsylvania refused to effect a merger with the Independent exhibitor associations. Lewis Pizer, Philadelphia exhibitor, was elected president of the state MPTO.

The Intermountain Theatre Owners Association, at Salt Lake, reelected C. E. Huish president and reelected J. J. Gillette vice-president and John Roberts chairman.


**Vincent Serrano, Noted Actor, Dies**

Vincent Serrano, veteran stage and screen actor, who was a matinee idol before the turn of the century, died last week in Flower Hospital, where he was rushed from his home in New York, when stricken with a heart attack. His last appearance on the New York stage was as the Mexican general in the late Florenz Ziegfeld's musical comedy production, "Rio Rita," in 1927.

His most famous role was as Lieutenant Daly in Augustus Thomas's production of "Arizona," which opened at the Herald Square theatre in 1902. The melodramatic lieutenant hero, Mr. Serrano appeared no less than a thousand times in New York and London. He made his first stage appearance in 1893, after serving as a "book" and secretary to the Columbialegation in Washington. He performed in 13 motion pictures, among them "Eyes of Youth" and "Convoy," his last screen appearance, which was produced in 1927.

**Annual Paramount Production Cost Is $36,000,000**

Annual cash requirements for production of the Paramount Publicity Corporation under its proposed plan of reorganization, estimated at $36,000,000, were detailed last week in New York to Federal Judge Alfred C. Conroy by George J. Schaefer, vice-president, and general manager, testifying at a reorganization hearing.

Paramount's film subsidiaries require $700,000 a week, Mr. Schaefer said. Of this sum, he explained, about $250,000 weekly pays the salaries of some 2,700 employees on the Coast. Thus the average salary paid by Paramount to its Coast employees is $92.60 per week.

Operation of the company on the Coast, Mr. Schaefer said, inclusive of salaries, requires about $400,000 weekly and an additional $136,000 is spent for executive salaries, the remainder going for advertising, publicity and "practical promotions." The annual production budget he cited at $36,000,000.

The estimated profits of the picture group for the last three months of 1934 are put at about $3,000,000, plus $2,300,000 for the first quarter of 1933, the Paramount executive revealed. He said he expected profits for 1934 would be in excess of $5,000,000.

He further disclosed that the allowance for film inventories is insufficient, saying that from $4,000,000 to $5,000,000 additional is necessary so that at all times there are enough pictures on hand to allow for preparation of publicity and exploitation.

Y. Frank Freeman, in charge of Paramount's theatre operations, said earnings of the theatre group for 1934 were about $852,000, and predicted that income for 1935 would approximate $1,200,000. At the end of 1934 approximately $4,400,000 in cash was held by the consolidated theatre and realty group, Mr. Freeman said, and of this about $1,100,000 was held by Balaban & Katz, which firm, he said, has accumulated and unpaid preferred dividends due at the rate of seven per cent a year from October, 1934, on $2,600,000 par value of preferred stock. Paramount Publicity consolidated film subsidiaries will show an estimated net profit for 1934 of approximately $5,800,000, exclusive of theatre subsidiaries, it was said.

A petition for approval of an agreement under which William Hamm, Jr. of Minneapolis, becomes operating head of Public Northwest on a short term contract expires June 27 was filed this week by counsel for the Paramount trustees with Referee John E. Joyce.

A hearing on the petition was set for January 21. Hearing on objections to the $282,000 claim of Jesse L. Lasky against Paramount, to have been held Wednesday, has been postponed to January 28.

Charges that the failure of the state superintendent of banks in New York to act on the bonds of Prudence Company, Inc., was holding up efforts to reorganize the affairs of Seneca Holding Company, Paramount subsidiary which controls its Astoria, Long Island, studio, were made in New York Tuesday by Frederick Powell, attorney for the Prudence trustees.
Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald’s Hollywood Bureau

**THE CUTTING ROOM**

**GO INTO YOUR DANCE**

**Warner**

Analysis of this production reveals that while it majors in comedy it is a brisk amalgamation of many known entertainment and commercial theatrical elements from melodrama to surprisingly tender love interest, embellished with much music and dancing and culminating in an elaborate girl glamour spectacle. The story, in a way, parallels Jolson’s career in a fictionalized style. It has him as a temperamental big shot star, those following of the horses and consequent inattention to his job result in his being blackballed by producers. Rescued from the race tracks by his sister, Glenda Farrell, he teams up with a novice cabaret dancer, Ruby Keeler, to become a sensation attraction. Backed by the husband of Helen Morgan, he uses funds advanced for the show to clear his sister of a murder charge, and after getting into a jam with Equity, manages to retrieve himself and find love with the girl whom he, while admiring her as a partner, never had considered his inspiration.

The show, which teams Jolson and Ruby Keeler, is directed by Hal C. Wallis and produced by Broadway Ropes, who did “42nd Street,” with the screen play by Earl Baldwin, and Archie Mayo directing. Music and lyrics are by Harry Warren and Al Dubin, with dances created and staged by Bobby Connolly.

As Ruby Keeler does more dancing than ever before, she has an injury running from clog to Waltz, Jolson has half a dozen songs. The one which at this stage sounds most promising is “Mammy” by John Murray Anderson and Ernst Lubitsch, with words by Jeanie de Hoop Scheffer.

In addition to names mentioned, the cast includes Patsy Kelly, Benny Rubin, Bobby Connolly, Barton MacLane and Maxine Cooper, Elinor Fair, June Lyon, and Joyce Compton, plus scores of dancing and singing chorus girls.

It is elaborately and expensively staged, the settings distinctive modern and unique.

**THE WEDDING NIGHT**

**Goldwyn Production**

Located in the Connecticut tobacco growing country, being both dramatic and romantic yet a down-to-earth story, this seems to be an unusual vehicle for the talents of Anna Sten and Gary Cooper. Actually, two parallel stories are related. One deals with a family of immigrant Polish farmers who settle in the country and, through their own industry, find it a land of happiness and fortune. The compassionate love story is sometimes exotic and builds to a dramatic conflict that promises to be impressively powerful. It concerns a modern American, who suddenly discovers the simple calm and serene peace of his new-found foreign friends as a strange contrast to the life he knew and of which he wrote. Similarly, the girl discovers something fascinating in the charm of modern America that was beyond anything she ever had dreamed.

The spectacular feature of the production is a colorful, authentically mounted Polish wedding, at which Anna Sten does several folk dances.

This picture supporting Miss Sten and Cooper, whose current “Lives of a Bengal Lancer” can not help but increase his box office popularity, include Ralph Bellamy and Helen Vinson in the feature roles. Most of the support are character players, comparatively obscure as draw personalities, among them Siegfried Runge, Banjo Peters, Leonid Rogozhkin, Wesselhoefft, Milla Davenport, Agnes Anderson, Helal Shope, Hilda Vaughn and Violet Axelle.

While the title might suggest something musical, that quality is present only in the special accompaniment and as an adjunct to the colorful wedding sequence. While lead names appear to be the element upon which to concentrate, the spectacle sequence is also a source of interest creation, particularly if the Russian mass spectacle in “We Live Again” made an impression upon patrons.

**MISTAKEN IDENTITY**

**Columbia**

This production is based upon a story titled “Death Flies East,” which ran serially recently in “American Weekly.” Written by Philip Wylie, is a noted contributor to modern fiction. The screen play is by Albert DeMond and Fred Niblo, Jr., who individually and as a writer have worked on several Columbia pictures. Phil Rosen is the director.

Given an interesting premise, practically all the action happens within the communicated plane.

Dealing with a girl, paroled from jail, who is rushing to get a confession from an about-to-be-executed man, it runs the gamut of much that is melodramatic and uniquely romantic.

A haunting death and a second poisoning bring the girl within the clutches of the law. While this is going on a government agent, traveling to Washington with secret military plans, comes under the menace of a Japanese spy who is a part of the plot to murder the man. The girl is given a unique twist which culminates in a triumphal comedy and romantic finale.

While adequate for the anticipated market purposes, the cast contains no smash names. Leads are assumed by Florence Rice, seen in several Columbia pictures since her recent screen debut, and Conrad Nagel, Raymond Walburn, one of the outstanding figures in “Broadway Bill” as the oldtime racetrack tout, is featured. Supporting players include Geneviva Mitchell, Frank Conroy, Irene Franklin, Oscar Apfel, Adrian Rosely, George Irving and Robert Allen.

The action quality of the story appears to be the peg upon which showmanship appeal most logically can be based. As the present title is hardly expressive of the theme, it probably will be necessary to do a little more advance explaining than is usual in identifying the picture’s character in patrons’ minds.

**BLACK FURY**

**Warner**

From the standpoint of story, production and personnel values, as well as unusual topical interest, this feature promises much in the way of showmanship and entertainment. “Black Fury” is based on the original story, “Jan Volcanik,” by Judge H. A. Musmanno, and the play “Bobunke” by Harry R. Irving. It’s a drama of the Pennsylvania coal mines, and while not depicting organized labor, it does delve deeply into labor racketeering and the manner in which the miners are exploited.

To get every vestige of authenticity, months were spent in preparation and several acres of the lot were covered by a mining town exact to the last detail and a coal mine was re- duced with every bit of necessary equipment. Against this background and in an atmosphere that reflects conditions that have been the subject of numerous congressional and sociological investigations as well as continually recurrent newspaper headlines, the melodramatic story of Bobunk Jan Radek, played by Paul Muni, is told. It is a role that should permit this realistic actor to top his gripping performance in “I’m a Fugitive.”

There being a natural interest in the life drama of which this story treats, the cast selected to support Muni is of more than usual showmanship significance. Listed, and all practically featured, are Karen Morley, about whom the more tender, yet conflicting romantic situations rotate; William Gargan, returning to the American screen after several months in Europe; Barton MacLane, a newcomer; John Qualen, Carrol Naish, Vincent Barnett, Hay- son O’Neill, Tully Marshall, Mae Marsh, Sarah Hadden, Willard Robertson, Wade Boteler, Joe Crehan, Ward Bond, Purnell Pratt and Eddie Shubert.

The yarn is a “sock” story, packed with tense conflicting drama and alive with stirring action. It is the carriage proud that leads to much smash exploitation that automatically should create extraordinary interest.

**THE MYSTERY MAN**

**Monogram**

When a celebrated but penniless newspaper reporter pawns a pistol in order to make a big shot of himself with an equally penniless but lovable girl, the case of “Spade” leads to much excitement. In this case the pawned pistol not only gets its erstwhile owner a peek of pleasure, but is in the medium that leads to his winning the girl and also restoring himself in his elected calling.

There is an original by Tate Finn, anonymous name for the author who relates an actual experience. The screen play is by John Kraft and Rollo Lloyd and the director is Ray McCarey.

Heading the cast are Robert Armstrong, seen in one or two recent Monogram pictures, and Maxine Doyle, featured in MGM’s “Student Tour” and also with Joe E. Brown in “Six Day Bike Rider.” Included among the supporting cast are Henry Kolker, Leroy Mason, who becomes Armstrong’s unexpected nemesis, James Burke, Guy Usher, Jimmie Burris, Monte Collins, Sam Leffin, Otto Fries, Normon Huns- ton and Dell Henderson.

While primarily a yarn of a newspaper man, this production departs radically from the stereotyped private’s ink type of entertainment. There being comparatively little of the usual hulabaloo heroizing the reporter, potential entertainment evolves from what happens to the leading figure while he is out of a job.

Cast names being adequate but not any too outstanding and the present title suggesting a much more melodramatic picture, the real motivating element, which is comedy, necessarily will demand a little closer attention on the part of those interested in a well-cast pawned pistol being the key to practically all the action, it would appear that smart handling of such a situation would result in a desire to see the attraction.
AS BIG AS ITS TITLE!

CARNival

with LEE TRACY JIMMY

Directed by WALTER LANG
A brand new story by Robert Riskin, writer of "Broadway Bill"... "It Happened One Night"... "Lady for a Day"... with three grand stars in the grandest roles they've ever played!

SALLY EILERS
DURANTE
A COLUMBIA PICTURE
BLAME BLIND BUYING
OF "MUSHROOM GENIUS"

TO THE EDITOR OF THE HERALD:

Here is a copy of a letter we [Ben Hecht-Charles MacArthur, Inc.] have sent out to some of our admirers who have written us in connection with the much-discussed "Crime Without Passion," of which Hecht and MacArthur were the author-producers.—Ed.

"Thanks for your friendly and enthusiastic comments on our first production, "Crime Without Passion."

"We have a notion, as newcomers to the movie production field, that one of the things most misunderstood and most taken for granted is the feeling among movie makers that the exhibitor is a godlike fellow full of inside information on just what the public wants. That there are many bright showmen among the country's exhibitors must go without argument, and that a goodly percentage of them are as wise and clever as we are, is also a point gallantly yielded.

"We have a profound conviction, however, that there is also a goodly percentage of these cinema Barnums who are completely without any sense of showmanship, leadership, intelligence, or understanding of the movie business. These are the boys who hunger constantly for Great art in the cast; who buy blindly the mushroom "geniuses" of the Hollywood ballyhoo converts into overnight drawing cards; who have no interest in entertainment as a commodity in itself; who fancy they are interpreting the 'will of the people' when they are airing their own troglodyte notions about what's what in the movies; who substitute a semi-literate weisenheimer boss-complex for a knowledge of showmanship. These are the exhibitors who squawk when they go in the red slightly for showing something they call "tally and arty," but who forget that they've lost their largest wads backing the tried and true Star system foisted on them by Hollywood ballyhoo.

"We have a feeling that a little courage, a small degree of civilized feeling about entertainment, and a wee bit of independence toward the Star system would result in more business, excitement and amusement for the exhibitors than does the bandwagon buffing which distinguishes a large percentage of their ranks."

CRITICS CAN'T MAKE PUBLIC LIKE FILM

TO THE EDITOR OF THE HERALD:

Some time ago in the "What the Picture Did for Me" section of the HERALD I gave Messrs. Ben Hecht and Charles MacArthur's "Twentieth Century" a nice, well-deserved panning. I received several letters concerning my report, but not from the producers. The latest letter I have received is enclosed (printed immediately following this letter). I watched the HERALD carefully, and did not read one good review on "Twentieth Century." Inasmuch as all exhibitors were designated as nit-wits by the writers of "Twentieth Century" and "Crime Without Passion," I am going to agree with Mr. Adams, inasmuch as exhibitors have made this business what it is, and regardless of how smart the critics are, and how many stars they print over the production title, it will not make the public like the pictures.

I believe in "What the Picture Did for Me" of the HERALD, and I wouldn't falsify a report for any reason. The patron is the best and only recognized critic of motion picture entertainment, because he pays his money to give his opinion, and word-of-mouth advertising has been recognized as the strongest medium known whether favorable or unfavorable.

Regardless of what Messrs. Hecht and MacArthur may think, the public will still be right, and I am not going to high-pressure my patrons into my theatre when I know their likes and dislikes.

My patrons believe what I tell them because I haven't handed them that age-old hooey, unless I knew that I had a good chance to face them when they came out of the theatre.

Until Hecht and MacArthur forget about Art, I am going to steer clear of their productions. The great mass of people appreciate art less than any other thing in the world, unless it is in the nude, and we can't use that.

I am sending along a report (see "What the Picture Did for Me"), inasmuch as I haven't sent in one lately.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas.

CALLS "20TH CENTURY" WINNER ON A REPEAT

HEREWITH the text of the letter mentioned by Mr. Edwards and written by Johnnie Thompson of Steubenville, Ohio, a city of 35,000:

"Twentieth Century" has just played here for the second time, and held up very, very, very good. Wonder what the Paramount theatre did on it when it came in May. The first day, they ran it on a single bill, and for the last three days they double billed it with "The House of Rothschild." "The House of Rothschild" had just played one week before.

Here is what I think about "Twentieth Century." I like it very, very good. Also "Lone Cowboy" was a very good western picture. The Hollywood theatre here does very, very, very good on second-run features. Wonder what the first-run theatres do. By the way, there are three first-run theatres and two second-run theatres in town. As I repeat again, "Twentieth Century" was a very, very good picture.

SMALL-TOWNER MUST LIVE WITH PATRONS

TO THE EDITOR OF THE HERALD:

Re: the issue of "Crime Without Passion." I was not one of the nit-wits that ran it, thanks to one of my kind neighbors that tipped me off to the reaction that it had in his house. Also I note the remarks that Mr. Zimbalist of St. Louis makes re the picture, something to the effect that Mr. Adams does not know how to put the picture over. His situation is, I think, that in a large town he does not have to live with the people who patronize his theatre. Mr. Adams has a double billed second-run with a Rogers' picture to hold it up.

And further, I think that he will find that in some spots, and I know of one, Paramount did not run this picture in their own house.

It was said second-run in that town and did not have its premier run in Paramount's house in that town.

Also I note that 425 newspapers gave "Berkeley Square" as one of the 10 best of the season. My patrons had another name for that one, too, as I know a lot more small town exhibitors had the same experience as I with the above picture. It was art, all right, but not box office, and it all resolves itself down that what will hit on Broadway is a flop in the small towns, in some pictures. We had an artistic picture in "Pursuit of Happiness" and one that I would have bet would not be liked, but the way that it was directed and the way the cast put it over was good entertainment. And the public liked it, although it had the disadvantage of being a costume picture.—A. E. Hancock, Columbia City Theatre Co., Columbia City, Ind.

Legitimates May Be Taxed on Charity Shows

It was indicated last week that the internal revenue bureau at Washington plans to require the payment of the regular 10 per cent federal tax on gross receipts from theatres playing charitable or benefit performances, as a result of the examination of the books of several Broadway theatres by bureau investigators. The only cases where such receipts are exempt from tax is in the event the entire gross is turned over to the tax-exempt charity for which the performance is given. It is understood the League of New York theatres has held a special meeting to discuss the matter and plans a united defense of the charitable-performance exemption against the matter, especially with reference to retroactivity of the ruling.
By VICTOR M. SHAPIRO  
Hollywood Correspondent

Not for some time has any personality upsprung on the Hollywood scene with such force, and been accorded such unanimity of opinion as to acting ability.

Hollywood is not comparing Freddie with Jackie Coogan or Shirley Temple. Wise-acres and conservatives talk of him in the same breath with the best grownups on the screen.

Not a lucky break, but by a gambling chance, was he selected to play David out of 10,000 candidates from all sections of the British Empire. Born in London, he'll be 11 in March. His aunt, Miss Millicent Bartholomew, reared him in Warminster-Wils-shire, England. At 3 he appeared in amateur shows. He was so small he recited from a chair. Memorizing Shakespeare and Dickens at school was his forte, amazing teachers and pupils alike.

Last Spring, when David Selznick broadcast through the British Isles that he was looking for a boy to play "David Copperfield," Freddie wanted to be tested. His aunt demurred. When Freddie finally won her over, Mr. Selznick was embarking for America.

Persistent youngster, he imported his aunt to take him to California. They radioed Producer David on the boat. He radioed back, "If you come to California, will you give me every consideration, but trip must be made at your own expense with MGM incurring no obligation"—or words to that effect.

Without advising Mr. Selznick, Freddie and his aunt embarked for America and Hollywood.

Meanwhile, none of the candidates had satisfactory. New York wired the producer asking when he would start shooting.

Then Freddie walked in.

Not a Star Introduced

The preview, by the way, at Grauman's Chinese and sandwiched in between showings of "Kid Millions," introduced a new note into Hollywood reviews.

It was held on a Saturday night and had been well advertised by word-of-mouth. Stars from all studios attended, but none was introduced. Screen, society, commerce, culture and hat palli rubbers shoulders.

Will Rogers came with Wiley Post. Education was represented by Ruins Von Kleinschmidt, dr. Robert Millikan and others. Judge Ben Lindsey, Mr. and Mrs. John Hay Whitney, Admiral Reeves from the Navy, att-ended. Irving Thalberg headed the producer phalanx, Louis B. Mayer the executives, Frank Lloyd the directors.

Giannini Bank Earns $11,443,000

A. P. Giannini, chairman and president of Bank of America N. T. & S. A. and its associated state bank, Bank of America (California), reported earnings of $11,443,000 for the banking organization in 1934. In the latter half of the year, earnings were $6,229,000, or more than a million dollars a month.

OLMSTED in Columbus Post

Eddie Olmstead, press agent, exploiter, co-author of the novel, "The Unsinkable Mrs. Jay," this week took over the front lines as publicity director of Columbus Studios.

Having held responsible posts in selling film via print with Paramount Publiclix and United Artists, Eddie is well equipped for the job at hand.

On the morning he arrived he received word from New York that a major studio had taken a filming option on his novel, running currently in syndicate form in newspapers. In the case of Columbus, the preview situation between studio and press.

News Flashes

Max Aberson, recently appointed Pacific coast representative for Amsco, has as his chief duty at present the gathering of acceptances of invitations to attend the 15-day International Moscow Film Festival, exposition of American films and stars in the Russian city February 20, Paramanud, Radio, Warner, Columbia and Universal have agreed to send features and stars to the festival. RCA and Bell & Howell sent equipment.

Robert Montgomery, Kenneth Thompson, Ralph Block and Wells Root have been ap-pointed to the executive board of the Motion Picture Relief Fund.

The office of the staff of Motion Picture Producers' Association to be held by Julius B. Sei-gel, New York.

Robert Harris has been elevated from the writing staff to associate producer at Universal. His first assignment will be "Weworl of London," written by himself. Henry Hull will be featured.

Ten Pictures Start

Ten new pictures started this week. Nine were completed. With three new features each, MGM and Warners became the biggest lots. The other four films are equally distributed among Fox, Wanger Productions, Columbia and Futter Productions.

Fox completed three, MGM two and Maj-estic, Warner, Radio and Paramount one each. First of the MGM starting trio was "Vampire of Prague," the case for which includes Lionel Barrymore, Elizabeth Allen, Jean Hershold, Bela Lugosi, Donald Meek, Jessie Ralph and Lionel Atwill. The second MGM feature, "The Casino Murder Case," will present Paul Lukas, Rosalind Russell, Eric Blore, Alison Skipworth and Louise Fazenda. Third is "Pun-ishment of California," featuring the Charles Hale, Una Merkel, Nat Pendleton, Paul Har-vey, Henry Stephens, Claude Gillingwater, Edward Morgan and Nugent Leigh.

Among the three at Warner, "Wanderlust" is another in the series co-starring Guy Kib-ble and Aline MacMahon. Support includes Robert McWade, John Arledge, Tom Brown, Betty Jean Hainey and Nan Grey. "Goon and Gander" again teams Kay Francis and George

BOY WHO INSISTS HE'D BE STAR OLMSLAD On JOB At COLUMBIA HARRIS An ASSOCIATE PRODUCER TEN FILMS START, NINE FINISHED

Brent, who just completed "Living on Velvet," featured players are Genevieve Tobin, Ralph Forbes, Claire Dodd, John Eldredge and Helen Lowell. In the newly started "Travelling Sales- man," Joan Blondell comes back to the screen backed by Glenda Farrell and a group which includes William Gargan, Hugh Herbert, Ruth Donnel-lee, Grant Mitchell and others.

At Fox the Edmund Lowe-Victor McGlyen association is continued in "Recipe for Murder." Others are Jane Lang, Rosemary Ames, Mary Gunning

The second Wanger production for Para-mount release is "Private Worlds." The exten-sive cast is headed by Maureen O'Sullivan, Charles Boyer, Joan Bennett, Francis Drake, Steffi Duna and Guinn Williams. With Nature Carroll and Otis Turner, Columbia began work on "I'll Love You Al-ways."

"Hong Kong Nights," a Foster production, has Tom Keene, Wera Engels, Warren Hymer, Cornelius Keefe and Tatsu Komai.

Three Fox Stars in Three Films

Fox presents its three big stars in its com-pleted films "The Great Ziegfeld." The big name is in "The Little Colonel," with supporting cast including Lionel Barrymore, Evelyn Venable, John Lodge, Sidney Blackmer, Alden Chase, William Craig, Dennis Moore, David Charnin, Daniel, Genevieve Williams, Avoine Jackson, Myana Potts, Frank Darien and Bill Robinson. (Continued in next issue.)


In the completed MGM pair an unusual list of name values also is paraded. In "Vanders," will be seen Robert Montgomery, Helen Hayes, Otto Kruger, May Robson, Richard Dix, Stone, Eileen Pringle, Lawrence Grant, Crauford Kent, Henry Stephenson, Dorothy Granger, Lionel Belmore, the fimuable-Crane, Jessie Ralph and Tempe Piggott. The second finished feature, "West Point of the Air," will present Wallace Beery, Robert Young, Lewis Stone, James Gleason and Maureen O'Sullivan in the principal roles.


"Goldiggers of 1935," a spectacular musical extravaganza, was transferred to the cutting rooms at Warner. At it are Dick Powell, Gloria Stuart, Adolphe Menjou, Allee Brady, Gienda Faw, Ben Kruger, Frank McCarthy, Douglas Fairbanks, Joseph Santus, Sandy Myron, Al Shean, Grant Mitchell and Dorothy Dare plus scores of chorus girls.

Bergen's contribution in his "For Monk's Sake" list is "Murder on a Honeymoon," a feature for Edna May Oliver and James Gleason. Support includes Chick Clark, George Grizzard, Dorothy Lilibaire, Spencer Charters, DeWitt Jennings and Arthur Hoyt.

Winding up the list of completed features, Paramount checked in its "Savages." The score of Espanol, Edwin Maxwell and Hank Mann.
COMMENTS from showmen from all over the country tell of the mounting enthusiasm over the new screen feature THE MARCH OF TIME. Canny showmen recognize in this unique presentation with its great radio and magazine following, a powerful aid for a better 1935 box office.

CHRIS BUCKLEY of Albany’s Harmonious Bleeker Hall says: "Very timely and beautifully constructed... I think most exhibitors will have the same enthusiasm that I have."

JULES RUBIN of Publix Great States theatres says: "Something new at last. Will go big at the box office."

MOTION PICTURE DAILY says: "If (AMPA luncheon) show... any criterion... it's a cinch the abbreviated subjects will go over at the box with a bang; the consensus of opinion seemed to be."

J. E. in National Exhibitor says: "...One of the most important developments in Cinemadom in many seasons... Every exhibitor can assure himself that when he books THE MARCH OF TIME, he is doing his audience and himself a favor."

Distributed by FIRST DIVISION Harry H. Thomas, President

THE MARCH OF TIME
UNSOLICITED came comments from thousands of the theater going public. Now through TIME and FORTUNE magazines and radio's MARCH OF TIME, an audience of 35,000,000 are being told about this new screen experience. Give your box office its share of this audience.

WORLD PREMIER ON FEBRUARY FIRST  
COAST TO COAST

BARNEY BALABAN, President of Balaban and Katz of Chicago, in Chicago American says: "We have welcomed the opportunity of showing THE MARCH OF TIME. . . . This feature is a distinct step forward in the presentation of news events."

WALTER WINCHELL says: "New Yorkside: The new MARCH OF TIME . . . exciting and accurate portraits."

DAVID LOEW says: "We are anticipating a fine box office response to this new and unique screen feature . . . This feature should grow and grow in box office popularity."

F. C. WOOD of Broadway's Embassy theatre says: "Never had so many requests for a picture before showing . . . I simply had to book it."

THE MARCH OF TIME
The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 256.—(A) Just what is the effect on light demand of an increase in the size of the picture? (B) Name the various ways in which abnormal increase in picture size decreases the beauty of the screen image. (C) Name other evil effects of abnormal picture size. (D) Compare a small and a very large screen image.

Answer to Question No. 251

Bluebook School Question No. 251 was:

(A) How may projectionists overcome the evil of keystone effect to the extent of making the sides of the screen image parallel? (B) In just what way is keystone effect accompanied by tendency to cause out-of-focus effect? (C) What would you try out in an effort to overcome out-of-focus effect due to projection angle? (D) If a new theatre is being designed and the exhibitor asked your advice, what maximum projection angle would you approve?


Section A is answered by Keith Arrington as follows: "Substitute for the regular projector aperture a special, small-sized one, or fill in the regular aperture sides with hard solder. Before doing this, however, project the white light to the screen, and from the lower end of the upper corner curves, suspend lines having a light weight attached to their lower ends. Having the parallel side lines thus established, place a metal mask over the mirror or converging condenser lens, the same having in its center an opening large enough to let through sufficient light to enable watching the effect of each file stroke, but not enough to be uncomfortable to the hands while working, and carefully file the aperture edges until the sides of the light on the screen exactly reach the foresaid lines."

R. and K. Wells say, "The sides of the screen image may be made parallel by (a) tilting the screen, (b) securing a special under-sized aperture and filing the sides thereof, or by lowering the projection room."

(B) H. Pitchkey and C. Mellinger answer thus: "The screen surface is presumed to be at the same distance from the lens at all points, except that naturally it is further from the corners or edges of the screen to the lens than it is from the screen center. That is why the screen field really cannot be 'flat,' but except in the case of short focal length lenses, where the effect is exaggerated, a lens is expected to have sufficient depth of focus to give fairly sharp focus all over the screen."

"The screen is one of the conjugate focus points of the projection lens which means the exact point at which the lens will be able to give sharp focus, but if there be projection angle (keystone effect), then of course it is quite impossible that the top and bottom of a screen can both be the same distance from the lens, hence the screen image can only be in the sharpest possible focus at whatever point in the screen's vertical height represents the conjugate foci point of the lens. Of course, if the projection angle be enough so that the difference in distance is too great, and the depth of focus of the lens be unable to take care of the matter sufficiently well for the loss of focus to be invisible to the eye, then there will be a visible effect at either the top or bottom of the screen, or at both if the effect at each be decreased by dividing it between top and bottom."

(C) D. L. Sinklow says: "Assuming the projection angle to be downward, I would so tilt the screen that it would be more nearly square with the lens, which may to some extent be done without bad effect, provided the settings or surroundings of the screen be such as will hide the angle so far as has to do with the screen's outlines."

"In some cases it might also be advisable to try stopping down the projection lens to some extent by means of a sheet metal ring, painted black and placed against the rear element of the lens."

(D) D. Danielson says, "I would approve as maximum an angle that would not increase the screen image, vertical measurement by more than five per cent of its normal undistorted height. My recommendation would, however, be for a much less angle."

R. J. Arntson says, "I would try to impress the exhibitor with the fact that the less the projection angle is the better will be the general result. I would tell him that an angle of 12 degrees would be the limit beyond which it would be unwise to go.

C. Cimikoski says: "When a new theatre being designed and my advice requested concerning the maximum projection angle, my answer would be none. I fully realize the maximum projection angle approved by the Society of Motion Picture Engineers is 12 degrees, but the question presumes a theatre being planned and I would do my best to sell the exhibitor the idea that an undistorted and therefore natural picture cannot be projected at any angle, even though it be but four degrees."

Your main idea is correct, brother, but it is best not to be extreme. As a matter of fact, at 4 degrees projection angle the eye could hardly discern even the out-of-parallel effect of the side lines, except by very critical examination, therefore no real harm would be done. I believe no serious harm results up to ten degrees, though like yourself, I hold flat projection to be very desirable. However, I would enter no protest against anything below, say, eight degrees, and in such a case as is presented I think I would advise against anything in excess of 10 degrees, with the suggestion that every effort be made to keep it below that.
Even before its release...

THE GOOD FAIRY

spells

HOLD OVER business!

*Feb. 11 . . . Run (don't walk) to your nearest Universal Exchange!

Starring
Margaret SULLAVAN
Herbert MARSHALL
and featuring
Frank MORGAN
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A NEW MYSTERIOUS POWER LOOMS
BEHIND YOUR BOX OFFICE!...

WATCH IT—AND WATCH
IT DRAW THE CROWDS!

CARL LAEMMLE PRESENTS
CLAUDE RAINS
DOUGLASS
MONTGOMERY

The MYSTERY of
EDWIN DROOD

A UNIVERSAL PICTURE WITH
HEATHER ANGEL • DAVID MANNERS
FRANCIS L. SULLIVAN • VALERIE HOBSON
DIRECTED BY STUART WALKER
PRODUCED BY CARL LAEMMLE, JR.
ASSOCIATE PRODUCER, EDMUND GRAINGER
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Ah, well — —

we were young once, too!

★ But that was long ago . . . fifteen years, to be exact.
★ Since then we’ve had a lot of experience . . . we’ve done a lot of experimenting . . . we’ve learned some things . . . we’ve gained some knowledge . . . and we’ve built an organization for SERVICE and QUALITY that’s become a byword in this great industry.
★ And now, more than 9000 exhibitors know that novel . . . interesting . . . convincing trailers are the general rule at

★ NATIONAL SCREEN SERVICE ★
— — — original creators of trailers with punch!
## THEATRE RECEIPTS--CONT'D

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(Tabulation covers period from January 1935.)

### New York
- **About** (MGM)...
- **Babes in Toyland** (MGM)...
- **Babes in Arms** (MGM)...
- **The Band Wagon** (MGM)...

### Oklahoma City
- **The Fatal Hour** (Col.)...

### Philadelphia
- **The House of Rothschild** (Col.)...

### Portland, Ore.
- **The Little Minister** (Radio)...
- **Broadway Bill** (Col.)...

### San Francisco
- **The Heavenly Body** (Fox)...
- **Of Human Bondage** (Radio)...
- **Bright Eyes** (Fox)...

### High and Low Gross
- **Forsaking All Others** (MGM)...
- **The Mighty Barnum** (U.A.)...

(Dates are 1935 unless otherwise specified.)
DEAR HERALD:

A Holiday season without the ground covered with snow seems to them as us the Holidays. Down here in the Rio Grande valley we went in our shirt sleeves and one fellow went around barefooted and bareheaded and there wasn't any snow within sight or sound.

The Season didn't pass, however, without bringing us a lot of satisfaction and a lot of pleasure, for we must have received a tubeful of greetings from friends all over the country, from Pennsylvania to Oregon, from North Dakota to Texas, all wishing us the best of the New Year and our chief regret is our inability to answer these greetings.

Among those writing us were Mae Quilliams of Benton Harbor, Michigan; F. K. Haskell of Portland, Oregon; Lou Clayborn, Lansing, Michigan; Ray and Mayme Musselman of Lincoln, Kansas; G. L. Scott of Spokane, Washington; Win Armstrong of Niles, Michigan; and "Sim and Hazel" of Lamar, Missouri.

But speaking of Sim and Hazel reminds of our visit with them last summer. They were then operating the Lamar Plaza theatre and also had another theatre under construction, which we trust they have finished, and if it is, Missouri has another theater in the making. When we were there Sim wanted us to go down on a lake to his cabin in the Ozark hills and fish for a week but we couldn't do it. But Ezra, we'll betcha we could have had a lot of fun down there with Sim: he impressed us as a regular guy, and we had dinner with him and Hazel too.

The Celery He Didn't Get

Then we received a letter from our daughter up at Neligh and she told us that Mr. and Mrs. Harry Huffman of Denver had sent us several bunches of Pascal celery but she was afraid to forward it for fear it would get spoiled, so they ate it. Doggone the luck anyhow, that's what a feller gets for having a daughter and son-in-law who like celery. She tells us that Pascal celery is Harry sent us was the finest she ever ate, which don't help our appetite a particle, but thanks Harry, your gift is none the less appreciated just the same.

But maybe you don't know who Harry Huffman is. If you don't you are not very well acquainted with Colorado. Harry operates all the big downtown theatres in Denver, He commenced by operating a theatre on the east side but he gradually extended his efforts until now he is the manager of about all the first-run houses downtown, and Denver has a lot of them.

We are not giving Harry alone the credit for all of his successes, for it is our candid opinion that Mrs. Huffman has been responsible for a large measure of it. Not only that but we will betcha that Mrs Huffman selected that celery for she is undoubtedly an authority on celery. Thanks to both of you good friends for remembering us as you did. May this year bring to you much of happiness and prosperity.

What the Valley Really Is

You have no doubt heard a whole lot about the Rio Grande valley. Some of you have seen it but many have not, which causes us to think that you would be more interested in knowing just what it is like than to read so much picture stuff. Up north a valley is known as a low strip of land lying between two ranges of hills or mountains. Down here what is known as the Rio Grande valley is a level plain at least 150 miles north and south and we don't know how far east and west but probably from Brownsville on the east to as far west as you would care to go without taking the family along. What is known as "The Valley" is probably the strip lying adjacent to the Rio Grande river and which is being cultivated to grape fruit, oranges, lemons, tangerines and various garden varieties of vegetables.

The people down here will tell you this is a wonderful country, and it is, but like California and other "wonderful countries" it has its drawbacks. They grow wonderful fruit. Yes indeed, you can bank on that. They grow wonderful vegetables. Sure they do, and they grow right in the winter season too, but that isn't all there is to it.

Just a Little Tip

Directly north of here, and about 25 miles away, is what is known as the King ranch. We drove a half of a day on a cement highway to get through this ranch. It is said to be larger than the state of Rhode Island with Boston thrown in and reminds us very much of Cherry country, Nebraska, except that there are sand hills and this doesn't have Harold Dunn's theatre at Valiente, but this ranch is covered with cactus, greasewood and other small brush, and has a lot of deer and wild hogs, and we want to give you a tip.

When you are down here and go deer hunting, look out for the wild hogs and don't monkey around them, especially when they have pigs. They are bad medicine and they won't care whether you are a Republican or a Democrat if you monkey with their piglets. It is always best to have a tree located handy. There are times when trees look awfully good. Then don't sleep on the ground, either, or there might be a tarantula, centipede, scorpion or rattlesnake trying to get a line on your political affiliations. We don't like these doggone bugs, they are too inquisitive.

From Mission on the west to Brownsville on the east we would guess to be about 100 miles. Between these two towns are McAllen, Pharr, San Juan, Alamo, Donna, Weslaco, Mercedes, La Feria, Harlingen and South Brownsville. From Mission to Brownsville and the Missouri Pacific railroad runs along this highway for most of the distance, and the various fruit and other stands along this concrete highway give the impression of one continuous city, in fact you run out of one right into the other.

Here one can see grape fruit and orange trees loaded with fruit in every direction as far as the eye can reach, and then a whole lot farther. It looks like an awfully prosperous country, at least it would be if they could get their fruit up to Nebraska, or other northern points without the transportation and packing companies getting all there is in it.

While we are not a geologist, our guess is that at one time this entire valley was covered by the Gulf of Mexico. This is indicated by the sea shells found in the fields and the salt water that is usually found at a shallow depth, and our guess is also that this land was originally low and ruined by the salt water below unless it has proper drainage to carry it off, but of course we are only a horse doctor and don't know much about it, but as we remarked before, this is a delightful country to spend a winter in. Then there's another thing, as Andy Gump said to Minn. Today we had a caller, E. R. Geery of the Uptown theatre at Lota, Kansas, dropped in to meet us and we had a delightful visit with him. He says that business had but one way to go, it couldn't get worse, and it is somewhat better but not enough to write home about. Thanks, Mr. Geery for calling; we were glad to meet you. Hope to see you in Lota sometime.

If there is any more space to be filled, we'll leave it to the desk, because Doc says we have a blood pressure of 230, and that's too high.

COLONEL J. C. JENKINS

The HERALD'S Vagabond Columnist

Columbia Applies for Stock Registration for Two Issues


To Produce Short Exposing Magic Trick

Stage and Screen Productions, Inc., plans production shortly of a screen version, with dialogue, of the old magic stunt, "Zinging a Lady in Half," in which the trick will be exposed. It will be produced as a short subject.

The company has begun production on "Custer's Last Stand," a 25-reel serial, as the first of two serials to be produced by the company for the 1934-35 season.

J. C. JENKINS--His COLYUM

Alamo, Texas

January 19, 1935
“ONE OF THE BEST MYSTERY UNFOLDMENTS TO HIT THE SCREEN IN MANY MOONS”

Packed with interest, action and comedy.
—National Exhibitor

One of the best pictures out of the independent field for a long time. Will hit many an A house in which an independent has never been screened.
—Hollywood Reporter

Holds the interest throughout. A good hour’s entertainment.
—Motion Picture Daily

A FAST-MOVING DRAMA THAT SHOULD FIND FAVOR ANYWHERE.
—Billboard

Sing! Sing! Nights

A MONOGRAM PRESENTATION

with

CONWAY TEARLE
HARDIE ALBRIGHT
BOOTS MALLORY

Directed by LEWIS D. COLLINS • A PAUL MALVERN Production • Suggested by the novel by Harry Stephen Keeler. Screen Play by Marion Orth
Columbia


DEFENSE RESTS, THE: Jack Holt, Jean Arthur-Colonel Joseph Blight, an everyday picture. Attendance was naturally light but those present were quite unanimous in stating that this is the best show they have seen Jack Holt in in a long time. Played December 29—C. W. Mills, Arcade Theatre, Sudus, N. Y. Family patronage.


FIGHTING RANGER, THE: Buck Jones, Dorothy Revier—This picture is a riposte to the picture Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

I’LL FIX IT: Jack Holt, Winnie Lightner, Mona Barrie—A good program picture suitable for children and could be used for a Boy Scout troop. Comments on this show were good for the entertainment built into this feature. Played January 5—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LADY BY CHOICE: May Robson, Carole Lombard. Walter Huston—a good story and clever dialogue. I don’t know why they released it in the arcades. It might have run well. Played December 18—C. W. Mills, Arcade Theatre, Sudus, N. Y. Family patronage.

LADY BY CHOICE: Carole Lombard, May Robson, Walter Huston—This one even has better dialogue. The scenes of the New York Stage interesting and active by whole east coast. Give good advertisement for Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

LADY IS WILLING, THE: Leslie Howard, Binnie Barnhill, Paul Eddy—There is nothing special in this production as far as acting is concerned. The production is a below average, but story is very good. Played December 15—Silver Family Theatre, Greenville, Mich. Town and country patronage.

MAN’S GAME, THE: Tim McCoy—We had fair attendance and the feature pleased at least 99 per cent. We think Tim McCoy is better in this type of show than in the typical western. Played January 5—C. W. Mills, Arcade Theatre, Sudus, N. Y. Family patronage.


MEN OF THE NIGHT: Bruce Cabot, Judith Allen—A very pleasing picture. Just rambling right along. No drag, which pleases the fans. Pleased

N this, the exhibitors own departure, the theatremen of the nation serve one another with information about 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

1970 Broadway, New York

at West Point are well worth the time it took to film them. Roy, the old patriotism sure comes out when these boys strut their stuff. The story here is that this will do business and satisfy—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.


GENTLEMEN ARE BORN: Franchot Tone, Jean Muir—Maybe a better than expected. Played this on Sunday and it pleased 95 per cent. People are still talking about it. Average business. Running time, 75 minutes. Played December 23—L. Martin, Central Theatre, Flandreau, S. D. General patronage.

GENTLEMEN ARE BORN: Franchot Tone, Jean Muir—Business was fair and this picture didn’t get any kind of promotion. Not more than fair business and worth running. Played December 26—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HAPPINESS AHEAD: Dick Powell, Josephine Hutchinson—Was out of town and did not see this picture personally. However, my house staff comment was very good and gross indicated the customers also liked it. Played December 14—Central Lido Theatre, Providence, Ky. Small town patronage.

HAPPINESS AHEAD: Dick Powell, Josephine Hutchinson—First full length feature of high class entertainment. Josephine Hutchinson not beautiful, but possesses a million dollar personality. Don’t hang back on this one, it will please 100 per cent. It’s not colossal, but down-to-earth entertainment. Just what the theatre needs. This one alone would make more like it! Running time, 85 minutes. Played December 14—Columbia Flatiron, Canyon Theatre, Lockwood, Id. Small town patronage.

HAPPINESS AHEAD: Dick Powell, Josephine Hutchinson—One of the most satisfying pictures we have ever played. Patrons were loud in their praise of this one, and that means something. Outstanding entertainment. You’ll be glad you played this picture. Played December 21—M. Irwin, Ashland Theatre, Ashland, Ala. Small town patronage.

HAPPINESS AHEAD: Dick Powell, Josephine Hutchinson, Frank McHugh, Allen Jenkins—Very good picture, not so much music but what Dick sings my patrons just listen. He’s a favorite here and is getting to be a good little actor. Attention value is good enough, better than average program and the picture is a good profit. Played December 14—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.


I SELL ANYTHING: Pat O’Brien, Ann Dvorak—Pat O’Brien can out-talk Lee Tracy any day and does it in a big way in this one. Entertainment value is sufficient for week-end play and pleased our patrons. Story well told. Well acted with good story. This would have taken over O. K., considering the pre-holiday slump. Running time, 75 minutes. Played December 21—E. E. Rust, Avon Theatre, Cisthane, Ore. Small town patrons.


INGRAM ASKS FAIR REPORTS ON FILMS

Fair, unprejudiced reporting on pictures is recommended by E. F. Ingram of the Ashland theatre at Ashland, Alabama, in resuming his contributng to “What the Picture Did For Me”. All readers of the department will remember the straightforward comment of this showman who, in answering the several issues and will welcome his return.

He writes as follows:

“I am enclosing my first reports in over three years but expect to report on all pictures played in the future.

I will report on pictures according to the idea that I cannot pass any picture simply because of some grudge I may have against the producer, as some exhibitors are doing. Let’s be fair with everybody.”

Ingram’s reports appear in the Department this week. Read them.


HANDY ANDY: Will Rogers, Peggy Wood—Good old Will! I played this on the toughest spot in the town last week. I dressed well and played 10 per cent.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HELL IN THE HEAVENS: Warner Baxter, Conchita Montenegro—This is a familiar story, and it is a fine thing for a story, but the crowd seemed to take it and like it—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.


CABLING: George M. Cohan—Nine reels of film which with or without Cohan should be skipped. George Cohan is not in the picture, but gives as much as any customers the jitters with his jerky dialogue, etc. Running time, 90 minutes. Played January 21-22. Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town and rural patronage.

JUDGE PRIEST: Roberta Huxford. Tom Brown, Astra Louge—Well, they came to see the film, and how? Did the most business that I ever did on a Rogers picture and they enjoyed it. Henry B. Walthall sure steals a lot of the picture, but Bill Clark proves that an all star picture can do as well as the other boys get their share of the glory in this one. Don’t be afraid of this picture. Just be ready for the gag that’s sure to come—Maybe F. Merkel, Princess Theatre, Lincoln, Kan. Small town patronage.


MARIE GALANTE: Ketti Gallian, Spencer Tracy—No doubt a poor picture, but perhaps an unusual one. What a title. Means absolutely nothing to the public. What has happened, what happened in the story, etc., they give it a handle that is, don’t the he people once a little good picture. Running time, 88 minutes. Played December 22-23. Harriett Shilling, Cozy Theatre, Lockwood, Mo. Small town patronage.


FIRST WORLD WAR, THE: Strictly history. All自然界 should be tied up with your school.
MGM


J. M. Johnson, Broadway Theatre, Schuyler, N. Y. Small town patronage.

BARRETT'S OF WIMPOME STREET, THE (Continued): The action is entirely convincing, the dialogue natural, the acting effective, and the direction full of style. The picture is a perfect program picture. Played Dec. 21-25.


Mascot


MOTION PICTURE HERALD

January 19, 1935

When you see this
SIGN

You can take it for granted that the house has the proper projection facilities. And among these facilities will be a B & L Super-Cine- phor Projection Lens—the lens that projects all of the fine qualities produced with pains-taking care by the photographer.

Install a Super-Cinephor and get your "Standing Room Only" sign ready to use. Remember one more patron today will mean a Super-Cinephor in a hundred years. Write for details to Bausch & Lomb Optical Company, 679 St. Paul Street, Rochester, N. Y.
MOTION PICTURE HERALD

January 19, 1935

coalitions, but I'll admit I can't imagine where. Will not please small town audiences, and would advise you to show them before you try. Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GAY DIVORCE, THE: Fred Astaire, Ginger Rogers—Very good picture which should do business in practically every market. We have seen many of our patrons, especially the finish. Hurray! Yes! But how they are going to do it in your theater is beyond me. We did not do as much as we expected, however. Played Dec. 30—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

GAVAD DIVORCE, THE: Fred Astaire, Ginger Rogers—Very good picture which should do business in practically every market. We have seen many of our patrons, especially the finish. Hurray! Yes! But how they are going to do it in your theater is beyond me. We did not do as much as we expected, however. Played Dec. 30—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

SILVER STREAK, THE: Sally Blane, Charles Starrett, William Farnum.—Not a big special, but an interesting star vehicle, and a change of pace from our regular pictures. Most of our patrons, especially the finish. Hurray! Yes! But how they are going to do it in your theater is beyond me. We did not do as much as we expected, however. Played Dec. 30—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.


THEIR BIG MOMENT: Slim Summerville, Zasu Pitts.—Very big show. Different from their former comedies, but well received. Played Dec. 8.—C. W. Mills, Arctic Theatre, St. Louis, Mo. General patronage.

WEDNESDAY'S CHILD: Karen Morley, Edward Arnold, Shirley Grey.—Was agreeably surprised at this out and was a nice program picture. We couldn't get them in, but it was a well done job and we have sold them on the unknown pictures they would have liked. Those that came liked it. Running time, 70 minutes.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

WEST OF THE PECOS: Richard Dix, Martha Sleeper.—A good picture from a Zane Grey story and a relief to see one without Randolph Scott, who is used by Paramount in all their Zane Grey westerns. They told us they liked this one, Family Theatre, Ashland, Ala. Small town patronage.

WHERE SINNERS MEET: Diana Wynyard, Clark Love, Billie Burke.—I thought this was a clever picture and quite charming and funny with nice dialogue. It is quite too frighteningly British for my personal taste, but it is interesting. Played Dec. 29.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

WOMAN IN THE DARK: Fay Wray, Ralph Bellamy.—Nice little program picture, but I think I made a mistake in taking it and I will never do it again. "Thin Man," for it is about as close kin as a blood and thunder western, from entertainment values, however. Played Dec. 28.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

KENTUCKY KERNELS: Bert Wheeler, Robert Woolsey, Mary Carlisle, "Spanky" McFarland, Noah Beery, Jr.—This company has always kept up a good fair business on a weekend date. There is a lot of fun in this picture, some of it fairly clever, so we'll make a dandy show for your family night. Played Dec. 29.—C. W. Mills, Arctic Theatre, Ashland, Ala. Small town patronage.

COUNT OF MONTE CRISTO, THE: Robert Donat, Miranda. From the story by Dumas, this is a real show new ones and step on this for all you're worth, for here is a picture which has a production as has come out of Hollywood in a long, long time. Be sure how it plays and get your patrons for it. To-pick for the general run of our patrons. Those that came, we think it is the best picture they have ever seen, but very few came. Running time, 105 minutes.—W. E. Horton, Avalon Theatre, Chatskline, Ore. Small town patronage.

Universal

United Artists

BULLDOG DRUMMOND STRIKES BACK: Ronald Colman, Loretta Young.—Another wonderful show that will give you a sensation. Played Dec. 28.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

DODGE CITY: Leif Ericson.—Very good story, fine acting and great entertainment if you can get them in to see it.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

BULGAR: Roy Roberts, S. I. Jackson.—This is a picture we have seen and it was better than we thought it would be. Played Dec. 28.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

EAGLE OF THE WEST: Charles Hallahan, Janice Logan.—Nothing special about this, but we think you will like it. Worked well and we had no kick to offer. Took a profit, and business built up the second night. Played Dec. 29.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

EMBARRASSING MOMENTS: Chester Morris, Martha Nixson.—This picture is so silly and absurdly funny that it amazes us. Our patronage enjoyed it on a double feature program, where it was extremely well received. Played Dec. 1.—C. W. Mills, Arctic Theatre, Sodus, Ind. General patronage.

GIF OF THE HEART: Mary Livingstone, Gloria Stannard.—Audience definitely divided as to merits of this all-star cast. Some thought it absolutely worthless, others liked it. Played Dec. 1.—C. W. Mills, Arctic Theatre, Sodus, Ind. General patronage.

GREAT EXPECTATIONS: Henry Hull, Phillips Holmes.—Universal can take a bow for this one. Those that see it will be delighted to their skin. But it proved to be just what our patrons do not want to see. We got many complaints for the business that might be done, the results were very disappointing. Played Dec. 28.—C. W. Mills, Arctic Theatre, Chatskline, Ore. Small town patronage.

GREAT EXPECTATIONS: Henry Hull, Phillips Holmes.—Went after the class of trade we left this one. We have little like it on our crowns was appropriate and we were rewarded with exceptionally good notices, having just a whole lot of fools out who very, very seldom come. We broke our crowds so we know the type of patron that came and we likewise received lots and lots of very complimentary comments on this type of drama. We call it a successful entrance in all ways, con-

MILLION DOLLAR RANSOM: Phillips Holmes, Mary Carlisle, Edward Arnold.—This got by acceptably in the Hopes, but we think you will like it. Played Dec. 28.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

MILLION DOLLAR RANSOM: Phillips Holmes, Mary Carlisle, Edward Arnold.—This got by acceptably in the Hopes, but we think you will like it. Played Dec. 28.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

MILLION DOLLAR RANSOM: Phillips Holmes, Mary Carlisle, Edward Arnold.—This got by acceptably in the Hopes, but we think you will like it. Played Dec. 28.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

MILLION DOLLAR RANSOM: Phillips Holmes, Mary Carlisle, Edward Arnold.—This got by acceptably in the Hopes, but we think you will like it. Played Dec. 28.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

MILLION DOLLAR RANSOM: Phillips Holmes, Mary Carlisle, Edward Arnold.—This got by acceptably in the Hopes, but we think you will like it. Played Dec. 28.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.
This page contains a review of the film "DuWorld," including comments on the cast, plot, and general impression. The review is written in a natural, readable style, focusing on the key elements of the film that the reviewer found noteworthy. The text also includes brief mentions of other films and events, providing a broader context for the film being reviewed. The reviewer ends by expressing their enthusiasm for the film and recommending it to others.
MOTION PICTURE HERALD

RKO Radio


CALIFORNIA WEATHER: Ruth Etting—I didn’t care for the voice, but anything they take it. This high fidelity recording is a pain in the neck.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.


JEST OF HONOR: Sogohn’s “The King”, Cartoon Series—Like all the rest of this series, this is a very poor comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LA CUCARACHA: Steffi Duni, Don Alvarado—Though this is a short, it belongs in the same list with the features. I broke some nice records with this subject. We thought we had seen any third dimension, but it is the finest short subject we have ever played. Give it a thrill for it will run over 100 per cent. Played “The World Moves” on this subject. Running time: 21 minutes.—Charles A. Edwards, Queen Theatre, Point, Tex. General patronage.


SONGS OF THE COLLEGES: Headliner Series (1931-35)—This is very appropriate for the football season. You won’t be sorry if you play it. Running time: 2 reels.—A. Niles, Emumecine Theatre, Emumeca, Ky. Small town patronage.

SOUTHERN STYLE: Ruth Etting—Ruth is mad at you. You only sang two songs in this and I consider you cheated on us. We expected there. “Old Kentucky Home” and “Swanee River” were fine, but why didn’t you sing “Carry Me Back to Old Virginia”? Then this 2-reeler would have been a knockout. Even as is, we liked this a lot, and received several nice compliments on it. Running time: 2 reels.—A. Niles, Emumecine Theatre, Emumeca, Ky. Small town patronage.

SOUTHERN STYLE: Ruth Etting—This one is very good with the exception of the overemphasis on “you are doing a community service.” The director tried to cut out as much as possible, but I don’t think it was done as much as it should have been. Would have been better had they left the comedian in the dressing room. He wasn’t funny enough to be cut. Running time: 19 minutes.—Martin S. Lane, Logan Theatre, Nobleville, Ind. Small town and rural patronage.


JOFF JELLY ELVES: Cartoon Classics—A very fine color cartoon which was usually played everywhere. Such cartoons are greatly appreciated and always receive plenty of unsolicited praise. Running time: 8 minutes.—Martin S. Lane, Logan Theatre, Nobleville, Ind. Small town and rural patronage.

PLEASING GRANDPA: Sterling Holloway—This is the worst comedy Helloway has ever made. Poor.—E. F. Ingrum, Ashland Theatre, Ashland, Ala. Small town patronage.

STRANGER THAN FICTION: No. 3—Interesting and unusual presentation. The voice of the announcer is very well maintained at all times. Running time: 9 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

WHAT A BUSINESS: Smith and Dale—An entertaining comedy with some good vaudeville acts, including the Russian reels and the Four Fools. A passable two-reeler—running time: 19 minutes.—Martin S. Lane, Logan Theatre, Nobleville, Ind. Small town and rural patronage.

WILLIAM TELL: Oswald Cartoon—OK cartoon.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

WILLIAM TELL: Oswald Cartoon—Not as good as some others, but it had a few laughs. Running time: 7 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

Vitrophone


BUSINESS IS A PLEASURE: Broadway Brevities—Musical cartoon in color. It is still a good short. J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

DIZZY AND DAFFY: Roscoe Ates—What a comedy. Here’s one Eke you have never presented to your patrons before and you can badly be in feature where you would have to please. Running time: 30 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

DIZZY AND DAFFY: Dizzy and Daffy—You get a chance to see the Dean Boys in action. They don’t do so bad. Would have been better had they left the comedian in the dressing room. He wasn’t funny enough to be cut. Running time: 19 minutes.—Dean Brothers, Mason Theatre, Mason, Mich. Small town patronage.


GEM OF THE OCEAN: Jeanne Aubert—Not as good as some of the Broadway Broadway, but will please.—E. F. Ingrum, Ashland Theatre, Ashland, Ala. Small town patronage.


GOOD MORNING EYE: Leon Errol—Good musical short with fine color.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.


I SCREAM: Gus Shy—This is a poor subject, and that is unusual from Vitrophone.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MASKS AND MEMORIES: Lillian Roth—Very good and it pleased. One reel longer than most of them, so don’t look too many shorts with it.—Mayne P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MIRRORS: Freddy Rich and Orchestra—One of the best of the Melody Makers. Bona Boys are very good in this one.—E. F. Ingrum, Ashland Theatre, Ashland, Ala. Small town patronage.


POP GOES YOUR HEART: Merrie Melodies Series—This is a very pretty cartoon. Colorful, nice animation.—E. F. Ingrum, Ashland Theatre, Ashland, Ala. Small town patronage.

REMEMBER THE ALAMO: Sam and Friends—This is a very funny cartoon. They would be fine.—E. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.


VAUDEVILLE REEL:—A short that is different and includes acrobatic stunts, tubing, singing and slapstick. Pleased.—E. Glenn Caldwell, Owl Theatre, Lebanon, Kan. Small town patronage.


WHAT THIS COUNTRY NEEDS: Nick Lucas—One of the best short subjects we have played. Usually good hot dance numbers in this one. You’ll have to play it.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

Serials

Mascot

BURN EM UP BARNES: Jack Mulhall, Lola Durre—Have played nine chapters and the kids think it is up to par.—Harold C. Allison, Palace Theatre, Baldwin, Mich. Small town patronage.

Universal

RED RIDER, THE: Buck Jones—A western serial sure to go over wherever serials are used. One of the best to date. Running time: 15 minutes.—M. R. Harrington, Logan Theatre, Nobleville, Ind. Small town and rural patronage.

RED RIDER, THE: Buck Jones—Good serial but Buck Jones didn’t have any cast names and that hurt some. Why don’t these serial producers spend just enough more to have, at least, a leading lady who can act? This serial held up for fifteen weeks evenly at that.—Mayne P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TAILPIN TOMMY: Maurice Murphy, Patricia Farr, Noah Gurr, Jr., Grant Withers—Have run four episodes of this serial and it’s holding up very good. Rarely show very much of the preceding chapter and has a lot of good airplane stunt flying and there is plenty of action on the plains to keep interest.—Mayne P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Increase in Virginia Theatrical Charters

Norvell W. Atkinson, clerk of the Virginia State Corporation Commission, has reported an increase in the number of Virginia theatrical charters. Several of these theatrical corporations have been granted charters by the commission within recent months. Among the new corporations here are the Lyric Theatre Corporation, Colonel Robert T. Gunther, owner; and the Grace Amusement Company, Clarence Vaden, president.
CAUSE FOR AMAZEMENT?

A few weeks back, on this page, your Chairman directed to Deputy Administrator William F. Farisworth, in Washington, an open letter in which was pointed out the necessity for immediate alleviation of the intolerable conditions under which so many theatre managers are forced to labor. We referred in particular to the economic waste created by working theatremen to exhaustion and compared their lot to other workers in the theatre who are protected by provisions of the Code.

Taking decided exception to the opinions we voiced is Mr. Robert H. Poole, of Los Angeles, business manager of the Independent Theatre Owners of Southern California. Mr. Poole's comment, to which we shall add a word in the adjoining column, is as follows:

DEAR MR. VOGEL:

We have just read the open letter you sent to Mr. Farnsworth, which appeared on page 93 of the December 29 issue of Motion Picture Herald, and we were quite amazed at the contents of this letter. We understand that your publication is published primarily for the benefit of the motion picture industry as a whole and particularly for the benefit of the theatre owners throughout the country. If you have been following the current trend in the industry, you are undoubtedly aware of the fact that part of the Code which has to do with labor, as it affects projectionists, stagehands and others has thus far not accomplished much for the theatrical industry.

Knowing the set-up of the exhibition business as you should know it, it certainly is not practical to limit the time of managers to 40 hours per week. They are unquestionably executives and as such it is not practical and not feasible to put them on a time clock. Their only value is in any constructive thinking that they might do for the business. Whether he comes to the theatre office and sits in a chair for two or three hours, thinking up ideas, or whether he stays at home and thinks of the ideas is immaterial.

While we do not believe that managers or anyone else should be worked as slaves or an unusual amount of unnecessary time, we know from experience that the majority of the managers are practically their own bosses and can do as they please and are not answerable to the owners of the theatres except insofar as it affects the results of the theatres. If a manager could accomplish his duties in five hours successfully, it would be very pleasing to the theatre owner, indeed. The theatre owner today is beset from all sides by restrictions, rules and regulations and to heap more trouble into his lap insofar as managers' time is concerned certainly would be the last straw and it would lead to the closing of many theatres, as well as causing the discharging of hundreds of managers, inasmuch as it would be economically impossible to operate in such a manner. We do not think that your arguments are constructive, and believe the only thing they would accomplish would be further destruction to our industry.

* * *

We see no reason for Mr. Poole's amazement. This department has never at any time led or supported any movement to restrict the manager's working week to 40 hours. If the gentleman from California will again read the open letter, he will find our exact words were as follows: "We know of no manager campaigning for anything so fabulous..." In fact, we do not think that any conscientious showman would care a lot for the idea.

However, we reiterate that theatremen must be protected from the greed of exhibitors entirely unconcerned with the welfare of managers to the point of working them 12 to 14 hours, seven days a week.

It is pleasing to know that, according to Mr. Poole, members of his Association do not believe in working managers as slaves, allow managers to practically be their own bosses, and, furthermore, would be pleased to have managers accomplish their daily duties in five hours.

Unfortunately, such reported conditions do not exist in other less favored parts of the country, and therefore we shall continue to wage our campaign for betterment until managers everywhere are given a decent break.

4,389 TO 7,346,007

Discussing the Quigley Awards, a few of our correspondents have suggested giving separate plaques for small town campaigns. Well, how about East Lansing (pop. 4,389) and, for that matter, how about New York (pop. 7,346,007), localities of two of the 1934 winners.

Which is another way of remarking that size of location has little bearing on the decisions of the judges. We again say, it's what a manager accomplishes, rather than where.

If the Wrigley people wish to check the recent distribution of 30 million pieces of gum mailed, according to Advertising Age, in a sampling campaign, we suggest close examination of the underside of the nation's theatre seats.

A. H. Vogel
Shepherd Ties In on "Broadway Bill" Race

Although Sonny Shepherd modestly states he did not originate the idea he sure did move fast on that snappy gag of promoting a special "Broadway Bill Handicap" at Tropical Park, Miami, the stunt originated by Nate Spingold of Columbia Pictures.

Sonny was putting on a strong advance for the picture at the Mayfair, in the resort city, and tied in by wiring for a special print with which he staged a preview for a flock of important race track people, turf and newswriters.

Tack cards were used to cover every traffic artery to the track, and the course was flooded with all sorts of tie-in advertising. Outstanding aid was done by a plane towing a theatre banner which flew over the track before and after the race and during the presentation of the cup. Accompanying photo shows the plane over the track just before the race with horses lined up to go.

A P and other photographers covered the presentation, in which the noted Damon Runyon did the honors. All concerned were announced over the track p.a. system, including Sonny and the theatre. Newspaper men, visiting and local, also spread themselves on giving the stunt a good break, with pictures and stories mentioning the title and the theatre.

The track officials gave further aid with a barrage of newspaper and other advertising, and plugged the stunt at the track well in advance.

**Make 1935 Your Award Year**

Deering Stages Cantor Voice Audition Contest

Francis Deering at the State, Memphis, Tenn., engineered an Eddie Cantor voice contest in connection with his "Kid Millions" campaign tying in with local radio station with the winner going to New York as guest of Eddie.

Phone money with copy was distributed by cashier and two girls on streets, and "blot your blues away" blotters in offices, banks, post offices and schools, imprinted paper bags were used in the five-and-tens. Music store on main street had singer in window plugging hits and night before opening merchants tied in on the premiere with their annual Christmas parade. Deering arranged with hotel to set up amplifier and music and announcements concerning picture were made before and after parade.

MOTION PICTURE HERALD January 19, 1935

**AWARD CO-WINNERS**

**BILL HENDRICKS**

Duplicate December Plaques go to both Managers Bill Hendricks of the Warner Theatre, Memphis, Tennessee, and to Morris Rosenthal of the Loew-Majestic Theatre, Bridgeport, Connecticut, incidentally, the only deadlock encountered in the Competitions for 1934. These Round Tablers share the unique distinction of finishing in a dead heat for the Quigley December Award. Hendricks clicked with "Six Day Bike Rider" and Rosenthal with "The Mighty Barnum."

**MORRIS ROSENTHAL**

Much Coverage for Bill's "Bike" Date

Bill Hendricks' campaign on "Six Day Bike Rider" at the Warner, Memphis, was typical of the sterling efforts of this Round Tabler and contained a multitude of box office angles. We list a few of the more novel, as follows:

A window dressing contest for grocers for a $50 prize, and passes for all those submitting photos of their entries. The passes were giant size and had to be brought to the theatre unfolded, to make sure they would be seen while carried to the theatre. Grocers' association and trade papers got behind this. Photos of windows were posted in lobby and patrons voted for the best.

Bill varied the bike idea by having girl in shorts riding atop marquise, and pulled another neat stunt by putting on a golf gag wherein passes were given those who drove the ball off tee (see photo) into large mouth of Joe Brown cutout head some distance away. Girl in shorts riding bannered bike in Shrine parade also brought attention, and the gals were called on again when Hendricks had good looker wearing lettered sweater distribute phone memo pads at offices, stores, etc.

"Television" was also attempted with small screen showing trailer set above radio in store window plus sound projector. Sound was carried through to horns concealed below radio. This was planted at night in prominent spot with cardboard golfer in attendance. Effective also was sticker with copy saying—"Time to see, etc., etc.," placed on clocks in stores and windows.

**Many Newspaper Ties**

Of course the newspaper tiens were many, a co-op page with a novel twist having to do with a contest in which readers were asked to select from the ads a complete outfit of wearables, eatables, etc., for Joe Brown, who was supposed to be starting on a six-day bike trip to see his girl.

Other newspaper angles were plenty, including hookin with Christmas Fund contests, and a flock of others. Tiens with radio were well spotted, a host of good windows secured, railroad excursion cooperation obtained and advertised in all stations within the drawing area.

Lobby display stood out, with animations above and around box office. Inside Bill had artist working on feature posters, and all in all, put across a campaign that well rates his December honors in the Quigley Awards.

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**Actual Photo of Plane over Track**

**Bill's "Bike" Golf Gap**
**SECOND GRAND AWARD TO BE GIVEN FOR 1934**

Entrants in the Quigley competitions, and especially those who have won the monthly plaques, will be interested in knowing that in addition to the 1934 Grand Award, a Second Grand Award is also to be given, this for the second best campaign selected.

Winners will be chosen on Jan. 22. Thirty distribution, advertising and exhibition executives have been invited to act as judges to select the two campaigns for the high honors. These will be determined from among the 13 awarded the Monthly Plaques.

Further details, including names of judges invited, names and campaigns of the monthly winners, will be found in the news section of this issue.

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**Mae West Doubles Attract in London**

And now it’s “Inometer,” and you will have to lay that one to John Armstrong, fast-moving ad director of Paramount London Theatres, who put the contraption to work for a heap of publicity on the date at the Plaza on “Belle of the Nineties.”

John used it on a special tie-in with a flock of Mae West doubles who answered classified ads run as a part of the campaign. Those qualifying were engaged to work the important spots in town, and the auditions of course were covered fully by the local papers, which ran a lot of the pictures showing the judging.

The above “inometer” was used to measure the appeal of the various Wests, accompanying photo also clicking for extra publicity. The machine also was planted in the lobby, where patrons were invited to measure their personal magnetism, the stunt being tied into a film test angle.

Armstrong landed a lot of excellent locations with a large window card illustrated with photo of Mae inviting the folks to come up and see her at the Plaza after the Christmas shopping was completed.

The holiday season was also used as an angle with greeting cards from Mae which were distributed at the theatre and other spots, as were other expensive looking cards announcing the coming arrival of the star, theatre and date.

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**SOLOMON HONORED IN AWARD CEREMONIES**

**Plaque Presented to November Winner at Special Luncheon in Newark by I. J. Hoffman**

by A-MIKE VOGEL

Headed by Don Jacobs, Newark Warner Theatres division chief, on January 10, the entire manager personnel of the division, district managers and home office executives assembled at the Hotel Douglas, in that spot, where at a special luncheon, Manager Sig Solomon, of the Regent Theatre, received the Quigley Award for November from I. J. Hoffman, Assistant General Manager in charge of Warner Theatres in the East. (Photo on picture page.)

At the speakers’ table also were Frank Danis, assistant to Mr. Jacobs, District Manager A. Williams, Solomon’s direct superior, and your Chairman, Joseph Bernhard, Warner Theatres General Manager, who had accepted an invitation to be on hand, but was called out of town unexpectedly.

The ceremonies were presided over by Mr. Jacobs, who voiced his appreciation of Solomon’s success, and pointed out that Sig had been able to win his Quigley spurs while doing a good job of operation at the Regent.

**Hoffman Praises Winner**

Mr. Jacobs further expressed himself favorably toward the Quigley project and indicated that the Awards served their purpose by encouraging managers to exert themselves toward better grosses.

Mr. Hoffman was then presented and stated that it always was a pleasure to recognize signal accomplishments. He emphasized that Solomon was to be congratulated for winning an Award so soon after his transfer to the Newark territory.

“I am particularly gratified,” he continued, “for it has been said that chain operation is stereotyped. But Solomon’s success, as well as those of other Warner men in different divisions, has disproved this. These winnings should give managers a mark to shoot at.”

Mr. Hoffman further brought out that the majority of Awards won by the Warnerites had been taken down by Harry Kalmine’s Pittsburgh division. He hoped that the Newark sector would be counted among the winners more frequently in 1935.

Your correspondent was also called upon and took the occasion to speak of the five promotions given to winners of Quigley Awards who were stepped up because of their efforts in their Commissions. He further brought out that the Quigley project was directed to stimulating higher grosses, and also counseled managers against overelaboration in making up their entries.

After the presentation of the Award, Solomon then spoke his piece, and expressed appreciation of the splendid cooperation offered by the divisional executives and brother managers in aiding him to make a good showing at his theatre. He also promised to extend his Quigley participation in 1935 in making a bid for new honors.

In addition to those mentioned, the following managers and home office executives were present:

- G. Bachr
- A. Barber
- C. Beckoldt
- S. Blasley
- M. Bratter
- S. Braverman
- M. Brenner
- S. Bratter
- E. Casterline
- R. Clark
- R. Cohn
- F. Costa
- F. Danis
- C. C. Dooley
- C. L. Dooley
- A. Eisen
- S. Engelman
- J. Fields
- J. A. Flaherty
- E. Genthen
- A. Goldberg
- S. Goldman
- F. Hall
- J. E. Helwig
- F. E. Henderson
- R. Hill
- F. Holler
- M. Ingram
- E. Kane
- Solomon won the Quigley Award for November for his campaign on “Judge Priest.” The judges for November were Edward Golden, Montgomery DeWitt, Harry Arthur, Fanchon and Marco, and Gordon S. White, Educational Pictures.

**Many Tieups Feature Hong Kong Campaign**

Merchants and English newspapers in Hong Kong, China, are evidently well educated to picture tieups according to the well executed campaign on “Baby Take A Bow,” forwarded by Fox South China manager, A. L. Caplan, who cooperated on the advance at King’s Theatre.

Paper ran drawing of Temple and invited children under 12 to color in its prizes for autographed photos and tickets. Portrait studio took free photo of children for those purchasing special reserved seats at theatre, and advertised tieup in display ads. Star postcards distributed at leading hotel teashops and luncheon spots to patrons allowed free admission to children accompanied by adults on presentation of card. Two restaurants held drawings for free seats. The results brought more children to the theatre since the opening, which was one of the main objectives of the drive, Caplan reports. In every tieup, merchants placed large newspaper ads to plug hooks.

Campaign in the Chinese newspapers was run along similar lines in addition to the general publicity, leading station broadcast the picture’s hit tune four nights ahead.
Powell Goes After Student Patronage With "Cleopatra"

William Powell, Paramount, Newport, R. I., sent a letter to the superintendent of schools, asking and securing cooperation for letters to be sent to all school principals, pointing out that the Latin and Greek students should be particularly interested in seeing "Cleopatra." Powell stressed also that classes in sewing and design should find an appeal in the costumes, dramatic groups in the story itself and arts and crafts in the utensils.

Tip in with shoe store brought lobby display (see accompanying photo), and costumed girl gave out promoted Old Gold cigarettes. Drug store devoted window to face powder and perfume display, with "Cleo" stills, beauty parlor featured Colbert coiffure, and back of Clover Farms heralds bore theatre copy.

Make 1935 Your Award Year

Hunt Stages Dinner Party For Mayor on "Widow"

One of the highlights of George Hunt's "Merry Widow" campaign at Loew's Theatre, Louisville, Ky., was a dinner party given after the premiere for the Mayor, other notables and members of the press.

Local couple performed "Waltz" atop marquee and another attraction was girl at switchboard in window of sports shop using telephone gag. Waitresses in leading restaurants wore "Widow" badges.

Make 1935 Your Award Year

RKO Ties School Picture To High School Anniversary

"Grand Old Girl," RKO's picture dealing with American school teachers, has been booked up to the 200-year anniversary of high schools in this country sponsored by the National Education Association.

Leon J. Bamberger, RKO sales promotion manager, has written to exhibitors suggesting they tie in to the anniversary when playing the picture. Attached to the letter is a copy of endorsement from the anniversary publicity committee, to over 150,000 principals and teachers, requesting cooperation with local exhibitors on the date.

Make 1935 Your Award Year

Hat Box Street Bally Spreads Word on "Widow"

Dark hat boxes tied with red ribbons, title lettered in gold, and carried about the city on busses and street cars by two comely gals (see photo) three days ahead was the snappy bally pulled by Loew Cleveland publicity head, Milt Harris cooperating with Manager Everett Steinbuch for "Merry Widow" date at the State.

There were other good stunt reports. For instance, the wisecrack newspaper contest, with cash prizes and tickets for the best answers to the "What are they saying" photos mailed daily. Cooperation of various stores also contributed to the newspaper lineage. hat shop advertising duplicate of the style worn by MacDonald, and beauty salon doing likewise on star's hair. Both stores ran windows, as did furniture dealers. Drug chain on "Widow" sundae, and "Widow" cocktail was featured at bars.

Special herald was distributed with each package by transfer company handling deliveries from leading stores, the trucks all being banneled. Back page of MGM Screen Forecasts was imprinted and these given out at many of the stores.

Waltz contest clicked at leading ballrooms, orchestrations were featured by various orchestras, and the "this table reserved for the Merry Widow" stunt was put on at prominent hotels and night clubs.

Loude Speaker Atop Marquee Plugs "Belle" Song Hits

G. E. Sargent, Paramount, Rutland, Vt., rigged up his loud speaker to the marquee, and, using electrical transcription, played tunes from "Belle of the Nineties" ahead and during run. At conclusion of each song, short spiel selling picture was given.

Accompanying photo shows quaint vintage of 1914 with cutout figure of West riding in back of car. Bally on streets day prior and opening day. Week prior, six daily broadcasts were held, bands supplied with orchestrations and special heralds distributed from house to house. A twenty-four sheet of Mae was pasted on old drop and lowered between each show while music from picture was played.

Make 1935 Your Award Year

Joe Kinsky Has "Goo Goo" Booked on Police Blotter

District manager Joe Kinsky at the Capitol in Davenport, Ia., had an attractive "College Rhythm" display rigged up in his lobby (see photo), with Penner's performing duck doing its stuff.

Night before opening Joe arranged to have the duck stolen and the "crime" booked by the police. Newspapers picked the story up, and theatre ran ad in the classified section offering a reward for the return of "Goo Goo" with "no questions asked."

Make 1935 Your Award Year

Perambulators Find Home

Eddie Selseta, Columbia Theatre, Boston, Mass., started his new job there by getting in right with the women folk when he announced that the Columbia had arranged its own parking space for baby carriages.

Make 1935 Your Award Year

Girl Thanks Grace For Post Card

Harry Browning, M and P ad head, tells us that Nat Silver received some unexpected appreciation on a stunt for "One Night of Love," at the Strand, Lowell, Mass. It seems that Nat had a lot of hotel post cards sent out from New York with a word of recommendation from Grace Moore. Imagine Silver's surprise in receiving a letter some time later from one of the recipients, addressed to Miss Moore and containing thanks for the OK on the picture. Writer went into dithers on the show and promised to see the star's future productions.

Make 1935 Your Award Year

McGowan Invites Orphans To See "Kid Millions"

Ralph McGowan, Poli Theatre, Worcester, Mass., tied up with newspaper for a special showing of "Kid Millions" for orphans and crippled children. Street parade was arranged with each child wearing a special tag. Ice cream companies donated creamed and used window streamers in all ice cream parlors.

Tabloids plugging the picture were inserted in evening issue of newspaper and additional tabloids distributed by newboys. Milk bottle covers used by local milk companies. Hotel, night clubs and dance hall orchestras played tunes from picture and department stores used window displays.
$1,500 for THEATRE MANAGERS
for the best cooperation in the
NATIONAL CAMPAIGN by
IN 14 CASH PRIZES

Aunt Jemima Pancake Flour
IN EXPLOITING

Universal's
Imitation of Life

Just One Stunt
THE SAME FOR EVERY THEATRE
• Non-commercial in character and in
keeping with general thought you would
have in exploiting this picture. For complete
details send post card to Terry Turner,
The Quaker Oats Company, Chicago, Ill.

CLAUDETTE COLBERT

CONTEST CLOSES
MARCH 15
No Entries Accepted
After That Date!

In Case of Tie, Duplicate
Prizes Will Be Awarded

1ST PRIZE
$500.00

2ND PRIZE
$250.00

3RD PRIZE - $150.00

4TH PRIZE - $100.00

10 PRIZES OF
$50.00 EACH

JUDGES

Donald B. Douglas
Vice-President of Adv.
The Quaker Oats Co., Chicago

Jos. Weil
Universal Pictures

Geo. A. MacDonald
Vice-President of Sales
The Quaker Oats Co., Chicago

David M. Noyes
Vice-President
Lord & Thomas Adv., Chicago

Donald B. Lourie
The Quaker Oats Co., Chicago

Jack Pegler
Theatrical Adv.
Lord & Thomas, New York City

Terry Turner
Theatrical Pub.
The Quaker Oats Co., Chicago
M. B. COMERFORD
Comerford-Publix Corporation
Scranton, Pa.

Quigley Awards are a great medium whereby deserving managers receive recognition for meritorious exploitation of pictures. It certainly brings out the best efforts of managers and is an inspiration for them to achieve even greater results.

A. C. HAYMAN
Managing Director, New Lafayette, Buffalo, N. Y.

... I will be very glad to serve as Quigley Award Judge during my visits to New York.

I think the Motion Picture Herald's idea of awarding prizes for the best exploitation campaigns is a good one. It improves the character of the campaign and puts teeth in the publicity department, which in turn benefits the industry. I congratulate the Motion Picture Herald for the interest it has shown...

JOHN DOWD
General Press Representative
RKO Theatres

Thank you for your compliment in asking me to act as one of the judges of the Quigley Awards for 1935.

I am very happy to note that Motion Picture Herald will continue these Awards for the New Year. Not only is it a fine thing for the industry in general, but it adds much as an inspiration to managers to participate in this monthly campaign award. I think it is a very fine gesture in building up new showmen and encouraging showmanship...

E. M. LOEW
E. M. Loew's Theatres,
Boston, Mass.

There is no doubt but that your Managers' Round Table Club has served us for a good many purposes.

ARTHUR W. KELLY
Vice President,
United Artists Corporation

I shall be happy to serve as one of the Committee of Judges on the Quigley Awards for 1935.

It seems to me that in deciding to continue the Awards next year, Motion Picture Herald is rendering the entire industry a distinct service.... By encouraging more aggressive advertising and publicity, by stimulating more intensive and resourceful exploitation, the Motion Picture Herald is putting a premium on super-showmanship. And the need for super-showmanship will be greater than ever next year....

WILLIAM K. JENKINS
Lucas & Jenkins, Inc.
Atlanta, Ga.

It will give me pleasure to serve on your list of judges of Quigley Awards for 1935 and we appreciate very much the very fine work you are doing in encouraging and sponsoring finer showmanship on the part of theatre managers.

Recently we were particularly gratified to have one of our managers included in your Awards and we will encourage all of our men to participate in your plan.

BEN R. KATZ
Manager, Warner Theatre,
Milwaukee, Wis.

It's certainly gratifying to notice the results of your monthly Award contests. There is no doubt in my mind that the sponsorship of such Awards creates greater campaigns and adds additional incentive to a manager's efforts to go out and sell a picture...

LIONEL H. KEENE
Southern Representative, Loew's,
Atlanta, Ga.

If I am in New York at any time during the judging periods of Quigley Awards for 1935, you can just bet your bottom dollar it will be a privilege and a pleasure to serve as one of the Judges...

You've done a fine job in 1934 in building up interest in Quigley Awards as the dawn of 1935 finds the "Who's Who" of the industry in competition for honors. The new interest in exploitation of pictures created through the Quigley Awards is bound to affect the box office in better grosses...

DAN MICHALOVE
Assistant to Sidney R. Kent
Fox Film Corporation

I want to thank you for again asking me to be a member of the 1935 Committee of Judges for the Quigley Awards.

The contest held by Motion Picture Herald during the past year, in which they inaugurated the Quigley Awards, certainly stirred up considerable interest among all theatre managers, whether identified with a circuit or as individual managers. Many new ideas were developed, and I am sure the contest created a great deal of good will among the managers, and no doubt reflected considerably at the box office by those who participated in the contest.

EDWARD H. McBRIDE
Manager, State Theatre,
Syracuse, N. Y.

... Personally, I think that the giving of these Awards creates enthusiasm among the various managers in working out campaigns.

H. F. KINCEY
Division Manager,
North Carolina Theatres, Inc.

I greatly appreciate your communication and will be pleased to serve as one of the Judges for the Quigley Awards in the event that I am in New York at any time during the judging periods of the coming year. I hope that I can be of service in this worthwhile endeavor of Motion Picture Herald.

JOHN McMANUS
Manager, Midland Theatre,
Kansas City, Mo.

... Please know that the writer feels this a most constructive medium of classification in the ranks of the harder working theatre managers. Theatre managers are actors in many senses of the word, and with an occasional pat on the back (in type) which is equivalent to the applause the stage actor thrives on, steps out to greater efforts which bring consequent greater B. O. returns.

Am for the continuation of the Quigley Award plan, and may I at this time congratulate you on your excellent managing of same.

GEORGE H. MacKENNA
Manager, New Lafayette Theatre,
Buffalo, N. Y.

In my humble opinion, the Quigley Awards have done an immeasurable amount of good for the industry. I believe that they should be continued, as there is no doubt but what they are bringing out the best there is in the managers throughout the country.

H. H. MALONEY
Manager, State Theatre,
Providence, R. I.

I personally feel that the Quigley Awards job has been done 100 per cent and that everyone participating should feel perfectly satisfied. This sort of thing not only stimulates the managers but also acts as an incentive to the manager to work harder for, as a matter of fact, there is not one manager who wants to sit down and let the rest of the crowd go by.

LOUIS ORLOVE
Manager, Uptown Theatre,
Milwaukee, Wis.

... The Quigley Awards project is certainly a splendid idea. It encourages the men in the field to put forth their best efforts, and makes them think when planning to exploit a certain picture. I have read with a great deal of enthusiasm about your decision to continue the Quigley Awards plan during 1935.
FROM HOME OFFICES AND FIELD

R. J. O’DONNELL
interstate Circuit, Inc.
Dallas, Texas.

Will consider it a privilege to act as one of the judges in the event I am fortunate enough to be in New York during some period when these Awards are under consideration.

Have watched this innovation with considerable interest since its inauguration and I feel that it will go a long way towards helping the younger managers to develop into real salesmen and showmen.

WM. T. POWELL
Manager, Paramount
Newport, R. I.

The cumulative results of this plan must have been of decided assistance to every motion picture exhibitor and group operator in the country. It certainly has focused a spotlight on the efforts of the men in the field; it has demonstrated that promotion is possible for those who deserve it; and more important that anything else, it has provided us all with a library of alert showmanly exploitation and ingenious ideas which will get money into the box office.

ROY L. PATTERSON
Manager, Gordon
Middletown, Ohio

Am certainly happy to learn that you are going to continue the Quigley Awards during the year of 1935. It is an inspiration to us theatre managers and will assure you that this campaign competition has meant money to my box office, as a result of my putting a little more effort behind it in order to show up well with my campaign. Believe me or not, you will find me in there with a campaign every month next year. . .

Congratulations to you—you are doing a great job—and it will be a pleasure to look forward to competing again.

JACK A SIMONS
Manager, Poli
Hartford, Conn.

I would rather win a Quigley Award than any exploitation honor or recognition that could be bestowed upon me. Therefore, I personally am grateful that you have extended this splendid project for another year—12 more chances to bag this coveted honor.

LESTER POLLOCK
Manager, Rochester Theatre
Rochester, N.Y.

We were very glad to hear that the Awards project will be continued during 1935. The Awards certainly keep one alert and set a pace for competing showmen. Trust the coming year will be even more successful in furthering your worthy cause than the first year.

BOB PASKOW
Manager, Stanley
Jersey City, N. J.

The imposing list of Judges who have served on your Committee and who have expressed their appreciation of the value of this excellent award of merit to outstanding showmen, indicates that it is a worthy idea and I am overjoyed at your decision to continue in 1935.

GEORGE ROTSKY
Manager, Palace
Montreal, Canada

I certainly think that your Quigley Awards project is one of the best things that happened for the theatremen, and if only more managers would take advantage of it it would be a great thing for everybody as it certainly gives a man a lot of incentive to put things over when he knows that the entire trade knows about it. As was the case with our firm, two of our men got promoted just through their recognition when they received the Quigley Award. I am only sorry that I did not start long ago to send in my stuff. . . .

J. KNOX STRACHAN
Manager, Warner Portsmouth Theatres
Portsmouth, Ohio

The announcement that the Quigley Awards will continue during 1935 is very gratifying. The friendly competition fostered among the participants must have proven enjoyable, helpful and instructive to every man in the field.

The establishment of the Quigley Awards should be hailed as a distinctive innovation in a business in which new and worthwhile ideas are very often under-publicized.

HERSCHEL STUART
Director of Advertising & Publicity
Columbia Pictures Corporation

I would consider it a privilege to serve as one of the Judges for the Quigley Awards in 1935.

One of the pleasures this year was serving on your Committee. I was amazed at the number of marvelous showmen there are in the field. Those hard-hitting managers and press men prove to everybody that the way to sell the picture is to get behind it.

ARTHUR SWANKE
Manager, Saenger
Hope, Arkansas

Your letter saying that the Quigley Awards would be continued through the year of 1935 was great news. That alone is something to look forward to. . . .

I am happy over the several Honorable Mentions that I received during last year, and you can rest assured that I shall try harder than ever to win that coveted First this year. . . .

GEORGE W. TRENDLE
President, United Detroit Theatres Corp.
Detroit, Michigan

. . . I would be delighted to do anything to be of assistance to Mr. Quigley and yourself. . . .

W. G. VAN SCHMUS
Managing Director, Radio City Music Hall
Thank you for your letter of a few days ago in which you asked me to serve as a member of the Committee of Judges for 1935. I shall be very glad if I can be helpful, to accept this privilege. . . .

J. R. VOGEL
Loew’s, Inc.
New York City

Will be glad to again serve on your Committee.

A. P. WAXMAN
Advertising Counsel
Gaumont British Picture Corp.

Delighted to be of service to you as one of the Judges on your Award Committee.

This idea of yours of encouraging showmanship in the men in the field is a very fine one and worthy of the interest and cooperation of everybody in the industry. When all is said and done, it is how the pictures do in the field—and what the men do for the pictures in the field—that counts. I have nothing but admiration for these men who with limited resources, limited channels and limited opportunities still manage to demonstrate that a showman is a showman regardless of his local situation.

DAVID E. WESCHNER
Division Manager, Warner Brothers

I shall be happy indeed to act as one of the Judges of Quigley Awards for 1935.

I believe that Quigley Awards represent a much needed stimulus to all who are in the exhibition end of this business. The mere fact that thousands of managers are spurred on beyond the line of duty for the recognition they can achieve by winning the Quigley Award not only helps make each manager more valuable to himself but makes for a healthier and more progressive spirit among those who constitute the most important element in show business.

R. B. WILBY
President, Wilby-Kinney Management Corp.
Atlanta, Georgia

I appreciate very much yours of December 10.

I am in New York very seldom but if I can be there at a time when I can serve as one of your judges in your Quigley Awards, I will be very happy to do so.
Newspaper Cooperates
With Katz on "Du Barry"
A five-day contest at a cost of $25 and a few passes to the newspaper was put on by Ben R. Katz, Warner Theatre, Milwaukee, Wis., for "Du Barry" premiere, idea being for readers to submit a series of five Dee Rio captions along with fifty-word essay on why they would like to see the picture. Newspaper published serialization of "Du Barry" in their green sheet section for the five days.
Opening was plugged over radio, special lobby display (see photo) was built and "Du Barry" cosmetic booklets were mailed by department store to special accounts. Chain drug store featured a Dee Rio sundae and congratulatory letters from officials of the city and leading merchants on the world premiere being held at the Warner were posted on special easel.

Make 1935 Your Award Year

Amateur Nights Prove Successful for Harry
Every Friday night, Harry Salisbury, Lawler Theatre, Rochester, Minn., has been holding amateur vaudeville programs with local junior college dramatic teacher staging the plays. Recently "The Trial of Mother Goose Folk" was given with twenty-five students participating.

Those plays that are particularly well received are given the following afternoon at the kiddies matinees.

Make 1935 Your Award Year

Schell Goes Cereal On "Bike Rider"
For what he had in mind, Manager Bill Schell, Ambridge, Ambridge, Pa., did a lot of spreading on the Quaker Oats tie-in with "Bike Rider." Front (see photo) was well decorated with jumbo cartons and others sniped were planted in various stores. Bill also staged a cereal bike parade, boys wearing cartons with peep-holes for eyes and arm holes, novel enough to command attention. Rain checks distributed at factories and Brown bike club buttons to the youngsters also helped. Schell states these tie-ins all were promoted.

Make 1935 Your Award Year

Old Time Hack Bally Attracts on "Belle"
That section of Brooklyn, New York, in which his theatre is situated was admirably covered by Manager Seymour R. Mayer, of Loew's Pickin, on "Belle of the Nineties," of more than passing interest being the effective street ballys that featured the drive. Foremost among these was old time banded horse-driven hack (see photo), driver in costume, and girl in Westian attire. Another girl, dressed as the star, distributed heralds at busy corners. Mayer also reports successful the press book gag of comparing figures to West lobby cutout.

Good locations were tied in on contest wherein enlargements of star were planted in seven windows, each having one letter of star's name. Patrons were required to find the seven and submit the locations to win tickets. Other windows were secured, including Woolworth's, which gave away the autographed star stills with each purchase.

Another giveaway that helped was small card with theatre copy, reverse side containing words of the picture's hit tune, at dance halls and other spots patronized by the younger element. Candy and perfumes promoted locally were likewise distributed in small imprinted bags.

Stenciled sidewalk within 20-block area, lettered cardboard arrows, and street parade of banded new model cars were other gags that were found effective.

Ballroom Stages "Widow"
Waltz Contest for Reid
A ballroom stage cooperated with Ken Reid, at Loew's, Canton, Ohio, in putting on a "Merry Widow" waltz contest at a net cost to the theatre of fifteen pairs of guest tickets for minor prizes, ballroom donating the main prize, with the garden having singing waiters plugging hits.

Sign artist, J. R. Kline was responsible for the new front constructed (see photo), and special lobby easel was later used in five and ten display. Shoe store featured still of Chevalier putting on Jeannette MacDonald's shoe.

High school football rally was held at theatre opening day with the team and cheer leaders theatre guests, stunt was publicized by heralds which were distributed at school prior to opening.

Make 1935 Your Award Year

Doug's Last Five
Ed Melnick, at the Grand, Atlanta, got a bit of action on "Don Juan" by planting radio contest, prizes being tickets to first fifty sending in list of Doug Fairbanks' last five pictures. Station gave the stunt a lot of daily plugs and also put on the 15-minute air playlet.

Make 1935 Your Award Year

Woman's Club President Sells "Barretts" for Gould
S. W. Gould, Cameraphone Theatre, Pittsburgh, Pa., succeeded in getting an announcement of the playdate of "The Barretts of Wimpole Street," before a meeting of the leading women's clubs of that city, enabling the aid of the president of one of the clubs. A short talk on the picture was given.

Window displays were placed in leading department stores, hat shop tied in with mat of Norma Shearer and public and high school principals informed of the play dates.

Make 1935 Your Award Year

Pete Hits Page One With Air Delivery
Pete Egan, up in Calgary, Alberta, has not had a missout in ages, so he decided to hit the front pages on "What Every Woman Knows" with a shot of the print being delivered by plane, the film conveniently missing arrival through the usual transportation channels.

Local papers ran a two column shot on page one showing air pilot delivering print, the theatre and title, of course, being mentioned in the story. Caption over cut— "Service for Theatre Fans," was, of course, an ace goodwill gesture.

Make 1935 Your Award Year

Rotsky Arranges for Radio Station to Plug Picture
George Rotsky at the Palace in Montreal, Canada, arranged with his local broadcasting station to have the music from "Thine Is My Heart," played mornings and afternoons week prior to opening in addition to announcement of picture and playdates.

A "Produced in Canada" exhibition was in full swing at the time and George promoted himself a booth in which stills from picture were prominently displayed. Girl in music department of local department store aided in plugging date and a special screening was held for newspaper men.
RUDY KUEHN
reported erroneously in last week's issue to have been promoted to the Stanley in Newark, was actually promoted to the Stanley in Jersey City. Excuse the error, Rudy.

CHARLES MENSING
has resigned as manager of the Orpheum, Memphis, Tenn.

C. C. McCOLLISTER
has returned to Wichita, Kan., to manage the Nomar Theatre.

TOM BLAIR
formerly at Pampa, Tex., is now city manager of Enid, Okla.

TED HOLT previously assistant at the Bijou, New Haven, is now managing the Globe, succeeding FRED CUNEO.

BOB ARMSTRONG
has returned to the Liberty, Seattle, Wash., handling advertising and publicity for the Jensen Von Herberg circuit.

H. P. FRANKLIN
is the new manager of the WFC California, San Francisco, Cal.

AL BECKERICH
previously at White Plains, managing the Hipp, Cleveland, Ohio, replacing WILLIAM WATSON.

EUGENE PARRISH
has opened the Pantages, Montgomery, Ala.

C. LYLE is opening his new Cinema Theatre, Oklahoma.

ELMER HANSON
has acquired the Sterling Theatre at Blue Hill, Nebr.

R. L. ANDRESS
has purchased the Ponca Theatre, Ponca, Nebr.

R. H. CLEMMONS
is skippering the new Ritz Theatre at Lake Charles, La.

JOSH LUNA
has reopened his New Theatre at Crystal City, Tex.

ED FRANKEL
is at the helm of the Crescent Theatre, Baton Rouge, La.

FREDRIC MERCY
recently opened the new Roxy Theatre in Walla Walla, Wash.

JESS MARLOWE
is the new manager of the Empress, Jacksonville, Fla.

N. C. STEELE
has taken over the Gem Theatre, Colusa, Cal.

CHARLES NELSON
has been appointed manager of the Fay Theatre, Jasper, Fla.

SO M E OF OUR NEWLY REGISTERED MEMBERS

GEORGE S. BAKER,
Manager, Newman, Kansas City, Mo.

HAROLD E. BAUMANN,
Assistant, Royal, Bronx, N. Y.

LARRY CONLEY,
Manager, Bay, Green Bay, Wis.

WILLIAM C. DAYE,
Manager, Granada, Lexington, N. C.

R. E. HUMPHREYS,
Manager, Strand, Frankston, Tex.

RAYMOND L. JONES,
Manager, Vendome, Nashville, Tenn.

R.AYMOND LAURIE,
Manager, Rosson, Newark, N. J.

AL LIEBMAN,
Manager, Parkwest, New York City.

WILLIAM QUINN,
Manager, Park, Brooklyn, N. Y.

GEORGE J. RECKENWALD,
Manager, Playhouse, Clyde, N. Y.

CHARLES RICH,
Assistant, Century, Brooklyn, N. Y.

GEORGE H. ROSEBAUM,
Manager, State, Carthage, N. Y.

WILFRED L. SIMON,
Assistant, Premier, Brooklyn, N. Y.

ROBERT T. SMITH,
Manager, State, Los Angeles, Cal.

EMANUEL SUSSMAN,
Manager, Capitol, Newark, N. J.

STANLEY TAYLOR,
Manager, Crosby, Crosby, Miss.

APPLICATION FOR MEMBERSHIP
MANAGERS' ROUND TABLE CLUB
1790 Broadway, New York

Please enroll me in the Club and send me my framed certificate.

Name ..........................................

Position ..................................

Theatre ..................................

Address ..................................

City ..................................

State ..................................

Absolutely No Dues or Fees!

DAVE MORRISON
formerly at the Kiva in Lincoln, Neb., has been transferred back to Gredley, Colo.

N. D. UTTERBACK
owner of the Lyric, Wellington, Kan., is building a new house in Winfield, Kan.

LOUIS NYE
resigned as manager of the Palace, South Bend, Ind., to manage the Palace Royal Dance Hall. SONNY MCDONALD has replaced him at the Palace.

F. B. WHITE
has taken over the management of the Starland, Orange, Tex.

HERB SOBOTKA
has left the Coliseum Theatre in Seattle, Wash., to manage the Fifth Avenue, succeeding VIC GAUNTLETT, who will handle publicity for the Evergreen Theatres there. JACK ROSENBERG transferred to the Coliseum.

T. J. DOUGLAS
now at the new Lyons, Lyons, Ga.

ERWIN DODSON
is managing the Casino Theatre at Excel- sior Springs, Mo.

L. S. STALLINGS
is now at the Majestic Theatre, Nocoma, Tex.

ED BENJI
has been transferred from the Orpheum, Kenosha, Wis., to the Capitol, Madison.

GEORGE C. NICHOLS
has reopened the State in Grand Rapids, Mich.

ROBERT PASKOW
has succeeded JULES CURLEY as advertising manager for Warner Theatres in Newark, resigning his position at the Stanley, Jersey City.

H. C. SULLIVAN
is now managing the Roxy Theatre in Logansport, Ind.

GEORGE H. MACKENNA
manager of the Lafayette, Buffalo, N. Y., is the proud daddy of George, Jr., recently arrived.

TOM OLSEN
formerly at Schine in Ohio, paid Club headquarters a visit the other day.

H. L. KREIGHBAUM
will operate the Ritz Theatre in Rochester, Ind.

R. J. MOORE
formerly at the Paramount, Portland, Ore., has been named manager of the American in Bellingham, Wash.

ED ZORN
has resigned his position as managing director of the Paramount in Springfield, Mass.
Up Go Renewals
Better than the Boom Days

The quickening pulse of the motion picture industry is nowhere so strikingly recorded as in the rising rate of spontaneous renewal of subscriptions for Motion Picture Herald.

This rate is equalled by only an extremely few publications in other older industries.

The astonishing fact develops: that today the Herald subscribers are responding to the reader interest impulse nearly twice as rapidly as in the easy money years of 1928-29.

Motion Picture Herald, on its record, stands as the dominant business journal of the motion picture industry.
Erpi Files Suits On Infringements

Electrical Research Products has filed patent infringement suits at Minneapolis in the federal district court against Cinema Supplies, Inc., Joseph Numero and Theodore Karatz of Minneapolis. The suit is based upon alleged infringements by Ultraphone of patents granted H. D. Arnold and others between 1920 and 1925 and subsequently assigned to the complainant. The suit asks for a payment of profits, damages and an injunction against further infringements.

Pending the hearing on a permanent injunction the court has granted a temporary restraining order.

Gottlieb Joins Columbia Advertising Department

Al Gottlieb, former advertising manager of United Artists, has joined Columbia Pictures to handle advertising copy, under the supervision of Herschel Stuart, director of advertising and publicity. Mr. Gottlieb, former newspaper man, was director of publicity for the Paramount theatre in New York for three years.

Hal Horne, director of advertising and publicity at United Artists, has named Kenneth O'Brien to write copy on press book ads; Al Adams has been placed in charge of trailers and national advertising copy and Max Hirsch, assistant to Herbert Jaediker, art director, has been named to succeed Mr. Adams.

Trans-Lux Opens Fifth

Trans-Lux will open its fifth theatre, devoted to newsreels and short subjects, on January 26, on Flatbush avenue, Brooklyn.

SHORT PRODUCT PLAYING BROADWAY

Week of January 12

CAPITOL
Live Ghosts ............ MGM

CRITERION
Autobuyography ........ RKO Radio

MAYFAIR
Dione Quintuplets .... RKO Radio
Sterling's Rival Romeo .. Universal

MUSIC HALL
Going Places ......... Universal
County Fair .......... Universal

PARAMOUNT
Feminine Rhythm .... Paramount
Baby Be Good ......... Paramount
False Athletes ....... Paramount

RIALTO
Robinson Crusoe Isle .. Universal
Stranger Than Fiction .. Universal

RIVOLI
Two Gun Mickey ...... United Artists
Switzerland, The ...... The Beautiful, MGM

ROXY
Thyth Flashes .......... Columbia
Don Quixote .......... Majestic

WABASH AVENUE

Chicago

The Chicago Amusement Publicists' Association went into action as a luncheon session at the Checkerboard Hotel, but members who slightly tipped their hand concerning the organization's aims. From the entertainment angle the gathering was an example of future luncheons to follow. Al Solber proved himself an ideal chairperson and toastmaster. The affair was so heartily cheered by some 40 guests that members feel that they're on a roll in the right direction.

Ben Eisenberg, for 19 years a conspicuous figure in Universal sales, has resigned. He has accepted a post as sales and office manager for B. N. Julell, and will take over his new duties January 21.

What in newspaper parlance would be described as a "shake-up" appears to have taken place in the local Warner managerial lineup. Gene Hopson moves from the Avalon to the Orpheum. N. Conners is shifted from the Orpheum to the Grove. Other changes involve Ted Terrill, who moves from the Grove to the Cosmos; John Field, from the Cosmos to the Highland, and M. Braese, transferred from the Highland to the Avalon.

National distribution for Screeno will be handled for Chicago by J. S. Markstein, from new offices opened by Screeno Amusement Company, at 1018 South Wabash.

Herman Marks has become associated with General Film Company, as a member of the sales staff, handling the general line of trailers and accessories.

Meetings between the heads of circuits and independent theatres on a new wave scale for operators for 1935 are being delayed on account of a grand jury investigation concerning the income tax of Tom Malloy, and some of the other principals. Leaders are awaiting turns as witnesses.

Love note: Herman Conston is or has middle-aged it by this time to the altar with Bess Zeaman of the Warner office.

Plymouth dealers please copy: Eddie Hafkerlamp is one of your newest boosters.

Speaking of conveyances, the eight weeks old daughter of Larry Stein, local Warner Publicity chief, has what he calls the finest of 'em—a brand new Heywood-Wakefield buggy.

D. H. Finke, midwest district manager of General Register Company, has taken over new quarters of the fourth floor of South Wabash, covering twice the premises formerly occupied.

Contracts are expected to be signed this week for midwest distribution of the "March of Time" newsreel, Al Friedlander flew here from New York to be on hand for the signing.

While the premium question continues to be in the air, manufacturers and distributors of dishes, silverware, and dresser sets are jubilant. Latest reports are that 168 out of the almost 300 theatres in the city are using some type of giveaway.

Myron Oppenheim has joined Henry Eilman's Capitol film exchange in an official capacity.

HOLOUSS
THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards information he may require, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast announcement before broadcast in home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

CHESTERFIELD

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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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**USED EQUIPMENT**

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, moving picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalog H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

MAIL ORDER AUCTION SALE—WHAT CAN you pay for arcs, rectifiers, projectors, generators, sound, anything? $50,000.00 stock available. S. O. S. CORP., 1600 Broadway, New York.

TWO CINEPHONE SOUNDHEADS, 1 WEBSTER-Radice amplifier, 2 motors, 2 Jensen speakers, all for $25.00. This is your chance to install talkies in small house. Also 125 seats 3 ply veneer. W. H. BRENNER, Winchester, Ind.

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**THEATRES WANTED**

CAN SELL YOUR THEATRE QUICKLY, SEND particulars. ALBERT GOLDMAN, 1402 Mailers Bldg., Chicago, Ill.

MOTION PICTURE THEATRE ON PERCENTAGE basis with guarantee from manager. PROJECTIONIST, BOX 919, Newton, Conn.

YOU YOUNG, ENERGETIC, QUALIFIED EXHIBITOR financially responsible, desires leasing or purchasing California theatre, interest in going theatre or small circuit, or development of one or two theatres in association with circuit. Write at once. BOX 906, MOTION PICTURE HERALD.

SALE—LEASE, SEND FOR 1935 THEATRE LIST. MCINTYRE, Broker, 312 Lisbon, Buffalo, N. Y.

RESPONSIBLE PARTY DESIRous OF LEASING profitable theatre under 5,000 population. Give detailed particulars. ARNOLD SCHOFER, 311-34th St., Cairo, Ill.

BUY OR LEASE THEATRE, POPULATION over 5,000. Will pay cash for right proposition. State all particulars—will hold in strict confidence. BOX 907, MOTION PICTURE HERALD.

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**HELP WANTED**

SALES MAN WANTED — MAN ACQUAINTED with the theatre trade to represent manufacturer of "best sound on earth," at reasonable prices. PICTUROPHONE CORP., Lima, O.

BRUSHES AND SUPPLIES

SIGN PAINTERS’ BRUSHES AND SUPPLIES. Write for FREE catalog. DICK BLICK COMPANY, Box 45, Galesburg, Illinois.

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**GENERAL EQUIPMENT**

NEW REFLECTOR ARC LAMPS OR RECTIFIERS, $49.50—replace inefficient mandals, old fashioned straight arcs. S. O. S. CORP., 1600 Broadway, New York.

TREMENDOUS STOCK SALE! MOVING TO larger quarters. Equipment, supplies, accessories at exercise prices. Write, wire, phone your wants to the MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

PAIR PEERLESS LAMPS, GARVEY RECTIFIERS, $50.00 complete. THEATRE SOUND SERVICE, Rochester, N. Y.

REFLECTOR GUARDS, A PROTECTION against cracking and pitting, a large saving during the year for a small investment. Peerless low, $3.75; Strong low, $3.75; Morrelite Super, $4.25, also for Hi-lo. CROWN, 111 West 44th St., New York.

ARABIA, NORWAY, TRINIDAD, WALES—ALL installing famous SOI Wide Fidelity sound. Complete $179.70 up; soundheads, $59.50 up; portable sound film, 16 mm., 16 mm., from $295.50; amplifiers, $29.50 up. Trades taken. S. O. S. CORP., 1600 Broadway, New York.


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**THEATRE SUB-LEASE**

LEASE FOR SALE, THRIVING 500 SEAT theatre, $1,000 cash. BOX 497, MOTION PICTURE HERALD.

NEW EQUIPMENT

BEAUTIFUL SNOW WHITE SUPREX LIGHT with your present scene, using same D. C. rectifiers or generators. Save $60.00 or more. S. O. S. CORP., 1600 Broadway, New York.

ARGUS SOUND SYSTEM SATISFIES. ARGUS MANUFACTURING CO., Cleveland, Ohio.

NEW TYPE FILM END WARNING, $2.90 EACH. Guaranteed satisfaction. BOX 114, Marshalltown, Ia.

GIANT COLOR WHEELS FOR STANDARD spotlights —nicholus Universal motor driven, $60.00 value, now $49.50. S. O. S. CORP., 1600 Broadway, New York.

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**TRAINING SCHOOLS**

LEARN MODERN THEATRE MANAGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York.

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**SOUND EQUIPMENT**

"PERSONALLY THINK NONE BETTER" SAYS Lewis Stone, Arab, Als. "SOS is perfect sound," S. O. S. CORP., 1600 Broadway, New York.

RCA PHOTOPHONE REPLACEMENT PARTS. Write for new illustrated catalog; with wiring diagram of the 610 and 612—A, B, C. Battery eliminators, $11.50 and $8. We manufacture a complete line of guaranteed parts for your Photophone equipment including specklets, gears, shafts, transformers, projectors, etc. Also consulting engineers, specializing in Photophone equipment and acoustics. AUDIO EQUIPMENT MAINTENANCE, INC., 796 St. Marks Ave., Brooklyn, N. Y.

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9,000 CYCLE FILM, COPYRIGHTED INSTRUCTIONS, $1.50. Buzz and chopper track, $1.25. Combination of both, $3.00. Vitaly necessary for adjusting soundheads. S. O. S. CORP., 1600 Broadway, New York.

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**WANTED TO BUY**

WANTED—TWO GOOD SILENT OR SOUND portable projectors. DEMONSTRATION SCHOOL, Boone, N. C.

WHAT’VE YOU GOT—WIRE COLLECT—WANT Simples, powers projectors, anything, for cash. S. O. S. CORP., 1600 Broadway, New York.

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**POSITIONS WANTED**

COMPETENT PROJECTIONIST AND ELECTRICIAN thoroughly experienced, sober, dependable, references, locate anywhere. Non-union. BOX 499, MOTION PICTURE HERALD.

MANAGER—LIVE-WIRE IN ALL BRANCHES of theatre management. References. BOX 101, MOTION PICTURE HERALD.

EXPERIENCED THEATRE MANAGER, OPEN for connection, go anywhere. BOX 906, MOTION PICTURE HERALD.

MANAGERS, ASSISTANT MANAGERS AND other theatre employees available at short notice. Wire or write. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, N. Y.

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**THEATRES FOR SALE**

PAYING THEATRES FOR SALE IN EASTERN, Central, Western States. ALBERT GOLDMAN, 1402 Mailers Bldg., Chicago, Ill. 500 SEAT THEATRE $12,000 COMPLETE. $1,000 cash required. Showing nice profit. BOX 918, Rochester, N. Y.
When it was introduced in 1931, Eastman Super-Sensitive Panchromatic Negative was definitely a “new and different” product. And there is still no other film like it...no other has wrought comparable changes in motion picture procedure, or contributed as much to motion picture quality. It is only natural that this Eastman film should be unique, also, in the enthusiasm which it continues to arouse among cameramen and producers. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)
ALL THE KING'S HORSES
"THE LIVES OF A BENGAL LANCER"
SECOND MARLENE DIETRICH PICTURE
"MACFADDEN'S FLATS" • "WIN OR LOSE"
"STOLEN HARMONY" • "PRESIDENT VANISHES"
ZANE GREY'S "ROCKY MOUNTAIN MYSTERY"
"RUGGLES OF RED GAP" • "WINGS IN THE DARK"

IF IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOW IN TOWN!
QUIGLEY GRAND AWARD WINNERS—

First Grand Award

BILL HENDRICKS, Warner Theatre, Memphis, Tennessee. Campaign on "Six Day Bike Rider".

Second Grand Award

MORRIS ROSENTHAL, Majestic Theatre, Bridgeport, Connecticut. Campaign on "The Mighty Barnum".
HOW TO PUT A PICTURE OVER

1. Be sure that you have booked a good picture. (Note: This can best be done by getting a Metro-Goldwyn-Mayer contract).

2. See that the picture has good name attractions. (Note: This can best be done by signing with M-G-M and getting practically all the stars).
3. See that the picture has been nationally exploited so that you get the benefit locally as well. (Note: In the case of "David Copperfield" 40 national magazine full-page ads for a total of 34,048,736 circulation).

4. See that tie-ups have been made. (M-G-M rarely has less than 50 tie-ups on a picture).

5. That serials have been placed. (1,000 serializations on "Copperfield" running in as many newspapers).

6. That good posters and press matter are available—also exploiteers. (More M-G-M angles).

If you have been ill this will be the result—

Get set for "SEQUOIA"

I feel fine now, Doc, thanks for your cure.
THE GREAT STARS OF "HERE COMES THE NAVY" SPREAD THEIR WINGS..

DEVL Dogs of

Starring
JAMES CAGNEY • MARGARET LINDSAY • FRANK McHUGH

THE FIRST Cosmopolitan PRODUCTION FOR WARNER BROS.
in a laugh-packed thriller that brings to your screen the production value of $750,000,000 worth of Marine Corps equipment loaned especially for this show.

AND ARTHUR BRISBANE SPREADS THE NEWS ALL OVER HIS FAMOUS COLUMN!

On the front pages of 24 great newspapers from coast to coast America's ace editor tells 40,000,000 Americans—"Don't Fail To See the Air"

PAT O'BRIEN

Directed by Lloyd Bacon
Every exhibitor should know the answers to these 4 questions:

1. Who is the most popular news commentator today?
   Answer: Lowell Thomas, whose forceful, clear-cut delivery humanizes the news to radio millions as well as for Fox Movietone News.

2. Which newsreel presents the news most dramatically?
   Answer: Fox Movietone News, because it is edited by Laurence Stallings, famous as a newspaper man, dramatist, novelist and screen writer.

3. Which newsreel is best equipped for speedy, world-wide coverage?
   Answer: For years, Fox Movietone News admittedly has had the most complete world-coverage ... now exclusive with Fox.

4. Does the newsreel record actual sounds of the scene shown?
   Answer: Fox Movietone News, first to give you talking newsreels, continues to thrill audiences with actual sounds, recorded on the scene!

You get all four only from Fox Movietone News

Edited by Laurence Stallings     Produced by Truman Talley
MANPOWER SHOW

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THIS industry of the motion picture has only two components, film and manpower. In a distribution sense, the art merchandising comes in a can from Hollywood, but there is another art, the art of industry, in purveying it to the customers at the box office. Certainly the most conspicuous and important instrument for the revelation of that manpower currently are the competitions continuously conducted by the Managers Round Table Department of Motion Picture Herald, conducted by Mr. A-Mike Vogel.

Considerable attention is devoted in this issue of The Herald to the Quigley Grand Annual Award, determined by the vote of the judges, some twenty-and-odd executives of sales and exploitation. The session of those judges assembled at the New York Athletic Club Tuesday was impressive in the serious intensity of attention, the acute and alert interest of those showmen. Seasoned, experienced as they all are, they found fresh challenge to their interest and enthusiasm in the extraordinary array of displays of talent and skill represented in the exploitation campaigns submitted by the contestants.

The earnest interest of these men, surveying this displayed cross-section of the labors and methods of the showmen responsible directly at the box office, was an attest to the endless vitality of the industry, evidence of the inexhaustible resources of intelligent energy which are the industry’s real insurance of continued performance and prosperity.

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"CURSE," SAYS MR. DRINKWATER

R. JOHN DRINKWATER, author and dramatist,* is by way of being something of a name in America, and in addition is known as the biographer of one of the famous founders of the motion picture industry. So, it is with special interest that we find Mr. Drinkwater speaking with a remarkable bitterness in disapproval of all things cinema.

"It is my opinion that the discovery of the cinema was an unmitigated curse to mankind," Mr. Drinkwater opined to the Alpha Club at the Grand Central hotel in Belfast.

"Nothing," said Mr. Drinkwater, "has done so much to vulgarize the taste of the world as the cinema." He continued to proclaim to his Irish audience that he expected that "in ten years’ time there will be no cinemas as we know them." He says that a new public is being educated, to demand art.

What Mr. Drinkwater thinks is more interesting than important. What he says gives us information, not about his subject, but about Mr. Drinkwater.

As we have said so often before, the motion picture has ever been less a creator of tastes than a revealer of them. Before the coming of the screen serving the millions no one had ever had real opportunity to discover what those millions might like in dramatic expression. As time passes and these millions grow experienced of the art, evolutions in tastes may become apparent.

Mr. Drinkwater is not really making a discovery when he charges, as he does, that the purpose of the motion picture industry is to make money. In our opinion art that is not self-supporting is lacking something of significance.

Again, Mr. Drinkwater confuses the art with the tools. We recall at the moment a conversation between the Herald’s Mr. Al Finestone and Mr. Guy Bates Post in Kansas City a few weeks ago, in which Mr. Post observed that the theatre is as alive and vital as ever today, living a new career on the screen. The screen, commented Mr. Post, is the theatre.

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MR. HAYS’ JOB, AGAIN

A

NOTHER hell of a pother in the vaudeville columns of the daily press is being raised over the ill-advised allegations that Mr. Jim Farley has eyes on the job in the movies held by Mr. Will Hays.

The Washington columnists who are responsible for the concoction of the story, and the attendant garnishment charging that the current government activities with reference to motion picture trade practices are a part of the plot, are the real villains of the piece. They have to have copy, at all costs, and they do.

Mr. Farley probably knows that a job in the movies would head him nowhere in the line that his ambitions lead, beginning with an objective of the governorship of New York.

It is also reasonably obvious that the job which Mr. Hays has been doing these many years for the motion picture has required something more than being just a Republican. There are a number of Democrats intimately related to the Roosevelt administration who know a lot more about the business than Mr. Farley and there is also no indication that they want Mr. Hays’ job. In fact, there is every indication that the more they know about it the more they stand away.

There are to be sure many who would like Mr. Hays’ salary, but few, indeed, who would want the work.

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SPEAKING before a scientific gathering in Cleveland this week, Dr. Alfred N. Goldsmith, discussing television, admitted that the researchers are even now dreaming of telefactory” transmission by which smells might be broadcast. They need not go to any further trouble. Many present broadcasts approximate the result closely enough.

MOTION PICTURE HERALD

Incorporating Exhibitor’s Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Mutoscope, founded 1905; The Film Index, founded 1896. Published every Thursday by Quigley Publishing Company, 1710 Broadway, New York City. Telephone Circle 2-3100. Address all communications to New York Office, 1710 Broadway, New York City.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher
MINE BUREAU FILMS

Of interest is the report on the annual distribution of films of the Bureau of Mines of the U. S. Department of Interior, which showed the films were exhibited on 54,410 occasions to 4,313,797 persons. There are 3,000 reels in the Bureau's library, the demand so heavy that bookings are for three and four months ahead. Three requests are received for 16 millimeter film to one for 35 mm. . . .

LEGISLATIVE PASSES

Originated by James Hone, secretary of Allied Amusements of the Pacific Northwest, is a plan in which all exhibitors of the state of Washington are cooperating to supply all members of the state legislature, the governor and lieutenant governor with a pass to any film theatre in the state.

A 'PHONE CALL

Something of a record for distance interviews was established last week when the editor of The Asahi, newspaper of Osaka, Japan, interviewed Eddie Cantor in New York and Anna Sten and Samuel Goldwyn in Hollywood, on a three-way telephonic hookup via trans-Pacific telephone service. All four were "on the line" simultaneously.. . .

FILM ARCHIVES

Plans are under way, with the tacit consent of the budget bureau, to recondition invaluable war films now deteriorating in the government files. The U. S. Signal Corps is at work on the rehabilitation, to cost about $35,000. An orderly library is the object of the work. . . .

ROSENZWEIG RESIGNS

Charles Rosenzweig this week resigned as general sales manager of First Division because of ill health. He will vacation in Florida. President Harry Thomas will assume the duties "for the time being." . . .

LEGAL VICTORY

Columbia last week scored in court when the Los Angeles superior court upheld a temporary injunction against Jean Parker to prevent her appearance in any films until she has made a second picture for Columbia. Her defense was that the company had made no demand for her services. . . .

UNCLE CARL 68

Marking his twenty-ninth year in the motion picture business, Carl Leemmlle, Universal president, last week in Hollywood celebrated his 68th birthday. . . .

ON JOB 30 YEARS

Julius Ehrlich was re-elected treasurer of Local 31, Kansas City, of the IATSE, an office he has held for 30 years without opposition. Other officers: J. R. Sanderson, president; Cyril Donovan, vice-president; Joseph Caldwell, recording secretary; A. T. Brainard, recording secretary; Felix D. Snow, business representative; C. J. Klawson, sergeant-at-arms. . . .

STOCK ISSUES

The Securities and Exchange Commission has ordered effective the application of Harry Cohn, Jack Cohn and Arthur H. Giannini, as voting trustees, for registration on the New York Stock Exchange of 5,023 voting trust certificates on Columbia Pictures common. Also ordered effective is the registration of 4,340 shares of unissued stock of Columbia Pictures on the New York Curb Exchange. . . .

COWARD TO SCREEN

Noel Coward, versatile as playwright, actor and composer, has signed to star in a film to be produced by Ben Hecht and Charles MacArthur in the East, and tentatively titled "Miracle in 49th Street." . . .

PURE DIALOGUE

American and British film producers should eliminate from their product whatever in the way of dialogue is unintelligible to the people of the other country, Viscount Lee of Fareham, president of Gaumont British Pictures, told the American Chamber of Commerce in London. Films are a great medium of international understanding, he declared, and urged that films, from the standpoint of dialogue, be "100 per cent pure." . . .

TO DROP THEATRES

After 10 years' operation, Dubinsky Brothers will unwillingly relinquish two theatres in Jefferson City, Mo., the Code Authority having dismissed a lease interference case brought by Dubinsky. Their leases on the houses expire Jan. 20, 1936, when Harry Sadin and Joe Levy assume operation. . . .

UNIVERSAL SERIALS

This week Universal announced its schedule of four serials for the 1935-36 season, its twenty-third year of serial production, which began in 1913 with "Lucille Love," with Francis Ford and Grace Cunard. Through the 1934-35 season the company has made 104 serials, with negative footage of 2,704,000. . . .

ASCAP WINS

The American Society of Composers, Authors and Publishers has won a victory over the state of Washington, contending a state tax on music royalties was illegal, since technically the ASCAP is not doing business in the state. Harry Battger, California theatre owner, sued in federal court to have the ASCAP dissolved as being in restraint of trade. . . .

ACADEMY AWARDS

Expanding the scope of its recognitions of production merit, the Academy of Motion Picture Arts and Sciences will make 16 awards for film achievement, these to be presented at the Academy's seventh annual dinner dance, February 27. Last year 12 awards were made. . . .

A RODENT HERO

Mickey and Minnie Mouse, Walt Disney's most famous children, were honored in Newark, N. J., federal court last week when the Lionel Corporation, toy train manufacturer, was discharged from receivership. The extraordinary recovery of the firm was due largely, the court revealed, to the popularity of a toy train featuring Mickey and Minnie at Christmas. Disney now is making a cartoon feature.
26 EXECUTIVES PICK BEST SHOWMEN AS WINNERS OF QUIGLEY GRAND AWARDS

These Executives Did the Judging

The judges, alphabetically listed, and the companies with which they are affiliated, are as follows:

Neil Agnew, Paramount.
Harry Arthur, Fanchon and Marco.
Leon Bermanber, RKO.
Paul Berger, United Artists.
Mort Blumenstock, Warner Theatres.
Oscar Doob, Loew's.
Felix Feist, MGM.
Ed Finney, Monogram.
Robert M. Gillham, Paramount.
Eddie Golden, Monogram.
Paul Gulick, Universal.
Hal Horne, United Artists.
Irving Lesser, Roxy.
Carl Lessmann, Warner Bros.-First National Pictures.
Frank McCarthy, Universal.
S. Barret McCormick, RKO.
Arthur Mayer, Paramount.
Dan Michalor, Warner Theatres.
Russ Moon, Fox.
George Schaefer, Paramount.
Moe Silver, Warner Theatres.
P. K. Thomajan, First Division Pictures.
J. R. Vogel, Loew Theatres.

Paramount and Erpi Confer On Servicing Contracts

Paramount Publix Corporation and Electrical Research Products, Inc., are engaged in discussions of new sound servicing contracts for Paramount houses which, if negotiations are successful, are expected to result in reduced rates for parts in addition to servicing. On Wednesday C. W. Bunn, Erpi general sales manager, said that discussions in progress involve all future relations between his company and Paramount theatres, of which the servicing contracts are a part.

The initial meeting was held by Mr. Bunn in New Orleans last week with Paramount theatre operating partners representing approximately 350 houses. These included Barney Balaban, Karl Hoblitzelle, E. V. Richards, A. H. Blank, R. B. Wilby and William Jenkins. Although no definite agreement resulted, other conferences will be held soon, Mr. Bunn said.

HENDRICKS AND ROSENTHAL TIED FOR FIRST HONORS IN DECEMBER

All winners of the monthly plaques in the 1934 Quigley Award competitions were eligible for the annual prizes. Mr. Hendricks and Mr. Rosenthal, deadlocked in the December voting, were both listed as winners in that month. Mr. Golden finished first in April and Mr. Solomon was high man in November.

The conference opened promptly at noon, and as the judges arrived they were given voting ballots and itemized numbered lists containing names of the entrants and their campaigns. The entries, also numbered, were arranged upon a long table where they were examined and tabulated, luncheon being delayed until all the judges present cast their votes.

The luncheon was presided over by Terry Ramsaye, editor of Motion Picture Herald, who reviewed the history and accomplishments of the Awards competitions. Mr. Ramsaye then presented Mr. Quigley.

SHOWS JOURNALISM INTEGRATED WITH INDUSTRY, SAYS QUIGLEY

"The activity represented here," said Mr. Quigley, "is a definite part of the process by which we find motion picture journalism integrated with the industry. Functions performed and evidenced here are indication enough that we can and do serve in the furtherance of the constructive works of the business, that the journalism of the motion picture as represented by this work of The Managers' Round Table is not something superimposed upon the industry but a part of it. We are appreciative, too, of the large contribution that is made and continuously being made by the executives around this table, another tribute to the fact that the Round Table of the Herald is a part of the motion picture industry."

Mr. Ramsaye prefaced his remarks thus:

"This august gathering reminds me much of the time that John Flinn opened a sales convention by looking over a large and costly gathering with the remark: 'Good Morning, Overhead.'"

"A lot of the industry's overhead is around this table and it is a tribute to the distinct motion picture dollar significance of the efforts of the showmen in the contest of their craft which is brought to focus in the contest which today decides the annual Quigley award for picture exploitation. You may properly be reminded that among the four thousand members of The Managers' Round Table Club there are not less than three thousand active men, and if you will consider a moment how many of your pictures play on a percentage basis you will agree in my calculation that those campaigns out on that table in the next room represent the flower of the effort that had in the last year brought the motion picture industry not less than 65 to 70 per cent of its gross revenue. That's money, and they've done a job."

What the Quigley Awards had actually accomplished in discovering manpower was (Continued on page 14)
1934's Quigley Awards to SHOWMEN

Winners of the Awards

BILL HENDRICKS
Winner of 1934 Grand Award
Co-Winner of December Award

KEN GRIMES: January

GENE CURTIS: May

ED M. HART: August

JAMES TOTMAN: September
January 26, 1935

HOWARD SWEET: February
NEVIN McCORD: March
WALTER GOLDEN: April
KEN FINLAY: May (co-winner)
R. E. KNIGHT: June
CHARLES CURRAN: July
BOB SUITS: October
SIG SOLOMON: November
MORRIS ROENTHAL
December and Second Grand Award
Deciding the Winner of the Grand Award

ALL PHOTOS BY COSMO-SILEO, N. Y.

MIXING BUSINESS: S. BARRET McCORMICK

P. K. THOMAJAN, GEORGE J. SCHAEFER, LEON J. BAMBERGER AND RUSS MOON

HARRY ARTHUR, IRVING LESSER, FELIX FEIST

DAN MICHALOVE TERRY RAMSAYE
VITAMINS FOR FORTITUDE. AROUND THE TABLE:
MESSRS. LEON J. BAMBERGER, FELIX FEIST, COLVIN BROWN, FRANK MCCARTHY, PAUL GULICK, PAUL BERGER, ED FINNEY, S. BARRET MCCORMICK, ARTHUR MAYER, IRVING LESSER, MARTIN QUIGLEY, RAY GALLAGHER, S. CHARLES EINFELD, HERBERT FECKE, ROBERT GILHAM, MORT BLUMENSTOCK, CARL LESSERMAN, A-MIKE VOGEL, MAURICE D. KANN, HARRY ARTHUR, HAL HORNE, EDWARD A. GOLDEN, MOE SILVER, DAN MICHALOVE, TERRY RAMSAYE, P. K. THOMAJAN, RUSS MOON.

IN JUDGMENT: MESSRS. SCHAEFER, MCCARTHY, GULICK, DOOB, EINFELD, THOMAJAN, BLUMENSTOCK, SILVER, AGNEW, LESSERMAN, BAMBERGER, GILHAM, GOLDEN, MCCORMICK, J. R. VOGEL.
NAME AWARD WINNERS

(Continued from page 9)

discussed by A-Mike Vogel, chairman of The Managers' Round Table Club, in pointing out that five promotions already had been made from among the monthly winners in 1934, these recognitions coming about because of the success of these shown in the monthly competitions. Mr. Vogel also announced the results of the voting. The names of the judges appear on page 9. Among these also were contenders for the yearly honors:


Monthly Awards, by Theatres

In addition to the Grand Award, Warner theatremen were listed among the Award winners in January, June, July, November and December. Loew managers landed in the winning column in October and December with Mr. Rosenthal of the Loew circuit also making the annual medal.

The Butterfield circuit was represented in February, Publix Theatres in March, and the Walter Reade circuit in August. Famous Players Canadian theatre men won in May. The Riverside theatre, in Jacksonville, named in April, is listed as an independent house. Both circuit and independent managers shared the many First and Honorable Mentions in 1934.

Various types of theatres were included among the winners, deluxe first-run houses sharing honors with subsequent operations. Towns as small as East Lansing, Michigan, were included, as were large cities such as New York.

The Quigley Awards, now in their second year, were inaugurated by Motion Picture Herald through the Managers' Round Table Club, to bring recognition to the efforts of the theatre manager, responsible for the advertising and exploitation campaigns on individual pictures.

Siliver Plaques for Months

For this purpose, in 1934, silver plaques were awarded, one each month, for the campaign put on in that month which in the opinion of the judges was the most meritorious of all those submitted. First and Honorable Mention certificates to those finishing next in the voting were also given.

To decide the competitions, three different judges acted each month, these representing the distribution, advertising and exhibition branches respectively. Many of those who served on the 1934 monthly committees participated in Tuesday's judging.

During the past year, presentations of the monthly Awards have been made to the winners in many instances by the Governors of states represented. Presidential Secretary Stephen Early acted in this capacity as did Senator Guffey of Pennsylvania. Post-

master General James A. Farley, Mayor Camillian Houde, of Montreal, Canada; Mayor William N. McNair, of Pittsburgh; Mayor John T. Alsop, of Jacksonville; Joe E. Brown, Warner star, among others.

The state heads represented were William A. Constock of Michigan, C. Ben Ross of Idaho, David Shotz of Florida, Herbert H. Lehman of New York, and A. Harry Moore of New Jersey.

The 1934 Quigley Grand Award, exhibited at Tuesday's luncheon, was described and illustrated in the January 13, 1934, issue of Motion Picture Herald. It measures, over-all, 11 inches wide by 14 inches deep. Lettering and details of design are finished in strong relief, and included are the names of the monthly winners, etched on special plates.

The Second Grand Award is a desk piece, similar in design and execution to the monthly awards and larger in size. Preparations for the formal presentations of both Awards are now underway.

For 1935, an agreement has been decided to award two plaques, silver and bronze, monthly and sheepskin certificates for the First and Honorable Mentions. The two yearly prizes are to be continued.

RCA Board Votes

Dividend Arrears

The board of directors of Radio Corporation of America, of which David Sarnoff is president, last week declared dividends covering all arrears on "A," preferred stock of the company. Such dividends have not been paid since the first quarter of 1932. The period covered in the declaration is from April 1, 1932 to December 31, 1934. The total amount to be paid is approximately $4,520,000. Payment will be made on February 19, 1935, to stockholders of record on January 29.

Mr. Sarnoff appointed Henry Kittredge Norton, former treasurer of the subsidiary National Broadcasting Company, as assistant to the president of RCA, Mr. Sarnoff. David Rosenbloom was elected vice-president and treasurer of the National Broadcasting Company, succeeding Mr. Norton.

Universal Names Hart

To Werner Eastern Post

Max Hart, agent, has been named eastern production executive for Universal, succeeding Dave Warner, who resigned recently to enter the agency business. Mr. Hart will handle stories and talent.

Lutheran Council Joins

Decency Campaign

The National Lutheran Council, representing 2,000,000 persons, voted unanimously last week to join the campaign against salacious motion pictures. The Council, in addition to a boycott of movies in which is the slightest doubt insofar as morals are concerned, insisted that Hollywood masters must "lead lives that conform to decent standards of society."

NRA Compliance Director Sol A. Rosenblatt on Monday put off the fourth and, he said, final time the public hearing in Washington on the basic operators' scale for metropolitan New York exhibitors, the new date being set for February 1. Last week the NRA announced the hearing would be held January 25. The session will be in the Oak Room of the Raleigh hotel in Washington.

Attending a meeting of the fact-finding committee in New York, Mr. Rosenblatt ordered that all data tabulated by statisticians of Loew's, RKO, Empire Operators' Union, the International Alliance of Theatrical Stage Employees, the Independent Theatre Owners' Association of New York, and the Theatre Owners' Chamber of Commerce, be forwarded to Washington for the hearing.

The delays, Mr. Rosenblatt explained, were due to lack of unanimity by committee members on certain points of the schedule.

It is expected that Local 306 of the ITASE will fight the tentative scale at the Washington hearing, the union objecting to the 30-hour week provision and insisting on the present 40-hour schedule. In Chicago Ralph O'Hara, organizer for Tom Maloy's operators' union, was indicted by a federal grand jury on a charge of perjury in the Government's investigation of Maloy's income. The Government's bond was set at $15,000 and a capias for his arrest was issued by federal judge John P. Barnes. Employment provisions in codes will be taken up at the second of the hearings on this subject on January 30, the Review Board announced this week.

Clarification of the National Industrial Recovery Act will be one of the major points of the new legislation, which will be sent to Congress by President Roosevelt within the next two months. Numerous plans for giving organized labor what it demands in the way of legislation are being made by various groups within the Administration for submission to the President when he begins consideration of the legislation, it was said this week in Washington.

Labor groups are pressing for a law which would turn collective bargaining over to that group in each establishment which represents a majority of the women.

Another plan has been proposed, however, under which minority groups would be recognized, on the ground that the individual's freedom should not be curtailed by forcing adherence to a group which might be numerically stronger than that with which he is affiliated.

Settlement Approved

In Skouras-Central Case

Judge Mack in New York federal court last week approved a settlement whereby Skouras Brothers and Irving Trust Company withdrew claims totaling $180,000 against the Central New York Theatres, in bankruptcy, in consideration of the withdrawal of claims totaling $100,000 against them.

The settlement must be submitted now to the special master in the Central Theatres proceedings.
U. S. AMASSING ANTITRUST DATA IN SIX AREAS AS ST. LOUIS ECHO

Cummings Hints Justice Department Is Studying Fox W. C. Theatres' Operations Following Complaints of Exhibitors

Department of Justice agents are working with usual secrecy in half a dozen territories, it is understood, collecting evidence that might be used to further the Government's investigation into alleged antitrust activities by distributor-circuits in their product relations with competing independent exhibitors.

Speculating as to the centers of the investigators' operations, industry factors were giving an eye particularly to the territories of Atlanta, Cleveland, Kansas City, Los Angeles, New Orleans and Philadelphia, as possible scenes of action similar to that taken three weeks ago in St. Louis. That impinged itself in the federal grand jury returning indictments, asked for by the Department of Justice, against Warner, RKO and Paramount, in connection with complaints from the independently owned Ambassador, Grand Central and Missouri downtown first-runs.

In Washington, Attorney General Homer S. Cummings declared no official "plans" had been laid for further prosecutions. But he did say that complaints about large distributors had been received from independent owners in various sections and these were being studied. He said, too, that the special assistants to his office who had conducted the St. Louis grand jury presentation were, as is generally known, now in Los Angeles. The interference was that the Department was studying the Fox West Coast Theatres' operations which have brought bulk complaints from exhibitors in California.

Denies Plans Made

The attorney general's denial that plans actually have been made for further prosecutions were considered to mean little, particularly in the face of his comment that unless a matter reached a stage where it was considered possible of, or ready for a federal grand jury hearing, to proceed to court proceedings, it did not ordinarily come to his attention, but is handled by subalterns.

The Department of Justice would have no "plan," since it takes each case into court on its individual merits. Furthermore, it is said to be the usual policy of the Department to bring no prosecution unless it believes it has more than an even chance of successful prosecution.

In any event, the Justice Department is weighing the value of progress made in the St. Louis case. And so is the state of Missouri, which has in mind possible prosecutions independently under state statutes.

A legal definition of the word "commodities" may decide whether Missouri's attorney general, Roy McKittrick, will prosecute Warner, RKO and Paramount. The attorney general found that the Missouri antitrust laws specially cover conspiracy to control prices of commodities.

The territory of Atlanta, and especially Florida, was reported to be under the watch of the Department of Justice investigators who, it was said, have gathered considerable evidence from independents charging inability to buy product. It is not likely, however, that a southeastern case would be prosecuted before the Department acts in Los Angeles.

Explaning his situation as paralleling that in St. Louis, Earl Seitz in Cleveland indicated this week that he would proceed with a complaint in federal court against Warner Brothers, charging conspiracy to restrain trade through its paramount company at San Antonio. Mr. Seitz's difficulties have gone virtually through the motion picture code machinery without relief.

In Kansas City, independent owners were considering a petition to the Department of Justice against distributors' trade practices. President Roosevelt, 20 California congressmen, Senators Borah and Nye, Congressmen Culkin and Celler and Attorney General Cummings heard echoes of California exhibitors' demands for a federal investigation into distributing and exhibiting conditions in that state. Each received letters stating that a monopoly existing for many years has forced exhibitors to sign contracts virtually favorable to the distributor if the exhibitors wish to remain in business.

New Orleans Inquiry Reported

Compulsory block booking, the forcing of short subjects and newsreels with features, and percentage contracts prevent theatre owners from making a profit, it was charged, and virtually make the producer-distributor a partner in the business of the independent exhibitor, without any investment by the independent exhibitor, and without his sharing any of the exhibitors' losses.

From Washington came unconfirmed reports that the President personally may hear some of the California exhibitors' charges of monopolistic practices in that state, especially as they relate to Fox West Coast theatres.

Exchange Row in New Orleans appeared quite concerned over a gush of rumors about a possible investigation similar to the St. Louis inquiry. Film interests remembered that Henry Lazarus, New Orleans independent owner, had been appealing to Washington for months. Recently Mr. Lazarus charged malfeasance by the entire personnel of the New Orleans Grievance and Clearance boards.

From Philadelphia, too, came word of antitrust investigations. The Independent Exhibitors' Association of Eastern Pennsylvania, Southern New Jersey and Delaware issued notice in its weekly bulletin that, "in this territory it is altogether likely that a complete inquiry into exchange practices will be started within the next few weeks by independent exhibitors who have exhausted every avenue of peaceful settlement of their grievances. Monopoly is more rampant here than probably anywhere else in the United States."

Circuit Attacks RKO-Laertz Deal

Charging conspiracy through a metropolitan product agreement of September between RKO and Loew's, Inc., the Meyer & Schneider theatre operating company of New York last week placed RKO in a position where, if the M & S charges are sustained, its agreement with Loew's may be nullified and result in a film shortage for RKO. Counsel for the plaintiffs is Max D. Steuer.

M & S charged a breach of lease provision under which RKO was said to have agreed to play all first runs at the Hollywood and Apollo theatres day and date with the Academy and Jefferson.

Under the provisions of the RKO-Laertz agreement, whereby Loew's released all Fox product and half of Universal and Columbia to RKO for situations not in conflict with Loew's, RKO was prevented from carrying out its first-run playing agreement with M & S in the Hollywood and Apollo, the plaintiffs said. These two houses, leased by RKO from M & S, are in competition with Loew's Delancey and Avenue B, and thus were prevented from playing RKO product day and date with the Academy and Jefferson, the complaint said.

A board of arbitrators was named to hear the dispute Tuesday at the New York County Lawyers Association.

It was reported that an offer to settle for $225,000 had been rejected by RKO. After an all-day hearing by a board of arbitrators Tuesday, the session was adjourned until Thursday.

Bruce Bromley of Cravath, de Gersdorff, Swaine & Wood, and I. E. Lambert, RKO theatre attorney, are representing RKO.

Des Moines Organizes Variety Club Chapter

A Variety Club is being organized in Des Moines with R. M. Copeland heading the list of temporary officers. Others are Hale Cavanagh, Hal Sheridan, W. E. Banford, Lou Patz. Thus far 53 have applied for membership.

The Variety Club of Milwaukee has selected permanent quarters in the Plankinton Hotel. Art Schmitz has succeeded H. J. Fitzgerald as treasurer, Mr. Fitzgerald having resigned the post, but retained his membership.

The Columbus Variety Club will hold its annual banquet at the Deshler Wallick Hotel, February 3.

J. P. Kennedy in Hollywood

Joseph P. Kennedy, chairman of the Federal Securities and Exchange Commission, and former motion picture executive, was in Hollywood last week from Washington for talks with Will H. Hays and Robert Montgomery, member of the actors' committee seeking a code of fair practices for players.
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Total of 816 More Houses in Operation Than a Year Ago and 1,136 More Than at Turn of 1933, Reflecting Upturn

There is in the United States one motion picture theatre seat for every 13 inhabitants, and there is only one theatre to serve every 8,590 in the U.S. and a seat for each 13.

Average Seating Capacity Increases; Only 50 Silent Theatres Operating; 1,640 More Houses Dark at Start of 1932
decentralization by which some of the large circuits, especially Paramount, divested their holdings on the wholesale. However, the 2,073 total listed at this time indicates that they are reclaiming some of these properties. In any event the affiliated circuits still have 200,000 less seats than in 1932.

Some indication of the improvement in motion picture business may be had in the following comparison of theatres open at the turn of the year:

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<td>1932</td>
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The industry has not yet felt the real effects of the business deflation at the end of 1931 to have sufficient cause to darken theatres. That began to happen soon after January of 1932.

It appears that many hundreds of the "silent" and dark theatres would be found among the theatres listed in the table in the center column which shows independent theatres, open and closed.

Czechs May Open Market Further

Indications in New York last week were to the effect that Czechoslovakia may permit the export of capital from the country by American film companies, as an outgrowth of the recently concluded quota agreement. The agreement, which opens the Czech market to American films, fixes an import fee of 20,000 crowns ($850) per picture, covering an unlimited number of prints.

The actual distribution of American films in Czechoslovakia has been set for Feb. 8. The Ministry of Commerce of Czechoslovakia recently announced the appointment of Dr. Alois Rathausky as chairman of the Czech Motion Picture Advisory Committee. Other members are: Dr. Joseph Piskac, Dr. Adolf Prusa (director, Ocean Film Co.), representing the Czechoslovak film industry; Milos Havel (owner, A. B. Studio), representing the Czechoslovak producers, and Vladimir Wokoun, president of the Association of Czechoslovakian Exhibitors. Alternates include Beda Heller, Dr. Joseph Ort, John Reiter and Bohumil Sottner.

The ministry of foreign affairs is represented by Joseph Palivec, director of the ministry's press service. Dr. A. Matula represents the Ministry of Education.

It is understood the move of Czechoslovakia may lead to similar action by Poland. Warner will open an office in Poland shortly, supervised by Robert Schless.
CODE AUTHORITY HEARS FIRST PRODUCER CASE

Bellman Charges Breach of Contract Against Goldsmith and Others; Burr Accuses Majestic

The Code Authority last week heard, for the first time, a dispute involving producers and distributors when an appeal committee composed of Austin C. Keough, Paul Burger and Joseph Seider heard a complaint of Jack Bellman, president of Hollywood Exchanges. Mr. Bellman charged breach of contract in his complaint against Goldsmith Productions, Ltd., Ken Goldsmith, Mascot, Majestic, Standard Film Exchanges and Gold Medal Film Company. Mr. Bellman contended that he holds a contract with Goldsmith, the producer, for distribution of "Little Men," and that, instead of turning over the prints for his territories, Goldsmith made the picture for Mascot, leaving Hollywood Exchanges with contracts for 100 theatres which it cannot serve.

The initial Code Authority committee hearing on the complaint was held Wednesday and continued Thursday.

Settlement Proposal Fails

The Wednesday session ended with a recommendation that the litigants make efforts to settle the case among themselves, but such action failed to materialize.

George Moser and John Colker of Hollywood Exchanges in Buffalo and Philadelphia, respectively, testified they had been selling "Little Men" for some time and had not been instructed to stop.

Mr. Bellman testified that he had entered into an arrangement with Ken Goldsmith June 6, 1933, for six pictures, one of which was "Little Men." He said he had advertised and sold this picture to his accounts under terms of his contract and had not been advised directly by Goldsmith that the picture would not be delivered. Mr. Bellman added that he had learned through trade publications some time ago that Mascot was making the film with Goldsmith supervising.

Through counsel, Jacob Scheckter, Mr. Bellman charged that Mascot and Goldsmith conspired to take the picture away from him.

Counsel for Mascot held that Mr. Bellman's contract was with Goldsmith Productions and did not provide that Mr. Goldsmith himself should not make the picture.

Burr Charges Violations

It was brought out also that Mr. Bellman had signed for eight Ken Maynard pictures to be produced by C. C. Burr and that these will not be delivered because Mr. Burr's option has expired and he is making the series for Mascot. Mr. Burr last week charged violations of the fair practice provisions of the code in a complaint naming Morris Small, Larry Darmour and Majestic Pictures, alleging that Maynard, under contract for five pictures, had broken his contract and signed with Darmour and Majestic. This case also will be heard by the Code Authority in New York.

The first real test of the constitutionality of the industrial recovery act, one section of which was declared invalid on January 7, will come within the next few weeks when the United States supreme court hears arguments on an Alabama federal court case holding invalid both the recovery act and the lumber code.

A flare-up over protection in Kansas City came when independent exhibitors made formal demands that the Independent Theatre Owners take immediate action on their protest that Fox Midwest is being favored by distributors.

David T. Wilentz, New Jersey attorney general, probably will be retained by the Allied States unit to represent Julius Charnew, of the Loew's theatre at Loehin, in his fight against Code Authority delay in ruling on his complaint against the Loew and Skouras circuits for clearance relief.

The Motion Picture Laboratories Associations rejected the late registry code.

Sol A. Rosenblatt, NRA compliance director, announced on Wednesday that producer members of the producer-actor committee will be given an opportunity to file a reply to the brief submitted to the NRA several weeks ago by the actors' group.

Plan Reciprocal Trade Agreement with Canada

The state department at Washington this week announced plans to negotiate a reciprocal trade agreement with Canada. Complied figures indicate that exports of films to the Dominion, one of the more important items, have declined heavily since 1929, decreasing from 19,536,149 linear feet, valued at $775,983, in that year to 12,273,49 feet, valued at $448,075, in 1934.

It was indicated that the committee for reciprocity information would receive written statements from those interested up to March 18 and will hold a public hearing on March 18.

De Grandcourt Sails to Join Gaumont British

Charles de Grandcourt, for many years in charge of trailer production for National Screen Service, was scheduled to sail for England on the Bercynia on Friday to join Gaumont British in London. Mr. de Grandcourt will serve as an advisor on story and name values for the American market.

AMPA Naked Truth Dinner Set for April 27

The annual Naked Truth Dinner of the Associated Motion Picture Advertisers in New York will be held at the Hotel Astor April 27, although with a change in the name of the event. Reservations will be limited to 1,000. Paul Benjamin and Marvin Kirsch head the committee on arrangements, Si Scudder that in charge of the show. Tickets are priced at $5 for members, $7.50 for non-members.

Reorganizing of FWC Is Near

Paving the way for immediate reorganization of Fox West Coast, Marshall Square Theatres, operating the Orpheum in San Francisco, and Harry L. Hartman, operating the Orpheum in San Diego, on Tuesday, were already settled against FWC. The monopoly charges by the two independents had held up approval of the FWC plan, which was expected to go into effect January 1.

The three-year struggle to solve the financial and structural problems of the Fox Metropolitan Playhouses in New York is still unsolved, with little hope of solution in sight and with a host of hindrances in the wrangling of attorneys representing divergent interests. The chief contention is between the receiver for Fox Theatres Corporation, Milton C. Weisman, and the Fox Metropolitan bondholders' committee.

Mr. Weisman has filed a claim of $5,750,000 against Fox Metropolitan on behalf of Fox Theatres' stock ownership in that circulation house. Two receivers who preceded Mr. Weisman's presentation in that post regarded this claim as worth no more than $4,500,000 and indicated they would be willing to settle for $1,000,000. Mr. Weisman refused to accept such a settlement and filed the claim in the increased amount. The bondholders' committee contends that Fox Metropolitan is insolvent and intimated, in effect, that the stock certificates are worthless.

Morton G. Bogue, of Beekman, Bogue & Clark, counsel for the committee, clashed frequently with Mr. Weisman at a hearing in New York on Thursday. Finally, Federal Judge Julian W. Mack, who has a plan of reorganization evolved soon, the company might be thrown back into a detrimental receivership or even bankruptcy.

"I am quite willing to sit down with the parties in interest," Judge Mack said.

Judge Mack granted applications by both the bondholders' committee and the Fox Theatres' receiver for leave to intervene. The motion of each was opposed by the other but the court permitted both applications.

The committee will now proceed with its effort to obtain acceptances of the reorganization plan prior to formal filing with the court.

Academy Group Tests Screen Illuminations

Studio laboratory and camera department heads met at the United Artists Coast studio last week to witness a screen illumination demonstration prepared by the screen illumination subcommittee of the Research Council of the Academy of Motion Picture Arts and Sciences, consisting of sample prints from each studio projected at various intensity illuminations.

"Our Daily Bread" Awarded League of Nations Gold Medal

The League of Nations gold medal, presented annually by the committee in charge of motion pictures, has been awarded to King Vidor for his production, "Our Daily Bread," United Artists.
THE LIVES OF A BENGAL LANCER • THE GILDED LILY
STOLEN HARMONY • ALL THE KING’S HORSES
PRIVATE WORLDS • LOVE IN BLOOM • MISSISSIPPI
SECOND MARLENE DIETRICH PICTURE
MACFADDEN’S FLATS • PRESIDENT VANISH
HARMONY • ALL THE

WORLD’S GREATEST ENTERTAINMENT SEASON IS ON AS
Sweeping on to new box-office victories charge
ENTER MADAME • RUMBA
ZANE GREY’S ROCKY MOUNTAIN MYSTERY
RUGGLES OF RED GAP WINGS IN THE DARK
Chicago, Ill. . . . "Bengal Lancer" opens to huge crowds at Roosevelt Theatre.

Dallas, Tex. . . . Opening day's business double average . . . A definite hit!


New Orleans, La. . . . A week's business in four days at the Saenger Theatre.


PARAMOUNT'S "BENGAL LANCERS" with GARY COOPER, Richard Cromwell, Sir Guy Standing...directed by Henry
BENGAL LANCER

Franchot Tone, Hathaway...and...

Brooklyn, N.Y. . . . Biggest business in many months.

Boston, Mass. . . . Business almost double average at the Metropolitan Theatre.
PARAMOUNT releases another smash hit in the "GILDED LILY"... A WEEK'S BUSINESS IN FOUR DAYS AT THE BUFFALO THEATRE, BUFFALO

FLASH!
"The GILDED LILY"... A WEEK'S BUSINESS IN FOUR DAYS AT THE BUFFALO THEATRE, BUFFALO

"A picture so full of worthwhile entertainment as well as potential commercial assets that its audience presentation should be a pleasure."
—Motion Picture Herald
"Just what the customers of 1935 are looking for!"

"The Gilded Lily' should prove box office everywhere."

"The film is packed to the hilt with unique potent selling angles. Destined for certain popularity."

"A hit! Delightful picture and box office entertainment that will click in any community."

— Hollywood Reporter
— Hollywood Variety
— Motion Picture Daily
— Showman's Round Table
PARAMOUNT'S headline dramatic romance "WINGS IN"

"A box-office bulls-eye, and a piece of screen craftmanship in direction, playing, writing, technical assembly and presentation which is something to see and ponder and admire."
—Hollywood Variety

"A story so different in every phase it has no counterpart. 'Wings in the Dark' may prove one of the season's prize successes."
—Motion Picture Herald

"High above average. Fine entertainment for men and women. Its name values should send it soaring for real grosses."
—Motion Picture Daily
THE DARK starring two great box-office Herbert Cavanaugh . . . . then comes . . . .
"RUMBA"

... "RUMBA" with...
& CAROLE LOMBARD

GEORGE RAFT
Directed by Marion Gering

TORRID ROMANCE
BENEATH TROPIC SKIES!
The dancing lovers of "Bolero" in a dramatic romance as fiery as the Cuban dance of love itself.
Paramount will find a heartwarming quality to the comment on Mae West of George Jean Nathan, "the coquettish critic," in his latest judgment of her. Said Nathan: "What the movie audiences had been privileged to see before over a year, has been enhanced but an enlivened version of imported Lesbians, spindle-shanked, flat-cheated flappers, forty-year-old Baby Dolls, beauty-parlor imitations of women of the stage, and long-handled stringbeams, in not one of whom there was enough real, genuine, honest-to-goodness female quality to interest even a vegetarian cannibal. In the midst of this deathly, the Mlle. West came like a rainbow, a veritable torrent, upon a dry desert. Her uniquely, whatever anyone might think of her art, was a woman, a female. No little dried-up cutie, no pretty little narrow-shouldered skeleton of a child, no parched and skinny pseudo vamp, no trumped-up, artificial siren, but a good, large, round, oldtime, 1890-model woman, the woman 'up and down and side-wise written plainly on her every feature.'

Which reminds us of the recent marquee billing of a Hobart, Indiana, theatre, advertising: "Mae West—'Belle of the Nightlies.'"

The long and monotonous series of so-called felt encounters between Lupe Velez and her jungle husband Tarczynski (Timid Weismuller), having been adjudged a draw at last, fiery Lupe getting a divorce and Johnny the family's champion little lad having Lupe's love in fits and starts, "the trouble with Johnny is his love for me carries too much sock with it." Johnny, who cheats Navy play tobacco and burns forth battalishes, denies that he hit the little lady with pieces of furniture, as she charged.

"When I get mad I might break up a chair," admitted Tarzan, the tough, "but I never hit her."

Some 488 Britishers, including 17 lords and a flock of ears, have insured Shirley Temple for $25,000, but the contract says that the little gal can't drink or go to war. The pit of it.

Last week Mississippi-Rotarian Ed Kuykendall's part in the passage of the motion picture code of fair competition, and Abram Myers' militant Allied States Exhibitors' organization fired a cannonball at the whole code structure. So did the fiery Senators Borah and Nye, the while Department of Justice prosecutors talked freely to a federal grand jury at St. Louis about the code's lack of protection for the "little" exhibitor. Regardless, the prospects for making some progress under the code really are looking up. Motion Picture Daily reports as "Purely Personal," the encouraging news that... "Compliance Director Solomon A. Rosenblatt finally got out of the fog chamber and I'm left for Washington" (the home of the Blue Eagle). Mr. Rosenblatt, while fog-bound, received a radiogram which, according to the Daily, said: "Come home, all is forgiven."

Twenty-Six Years Ago the Profitable Advertising Columns of the Saturday Evening Post told variously of Union Carbide's "eternal bread loaf". A big part of the availability, through Lowe Brothers, Dayton, Ohio, of the first liquid paint, and one of the gas industry's offers to women in the country to buy one of the newest and biggest "gazette" businesses—the movie business.

We have in hand from Universal Pictures, Rockefeller Center, New York, on this occasion of another 'Laemmle Jubilee'—Uncle Carl's 26th—a copy of the first advertisement that nearing-seventy Carl Laemmle ever placed in a national advertising medium. It appeared in the Saturday Evening Post. "I Am a Moving Picture Man," boldly declared the advertisement, Laemmle-wise. "I will start men and women in the moving picture business. Their initial capital cost—sell them in the machine and outfit, and give them every assistance to make the business prosperous. It is a golden opportunity, the biggest paying business ever of any kind in the world, So Simple and Easily Maintained That Anyone May Embark in It With My Aid. "Laemmle-wisely."

"Write me at once for my free book, "How to Start a Moving Picture Business," modestly urged Mr. Laemmle, whose Lummel Film Service was just getting started at 196 Lake Street, in windy Chicago.

Today, Universal will give ten dollars for a copy of that booklet, "and a lot of gratitude will go with it," they tell you.

Mr. Laemmle had three theatres at the time and an eye peered toward a film exchange. He figured that if he got people into the business they would be his film customers. He did induce one Frank Nowak to engage therein, and Mr. Nowak, in 1909, got Lummel Film Service seats at Broadway and Titus Street in Buffalo. Last week Mr. Nowak, P.C. (Professor of Celluloidia), signed his 26th consecutive Universal contract, payment being reported to be $36 weekly. Said by Universal to be a world's record. The same Lincoln has been remodeled, rejuvenated, reorganized, and put to work very hard for the last time since those days when Mr. Nowak, charging a nickel admission, got from Universal a whole week's film service of daily changes for $15, and, at the same time, paid to his projectionist the important daily wage of $2.

There was no problem then of getting folks into the theatre. The ingenuity was applied to getting 'em out, every few minutes, and, one day, Mr. Laemmle made a personal visit to Buffalo to see how Mr. Nowak got over the problem. At Universal they tell us that Mr. Laemmle dragged along with him, on that trip a "wild-eyed youth and 'tin,'" now known in the more polite circles of Hollywood as Junior Laemmle.

One day we hope to have a peek on a screen of Mr. Laemmle's personal library of motion pictures of the world's greatest men, a library which any newsreel—including his own—would willingly admit is valuable. It has been in the making since 1908, and only Uncle Carl's personal friends ever see it. Many of the incidents were filmed during Mr. Laemmle's aggregate 500,000 miles of traveling the globe. Carl Laemmle will not deny that traveling is his best liked relaxation—next to poker and horse racing.

Soon there will arrive on these shores from Europe a Mr. S. Bernadotte, director of motion pictures at Nordic's small studio at Stockholm. This uncouth fellow, recently disappointed by his brother-in-law, will travel quietly from New York to the Metro-Goldwyn-Mayer studios at Culver City to study their production.

Ordinarily such an expedition from the Continent over the Atlantic to Hollywood would rate only passing recognition in the press. But, this gentleman will be treated to a typographical banquet; he is Prince Sigvard, strong-minded son of Sweden's too monarchical Crown Prince Gustaf Adolf. "Sigie," as our tabloids undoubtedly will headline him, gave up his title and his right to the kingship of Sweden, last year, to marry Fraulein Erika Patzke, German motion picture player, an incident over which top kicking in the Old Country

Speaking of the newspapers: Any newspaper man who does not accept the fact that the readers are very human, that the papers are bought by human beings, that the success of any newspaper lies in its attempts to deal with the daily life of the readers, is a fool. Even the "middle" newspapers do not refuse the drinker, the gambler, the idler and any other type of reader who does not buy the newspaper stingily. But the fact is that almost all newspapers do not talk in a language that everybody understands. The newspaper that does is the newspaper that makes the least profit. The newspaper that makes the most profit is the one that talks in a language that everybody understands.

But, there, Warners say that "physically, Vallee is definitely the man of action."

Washington's newsreel lads are always—well, nearly always—on the alert to protect their very friendly position with Mr. Franklin Delano Roosevelt. Imagine their embarrassment when, the other morning, they set up their cameras and recording apparatus—not easy to set up and sound Representative Dewey Short's answer to the question of what he thought of President Roosevelt's message to Congress and they heard this: "We are standing on the brink of financial bankruptcy. There was not one ray of hope in the President's message for relief of business alone.

P. S.: Mr. Dewey Short of Galena, in the 14th Congressional Missouri district, is a pronounced university student, having made the circuit at a young age—he's only 36 years and nine months—of Marionville, Mo., College, Baker University, Boston University, Harvard, University of Berlin, Heidelberg University, Oxford and back to St. Louis. Short is still in college. Out of these travels Congressman Short acquired the titles and positions of "educator," "professor of philosophy" and "professor of psychology." All of which should equip him for a better understanding of the Administration's programs. But he's a dyed-in-the-wool Republican.

I'll sing of the nobats of Boston, The land of the bean and the code, Where the Cabots speak but to the Lodges, And the Lodges speak only to . . . Joseph Von Sternberg.

—Richard Sharpe, with thanks to Bob Wagner.
APPEALS COURT TO RULE ON THEATRE GIVEAWAYS

Huffman Carries Auto Ticket Draw to High Bench; Writ Prevents Film Stoppage

Constitutionality of the motion picture code clause prohibiting the awarding of a valuable prize to a theatre patron holding the "lucky" ticket in a drawing will be tested in the United States appeals court today by Harry Huffman, Colorado theatre owner. Mr. Huffman last week obtained from the federal appellate division a restraining order against exchanges which had been ordered by the Code Authority to discontinue film service for his persistent refusal to stop the practice of awarding prizes.

With the Government stepping in, Sol A. Rosenblatt, NRA compliance director, obtained control of the U.S. attorney general's staff, headed by Whitten White.

Mr. Huffman, who has fought the case for weeks through the lower courts, had been refused an injunction against the exchanges by the States district court and then took an appeal. Judge J. Foster Symes had refused the injunction because he held that the decision of the Denver Grievance Board ordering discontinuance of the giveaway practice was entitled to great weight with the court.

The code clause involved, Section 1, Part 3, Article V-E ("Unfair Practices"), has been the subject of much controversy in recent weeks between exhibitors, the courts and Grievance Boards, as to what constituted a lottery. The code clause says: "No exhibitor shall lower the admission prices publicly announced or advertised for his theatre by giving rebates in the form of lottery tickets, prizes, reduced scrip books, coupons, throwaway tickets, or by two-for-one admissions."

The code administration officials are not interested in whether there exists a local or state law violation, merely whether the code violation is a "giveaway" case in which a patron must purchase admission in order to participate in the awarding of a prize given in a drawing to the holder of the ticket or coupon.

Ordered Service Stopped

The Denver Grievance Board had ordered local exchanges to cease servingMr. Huffman with films unless he complied with their order to cease a weekly auto giveaway. Mr. Huffman refused and went into court asking a temporary injunction. When this was denied he asked for a restraining order until an appeal could be heard. This was refused by Judge Symes on the ground that Mr. Huffman could stop the auto giveaways and still get films. Mr. Huffman failed before Judge Orrie L. Phillips of the United States Circuit Court of Appeals, who issued the restraining order against the companies, ordering Judge Robert E. Lewis also signed the order. The case is set for hearing at Oklahoma City on January 6.

According to Denver attorneys, if Judge Symes had issued the restraining order it would have been effective until the appeal on the temporary injunction could be heard, possibly a matter of a year, but with the issuance by the Circuit Court of Appeals it is only effective until the first opportunity the court can give to hear the case on its merits, and usually takes precedence over other matters.

In his request to the circuit court, Mr. Huffman argued that without a restraining order the distributors will continue distributing the code, or the NRA, but he also refused to rule whether Mr. Huffman has engaged in interstate or intrastate commerce. This last issue was one of Mr. Huffman's main contentions—that being engaged only in intrastate commerce, and not having assessed the code or the NRA, he was not subject to either. Judge Symes ruled that the Grievance Board had acted in compliance with law, and that the order represented the views of the industry as a whole, and should be obeyed.

Says Plan Was Changed

Judge Symes reviewed the history of the auto giveaways briefly. He said that the drawings were started that were strictly a lottery, since no tickets were issued unless one applied for a Denver theatre or was in the theatre on the night of the drawing. Later the plan was changed, tickets being distributed free in front of his theatres and in drug stores and other public places. Judge Symes held this constituted changes in form and not in substance, since most of the tickets were still obtained by theatre patrons. Out of 534,000 auto chances given out in July, 354,000 were given to theatre patrons, while 180,000 were distributed elsewhere.

Judge Symes stated that the plan was in essence soliciting and played on the capricity of the public, and at present it lay in the doubtful zone of the law, but that he would not rule on the legality of the plan.

The Government's attorney attempted to have the case thrown out, claiming that Mr. Huffman "did not come into court with clean hands." Mr. Huffman's attorney, however, said that he had to do with the case, that Mr. Huffman had a right to be heard, since the case was on the equity side of the court.

Declared Needed Protection

Mr. Huffman attempted to show that the distributors and Grievance Boards were in a conspiracy to boycott anyone who refused to obey their edicts. Judge Symes refused to consider this angle, saying the distributors signed the code, believing it to be law, and were merely carrying out orders. The seven distributors involved in the suit have denied that they had bound to obey the orders of the Grievance Board unless ordered to do otherwise by a court of jurisdiction. Judge Symes held there was no conspiracy on the part of the distributors or the board. He took the attitude that Mr. Huffman was chiefly concerned with the court-approved chance drawing and refused to do so principally on this ground. Judge Symes further pointed out that some of the picture contracts had a section making the code a part, and he also ruled that any contract carried the law of the land as part, whether specified or not.

Mr. Huffman's appeal bond was set at $2,500 by Judge Symes, and doubled later by the appellate judges.

STORY SALES

(Week Ending January 12th)

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TOTALS FOR THE WEEK

|                   |                  | 3    | 2   | 7    |      |                |

TOTALS SINCE SEPTEMBER 1

|                   |                  | 120  | 107 | 34   | 261  |                |

ANYTHING GOES, play, by Guy Bolton and P. G. Wodehouse, lyrics by Cole Porter, purchased by Paramount.

CREATOR, play, by Hans Mueller, purchased by Paramount, for Sylvia Sidney.

IN VOGUE HUNT WEEK END OF OLD, book, by Thomas F. West, purchased by Paramount, as possible vehicle for Fred Stone; scenario by Irving S. Cobb.


SHOW MUST GO ON, original, by Marc Lachman, purchased by Radio.

WEREWOLF OF LONDON, book, by Robert Harris, purchased by Universal.

(Week Ending January 19th)

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TOTALS FOR THE WEEK

|                   |                  | 8    | 3   | 1    | 12   |                |

TOTALS SINCE SEPTEMBER 1

|                   |                  | 128  | 107 | 35   | 273  |                |

ANTHONY THE THIRD, original, by Harry Sothern, purchased by Warners for Edward G. Robinson.

DEATH VALLEY SCOTTY, original, purchased by Twentieth Century (United Artists release), for Wallace Beery.


H. A. Sargent, original, by Karl Detzer, purchased by Paramount.

HOUGHTON Mudder CASE, original, by Carl Coolidge and Clarence Hennessey, purchased by Canso Productions.

HUE AND CRY, original, by Karl Detzer, purchased by Paramount.


MERRILY WE ROLL ALONG, play, purchased by M.G.M. to star Charlie Boyer.

ONE GOOD TURN, original, by Karl Detzer, purchased by Paramount.

STILL SMALL VOICE, original, by Karl Detzer, purchased by Paramount.

TAPPY, original, by Lenore Coffee, purchased by Metro.

TREASURY OF THE LONE HAND, book, by Wyndham Martyn, purchased by Reliance, for production by Sam Wood.

National Board Meeting Set

The eleventh annual conference of the National Board of Review will be held March 7-9 at the Hotel Pennsylvania, New York.
California Tax Measures Would
Exact Heavy Toll From Holly-
wood; 10 Per Cent Admis-
sion Levy Asked in Indiana

President Roosevelt's social insurance pro-
gram carrying with it the hint of addition-
al taxes for producers, distributors and ex-
hibitors, this week took precedence over every-
thing else at the Capitol.

Under the legislation introduced to make
effective the President's social insurance pro-
gram, employers in the film industry
would be subjected, beginning January 1,
1936, to a payroll tax, the earnings of employ-
ees. The payroll tax will start at one
per cent for unemployment insurance and by
January 1, 1938, is to reach its maximum
of three per cent. The payroll tax for old-
age insurance will start at one-half of one
per cent, increasing by 1937 to 2 1/2 per
cent. Employees also are to contribute to
the old-age insurance fund, at the rate of
one-half of one per cent of their earnings.
It is provided that no tax shall apply on
that portion of a payroll representing non-
manual employees receiving more than $250
per month.

Provision is made for crediting to em-
ployers' tax payments up to 90 per cent of
whatever they may contribute to state un-
employment insurance funds.

To Investigate Patent Pools

A measure providing for an investigation of
patent pools, some of which, it is charged,
are operated for monopolistic purposes, or
to eliminate fair competition, has been spon-
sored by Representative William I. Siro-
vich of New York. In past sessions has
devoted considerable attention to the motion
picture industry.

Fairly definite proof that this will be so
is seen in the statement this week by Mr.
Sirovich that, while there are from 20 to 30
industries in which patent pools or licenses
are a factor, he is interested in Electrical
Research Products, Incorporated, in addition
to the 10 or so he has been following in the
radio receiving set licenses. He stressed,
however, that he has no one industry in
mind in respect to this particular bill.

The measure to require the filing of pool
or license agreements would be referred to
the House patent committee, of which he is
chairman, Mr. Sirovich explained, thereby
affording him the needed excuse for an in-
vestigation of the patent situation. His ef-
fort to have such a bill result from the pro-
motion, he felt, was bound to direct the atten-
tion of the House to the monopoly situation
in the film industry.

In Massachusetts a bill prohibiting child-
ren under 14 years from seeing films "except
as they are suitable for children," has been
placed before the legislature by Represen-
tative Thomas A. Dorgan of Dorchester.

Missouri theatres would be saddled with
a 2 per cent gross tax if a movement in the
state legislature succeeds. Governor
Park, who has recommended a 1 per cent
tax, has said he would not be opposed to 2
per cent.

A New York measure would require
licensing of imported foreign films.

Bernardio Realigns
Gaumont British

Arrival in New York last week of Jeffrey
Bernard, general manager of Gaumont Brit-
ish, for a six-week survey, augurs many
changes in the executive and sales set-up of
the American division. Mr. Bernard said
he had plans for realignment of various de-
partments, but declined to go into detail. He
will report his findings to Mark Ostrer,
Gaumont chairman, scheduled to arrive in
New York in a month.

"My purpose is to strengthen, not modify,
the Gaumont British set-up," Mr. Bernard
said. "Gaumont during the 1933-34 season
had its largest year and the company's fea-
ture pictures are breaking records in En-
lish theatre." It is said John Maxwell of B.L.P.
took the committee of investigation to General
Theatres, a Gaumont theatre enterprise and the
target of some of its stockholders, and, they
would have legal action, the favor's films are
being used in England.

The state's politicians regard the orga-
nized production branch of the in-
dustry in Hollywood as the most logi-
cal source of much-needed revenue, and
that which would hit producers' incomes. While Governor Mer-

dian last week delayed until Friday
presenting his budget message to the Legis-
lature at Sacramento, Democratic forces
hurled bombshells at the state's deficit
prognosis of $2 million. Most among these was one proposing a levy
up to 75 per cent on incomes, and, as Holly-
wood's payroll amounts to $76,000,000 an-
ually, the industry would heavily hit.

Another California bill proposes a boost in
 corporative franchise taxes from two to six per
cent. Other taxes expected are censor-
ship taxes, a producers' tax and admission
rates. Senator Sharkey has introduced a bill
to continue the sales tax at two and one-
half per cent instead of permitting a reduc-
tion to two per cent on June 30.

Ask Theatre Exemptions

With evidence proving that millions of
dollars in Denver theatre investments have
been lost in the past few years, exhibitors
in that territory have requested the Col-
orado Legislature, now in session, that it
should pass theatres by.

A bill, allowing Sunday motion pictures
in Delaware, is being prepared for introduc-
tion in the House of the state legislature at
Dover by Representative Dr. Willard R.
Pierce, of Milford. The bill will contain a
clause providing for a tax of three cents on
each ticket of admission. Another bill
would create a state censor.

A bill taxing all Indiana theatres 10 per
cent of admission receipts was introduced in
the House Tuesday by Robert L. Stanton.

In Massachusetts a bill prohibiting child-
ren under 14 years from seeing films "except
as they are suitable for children," has been
placed before the legislature by Represen-
tative Thomas A. Dorgan of Dorchester.

By stipulating that such a plan would be
saddled with a 2 per cent gross tax if a move-
m of the state legislature succeeds. Governor
Park, who has recommended a 1 per cent
tax, has said he would not be opposed to 2
per cent.

A New York measure would require
licensing of imported foreign films.

Boettiger Weds
Anna Roosevelt

Mrs. Anna Roosevelt Dall, daughter of
President Roosevelt, and John Boettiger,
former Washington correspondent for the
Chicago Tribune, who recently joined the
Motion Picture Producers and Distributors
of America, were married quietly and un-
expectedly at the Roosevelt town house in
New York last week. The ceremony was
performed by Presiding Justice Frederic
Kernochan of New York special sessions
court, an old friend of the President.

Present at the ceremony were Mrs.
Roosevelt, Mrs. James Roosevelt, the Presi-
dent's mother; Mrs. James Roosevelt, Jr.,
wife of the President's eldest son; Mr. and
Mrs. Elliott Roosevelt, John Roosevelt, the
President's youngest son; Henry S. Hooker,
former law partner of the President, and
William Astor Chanler, assistant corpora-
tion counsel of New York.

Mrs. Boettiger divorced Curtis B. Dall
in Nevada last July. Mr. Boettiger had
been divorced by his wife, Anna Bernerd,
in July, 1933. The couple are expected to
live in New York.
""BABOONA' THE BEST AND MOST ENTERTAINING OF JUNGLE PICTURES!"

states ARTHUR MAYER, Managing Director, Rialto Theatre, New York

ARTHUR MAYER
who has made the Rialto Theatre one of the most consistently profitable houses on Broadway through his understanding of showmanship and entertainment values.
Read his full statement:

"In all the years I have been in this business, I have never seen a picture that affords showmen greater opportunity.

"'Baboon' is the sort of entertainment that will be enjoyed by all types of theatre-goers. I am more than glad to be privileged to stage the world premiere. I look forward to big business.

"One need not worry about the audience reaction. The job here is to sell the picture properly. They'll go out praising it, for it's full of excitement, extraordinary sights, thrilling episodes that will hold them and make them talk.

"Fox Film has a big money-maker in 'Baboon.' It is decidedly different from any jungle picture produced. It has showmanship written all over it.

"The presence of Mr. and Mrs. Martin Johnson is of eminent importance. In their field they stand absolutely tops. It is the best made by the Johnsons and the best and most entertaining of jungle pictures.

"This business can stand a lot more showmen's pictures like 'Baboon.'"
THE SWAGGERING STARS OF YOUR GREATEST HITS

challenging death for an hour a day and devoting the rest to love!

Red-blooded drama in a setting never photographed before!

UNDER PRESSURE

with EDMUND LOWE
VICTOR McLAGLEN

FLORENCE RICE
MARJORIE RAMBEAU
CHARLES BICKFORD
SIEGFRIED RUMANN

Produced by Robert T. Kane
Directed by Raoul Walsh
Screen play by Borden Chase, Noel Pierce and Lester Cole
From the story by Borden Chase and Edward J. Doherty
BROADWAY STAGE GETS AROUND TO PRICE CUTS; $2 TOP IS GOAL

But Paucity of Good Plays Is Found Real Problem, with Fledgling Playwrights Frowned to Other Fields of Endeavor

By FRED AYER

Broadway, after five years of stupor despite the oft-repeated question, "What is wrong with the theatre?", is waking up at last to the fact that at least a partial answer may be found in admission price reductions. To better organized enterprises, such as the motion picture or automobile industry, the natural weapon against the general retrogression was a lower retail price. Not so with the unorganized business of the legitimate theatre.

Now, however, with the end of the depression in sight, many New York managers are doing what it is agreed they all should have done in 1930 and 1931. Admission prices are being pared to a level from which pocketbook reach of many more persons.

Although no official action has yet been taken through the League of New York Theatres, composed of Broadway producers and managers, a drive to reduce prices is on, with which many Broadway managers as Herman Shumlin, Max Gordon, Laurence Schwab, Philip Dunning, William A. Brady and George Haight. These managers, furthermore, are actually doing something constructive, for each one has voluntarily reduced top admissions, sometimes as much as 33 cent, most coming down to $2.20.

"The audience for $3 seats is limited, while that for seats at $2 is a long-run audience," said Herman Shumlin, producer of "The Children's Hour," this week. "Some managers have claimed it is impossible to present 'big names' at a $2 scale, but it can be done if they will figure out how much they need and find a theatre with enough seats at low prices."

At least 50 per cent of all dramatic productions running in the week ending January 19 were charging top prices of under $3 and the ultimate aim of those managers sponsoring the price cutting movement is to obtain a more or less standardized $2 top for regular evening performances.

The Individualists

There is, on the other hand, the school of managers whose creed throughout the depression has been that "if a show is good enough, if it is a hit, the public will pay to see it, regardless of price." In some instances this might be true, but there scarcely has been a play on Broadway since "Journey's End" with enough universal appeal to warrant such a policy.

George Ross, theatrical publicist, points out that price reduction has been discussed sporadically each season, but the fact remains that the stage folk, always "rugged individualists," never can gather together. The producer with the hit attraction refuses to divide his profits with a principle. The producer with a fair and saleable show, on the other hand, would rather have his orchestra filled at half the price than have scattered parts of it occupied at the standard top.

Admission price reductions may go a long way toward solving the legitimate theatre's problem. However, another and more important factor is the lack of good plays.

The depression has curbed the careers of those young men and women who, in 1929, were fledgling playwrights. The present crop of would-be O'Neill, Cowards, Andersons and Sherwoods abound in ideas, but lacks theatrical craftsmanship. Take two plays seen last week, "Living Dangerously" and "Little Shot." Neither had anything to offer and both closed within the week. "Living Dangerously" was from London. "Little Shot" had four performances. Unfortunately, too, from the motion picture point of view, is the fact that "Living Dangerously" did nothing to further the careers of Conway Tearle and Renee Gadd, and no more can be said for "Little Shot," with the vivacious film star, Lilian Bond.

The Authors

Reginald Simpson and Frank Gregory are the authors of "Living Dangerously." Godfrey Tearle, Conway's brother, and Carol Goodner, who played Phoebe Foster's part in London, "walked out" on their London engagement in the piece; they refused to be seen in it.

Percival Wilde, the literary gentleman responsible for "Little Shot," is the author of many one-act plays, and there was just about sufficient legitimate action in "Little Shot" to make a moderately acceptable one-act play. Poor direction, by an enthusiastic young actor-director named Breteign Windust, also marked or, rather, helped to mar this play. * * *

On Dramatic Critics

Dr. Henry Moskowitz, executive director of the League of New York Theatres, blames something or other on dramatic critics who attend a play "in a half-soused condition," or see only part of a production before writing their reviews. * * *

John Van Druten's "The Distaff Side," which holds the record for 1934 productions with 138 performances by January 19, will close February 2 and then will have a six-weeks tour in Boston, Toronto and Philadelphia.

D. A. Doran, Jr., former eastern story editor for Fox, has formed an organization known as The Stage Associates. A score of young actors and actresses, most of whom have been or are appearing in Broadway productions, constitute the "associates." The idea is to prevent "stimulating plays in the most professionally competent manner and with the most efficiency."

Elisabeth Bergner "and company," including Hugh Sinclair, Griffith Jones and Leon Quertermoine, arrived in New York on Wednesday last, went into immediate rehearsals on "Escape Me Never," and opened Monday night. The last 24 hours before sailing, Miss Bergner "and company" had been busy completing the British & Dominions film production of the play, which probably will be released in this country on next season's United Artists schedule. More about Miss Bergner later... * * *

Edmund Gwenn, rollicking little English star of "Lahurrun Grove," says American audiences are far more appreciative and "quicker on the trigger" than are those of his native England. Mr. Gwenn looks like a sure bet for motion pictures. * * *

"Post Road," the comedy-melodrama enjoying successful showing under the auspices of Potter and Haight, has been published by Samuel French.

The Broadway Stage Parade

The Broadway Stage Parade

DRAMATIC PLAYS

Tobacco Road... Deau. 4, 33 149
The Distaff Side... Sept. 25, 34 138
Merrily We Roll Along... Sept. 29, 34 131
Personal Appearance... Oct. 17, 34 115
The Forest Waits a Wife... Sept. 22, 34 137
The Children's Hour... Nov. 20, 34 75
*Page Miss Glory!... Nov. 27, 34 63
*God's Eagle Guy... Nov. 25, 34 56
Post Road... Dec. 4, 31 57
*Valley Forge... Dec. 10, 34 50
Sailors of Cattaro... Dec. 20, 34 48
Romeo and Juliet... Dec. 21, 34 34
Rain from Heaven... Dec. 24, 34 33
Accent on Youth... Dec. 25, 34 32
Hamlet Repertoire... Dec. 25, 34 32
Hamlet - Richelleau... Dec. 25, 34 32
Richard III - Macbeth... Dec. 25, 34 32

MUSICALS and REVUES

Life Begins at 8:40... Aug. 27, 34 174
The Great Gildersleeve... Sept. 22, 34 137
Anything Goes... Nov. 21, 34 31
*Revenge With Music... Nov. 28, 34 46
Thumbs Up... Dec. 27, 34 28
Music Hall... Feb. 26, 34 28
N. B.: These figures are up to and inclusive of January 19, 1935.

*Closed January 19.
‡Casting scheduled for January 26.
‡Closed scheduled for February 2.
‡"Revenge With Music" was closed for two weeks.

Six New York Managers Voluntarily Reduce Top Price as Much as One-third, Though League Still Remains Silent

A New York Times report late last week revealed that six New York managers, through the League of New York Theatres, voluntarily cut top prices from $3 to $2.20 in an effort to increase business in a market which is slowly bouncing back from the depression, but which is still far from being normal. The move has been inspired by the example of the West Coast, where productions are being offered at prices as low as $1.50.

The six managers involved in the price cut are George S. Kaufman, producer of "The Children's Hour"; George M. Cohan, producer of "Waiting for Lefty"; George S. Kay, producer of "The Green Pastures"; Leo G. Maler, producer of "The Land"; Edward B. Green, producer of "Broadway"; and James H. Parnell, producer of "The Man Who Came to Dinner." Each of these managers is a member of the League of New York Theatres, and their action is in line with the league's policy of promoting the theatre as a cultural institution rather than as a commercial enterprise.

The managers have been encouraged by reports from the West Coast, where productions are being offered at prices as low as $1.50, and are hoping that the move will help to stimulate interest in the theatre on the East Coast.

The impact of the price cut has been immediate, with box office receipts climbing sharply in the weeks following the announcement. The managers are optimistic about the future of the theatre and believe that the price cut is a step in the right direction.

The move has been widely praised by critics, who have noted that it is a welcome change from the high prices that have been charged in recent years and that it will help to make theatre more accessible to the general public.

The managers believe that the price cut is a positive step in the right direction and that it will help to make theatre more accessible to the general public. They are hopeful that the move will lead to an increase in attendance and a resurgence of interest in the theatre.
Wilson Film on Chain Store ‘Evil’ Stirs Retailers

The motion picture as a weapon of propagandists can hardly be considered. That is not to say that it is not a tool of governments or that it is not a weapon of those who would use it for their own purposes. However, the use of motion pictures as a means of influencing public opinion is not a new concept. The film industry has been using motion pictures to influence public opinion since its inception. The film is a powerful tool for shaping public opinion, and it is no surprise that it is used by governments and other organizations to influence public opinion.

The film is "Forward, America," produced by Frank R. Wilson, former production, distribution and theatre executive and until recently chief of the organization division of the National Recovery Administration. The picture is said to have caused considerable comment by merchants and exhibitors in many states. At the moment it is the subject of a concerted protest from several organizations in Cincinnati, the home of the Chain Store Union, and other notable organizations.

W. L. Youngclaus, retired for a short time from exhibition, is understood planning a new circuit in Nebraska and Iowa. He has recently purchased and equipped a theatre in Albion, Neb. Others said to be planned are in O'Neill, Broken Bow and Wayne, Neb., and Harlan, Iowa.

The Earl in Cincinnati has been given an order to direct Warner control. William A. Haynes, for six years district manager, will handle the house.

A 600-seat house being built in Bexley, O., by Theodore Lindenberg, will be halved by a solid partition, with 300 seats on each side, but both screens powered by the same projector under Lindenberg's own projection system. The plan is to suit the theatre to the size of the crowd.

Two new theatres, in the same neighborhood, are planned for Milwaukee. Louis Orlove, former Saxe Uptown manager, is reported headlining a group to erect a $100,000 theatre and office building, Jacob Eskin, operating several houses, and Frank Fisher, former local exhibitor, plan a theatre.

The North Grand theatre, in St. Louis, is to be improved by the Best Amusement Company. Bids have already been received on the work, to cost about $30,000.

Charles A. Somma of Richmond, Va., plans the erection of a $75,000 theatre to seat 750, on a local site already selected.

The Levrad Amusement Company, with plans for 10 theatres, will open its third, the Auditorium in Baltimore, on February 11. It owns the Cameo and Acme in New York. The circuit's theatres show only foreign pictures. Charles S. Levin and Matty Radin head the firm.

Tuttle Assails, Millichen Defends

Carl E. Millichen, secretary of the Motion Picture Producers and Distributors of America, told the Federal Grand Jury Association at its annual meeting in New York last week that the industry is making strenuous efforts to cooperate in the nationwide efforts at the saturation phase of the motion picture business. He noted that the cooperative efforts of Charles H. Tuttle, formerly United States attorney, assailed the motion picture with the charge it inspired hero worship of the criminal in the minds of the child at attending the films.

Mr. Millichen, whose address preceded that of Mr. Tuttle, pointed out, in the industry's efforts to combat crime, the use of scientific information to the end that screen material shall not contribute to the undermining of character or the making of criminals, the presentation of the most modern methods of crime suppression by police agencies, and the enforcement of the laws. He indicated that the building of a complete program of the Cooperative National Amusement Corporation is a step in the right direction.

Mr. Tuttle, declaring that he did not intend to "indict the industry as a whole," said that hero worship, which he charged was stimulated by the use of educational forces, through its influence on children, "is being extended to certain characters on the screen whom we, as parents, would not allow in our homes. Yet we permit our children to go out and worship these characters two or three times a week at the movies."

Mr. Tuttle declared the real evil is block booking, which forces the exhibitor "to take the good and the bad together."

Goldsmith Tells Cleveland Group Of New Recording

A new system of high quality sound-on-film recording of motion pictures for a complete elimination of background hissing noise at least theoretically, making possible the ultimate in realism of sound-on-film recording and reproduction, was demonstrated by Dr. Alfred N. Goldsmith, scientific consulting engineer of the RCA Manufacturing Company, in the course of an address Tuesday evening before the Cleveland Chamber of Commerce at the Statler Hotel.

The demonstration was used by Dr. Goldsmith to illustrate the remarkable progress which has been made in the improvement of the quality of sound motion pictures. The new system, demonstrated for the first time in the United States, has been described as the RCA Victor engineers who developed it as "the motion picture sound of tomorrow." Dr. Goldsmith used a special film recording of a musical performance in Radio City Music Hall in New York, and called specific attention to the ability of the new system to reproduce the full definitions and shadings of all the instruments in the orchestra over the complete audio-frequency range and to the complete absence of hissing sound during the quieter portions of the music.

With the new recording method, it was pointed out, the sound waves are halved into two separate but synchronized tracks, one negative and the other positive, automatically eliminating the unused portions of the sound track which is a necessary part of all existing sound-on-film systems.

Dr. Goldsmith, while pointing to the amazing strides made by engineers in the development of television, nevertheless tempered his utterance with respect to the commercial future of television. He cited the tremendous economic problem of launching a nationwide television service, when the cost of connecting numerous broadcasting stations of only limited service range in a network staggered system. There is also, Dr. Goldsmith noted, the important question of who will pay the high cost of putting the unusual amount of talent on the air, since commercial sponsors would be called upon to pay a substantial portion of the cost of a feature film production for an hour's broadcasting. Although he expressed the belief that these problems would eventually be solved, Dr. Goldsmith declared that much must be accomplished in the interim.

Noting that one may eventually see by radio, Dr. Goldsmith suggested that the future of radio might appeal to man's other senses, as taste, touch, and smell. For example, he said, there is the possibility of transmitting three-dimensional replicas of objects in the studio through "telefactory broadcasting," or the transmission of taste, might make it possible to "taste" a film by drinking coffee, for example, by radio, he said. The transmission of smells, "telefactory broadcasting," would be simpler, he declared, but emphasized that these possibilities were now only "whimsical and remote imaginings."
Romance as realistic as though it were happening just around the corner... Charm, wit, tenderness... an hour's worth of delightful entertainment... simply grand... be sure to say the Music Hall a visit this week!"
—Irene Thirer, N. Y. Post

"Swell new entertainment."
—William Boehnel,
N. Y. World-Telegram

"Charm, humor, romance... to delight the movie-going millions."
—Regina Crewe, N. Y. American

"Thoroughly entertaining... light, gay and diverting."
—Rose Pelswick,
N. Y. Evening Journal

"Lederer and Rogers happily teamed."
—Bland Johaneson,
N. Y. Daily Mirror

"Delightfully told love story... ends in a riot of fun."
—Kate Cameron, N. Y Daily News
The warmth of Springtime romance glowing from the screen... as lovely Ann Harding brings to life another great character of fiction... "Lotty Wilkins," delightful heroine of the outstanding book and stage play... a wistfully wonderful woman who would not let her dreams of romance die... and whose daring was rewarded by one perfect month of bliss!
with FRANK MORGAN  KATHARINE ALEXANDER
REGINALD OWEN • JANE BAXTER
FROM THE NOVEL BY "ELIZABETH" • DIRECTED BY HARRY BEAUMONT
ADVERTISING IN FILMS BRINGS NEW PROTEST

British Exhibitors' Association Brings Fight Into Open; Standard Contract Again Rejected

by BRUCE ALLAN
London Correspondent

Protesting against inclusion in a British entertainment picture of items definitely of the character of advertisements for proprietary articles, a provincial branch of the Cinematograph Exhibitors' Association has brought into the light a long-standing problem. The complaint that these scenes previously were incorporated in advertising films, for which some傻会 the theatre, indicates the rather intimate situation which now has to be faced.

There always have been two opinions regarding the process of screening advertising material. In principle there is a strong objection, fully realized by the CEA, to the display of commercial material to audiences which have paid for entertainment. In fact, the cash counter display of advertising films has been very useful to many exhibitors.

A Complicating Development

It must be said for the advertising film that, due to both its moderate footage (300 to 500 feet) and the fact that it is usually fully produced, it provoked no serious expressions of public disapproval. Hence its development on a scale producing a very successful sub-department of the film industry. A number of companies came into existence for the purpose of making and distributing such films, while the number of theatres regularly showing them, though hard to estimate exactly, certainly reached 500 and may have been 1,000. Included were theatres on the Continental route for which it was suitable. Simultaneously, there was a development in another direction; the organized display of advertising films in sub-standard form in other than commercial cinemas. Here there has been such enormous growth as to create a new problem. This type of display, in clubrooms, public halls and schools, consists of a mixed entertainment and advertising display, and is either free or given at nominal admission rates. The competition has proved very serious to many regular theatres.

Steps are being sought whereby to control this development. They probably will be found in the impending revision of safety regulations, whereby the display of non-inflammable non-standard films will no longer be possible in unlicensed buildings.

"Slipped Into Pictures"

The problem of the advertising film in the cinema is more difficult. Nowadays, instead of 300 feet of frank advertising material, to be shown so many times a day at so much per three minutes, the effect seems to face the prospect that blatant advertising may be slipped into British entertainment films on a scale far transcending that once charged against the producers of American pictures.

It will be realized that only the most obvious instances of this camouflaged advertising are likely to cause protests. Keen-eyed exhibitors spotted hidden advertising in certain American films produced by a concern which also possessed radio interests, and it is a fact that these films very obviously dragged before the camera the trademark of an individual which figured in a scene. It is, however, a far step from practices of this sort, objectionable as they may be, to what is now apparently being attempted in England.

In an issue of the reel specifically challenged by the CEA there recently appeared a glaring instance of proprietary advertising. One of the detached interest, travel and "instructive" items composing the reel was a series of shots interting character from the shape of the mouth. The commentator remarked in effect: "And tallowing of teeth, it is necessary to clean them regularly..." and forthwith there followed a "food drill" shot, with a huge labeled tube of paste.

An audience reaction which I personally noted was significant. There was a general gasp, followed by exclamations of disgust and contemptuous laughter. The patrons had been "taken in," knew when they did know it, the exhibitor also had been "had;" he had paid for the film as entertainment. It is to be presumed that the producer also had been paid by the advertiser.

The exhibitor's objection is not, principally, that he is expected to pay for advertising material for which he is not specifically made. The "straight" advertising film was short and snappy and more or less openly proclaimed its charitable advertising renders the whole program open to suspicion. That is the CEA case, and it reads like one to which distributors will have to reply.

In insist on Standard Contract

The Cinematograph Renters' Society has rejected proposals from the CEA to cooperate in the preparation of a form of Standard Contract, "owing to the trading interests of the individual theatre being dissimilar." But there is to be a continuation of the theatre men's efforts to stabilize trading methods. If distributors will not help them, they propose to draft their own model contract, and to obtain its adoption by independent companies.

This decision was reached at a meeting of the CEA general body, after various points of difference with the KRS were discussed. The exhibitors' organization has been unable to obtain from distributors any concession in regard to the practice of cutting off film supplies from any theatre proprietor found guilty of making false returns of takings; neither will the KRS modify its practice of supplying information to the Revenue authorities in cases where evasion of Entertainment Tax is charged. Also, it did not think the Clean Films campaign called for any action by distributors.

Two Years of Negotiating

Of all these negatives, that referring to the contract is most disappointing to exhibitors. There have been two years of continuous negotiation in the hope of arriving at a standard contract. The desire for standardization goes back much further than that, and "model" contract have been drafted both by the CEA and by individuals. Whether the new form, if it arrives, will have any better luck may be doubted. It is stated that the backing of the big circuits is guaranteed. Once upon a time, that might have been a decisive factor, but it does not fall with any enthusiasm in the existing circumstances of the British industry. It is that, in military language, the initiative has passed from the exhibitor to the distributor. The distributors are a compact and well-led body, know what they want and as a means of getting it have, in the control of film supplies, a weapon incomparably stronger than anything in the CEA armory. There may therefore be a strong argument that the first move by Deputy Gratien will get very far.

What is Newsreel?

Here is a very vexed question in the British industry, the momentous reason for newsreels. Newsreels, as such, are not liable to censorship. Neither can they be registered under the Cinematograph Films Act as being news purposes. Recently there was an official announcement that a relish of old news items was not a newsreel, and that a commentary might take any newscast out of that classification. In effect, the ruling was that the only items not legally subject to censorship were silent shots of events reported in the newspapers at about first release date, but that they would not in fact be censored, even if they included a commentary, while newsreel editors showed a willingness to be discreet.

All this has been previously recorded, but it becomes important in view of a decision just handed down by Mr. Justice Phillimore in the chancery court, that a subject called "Memory Lane" must be registered for Quota. "Memory Lane" is a series of shots of war materials, with music and commentary, and it was argued for the Board of Trade that it was a newsreel because of its dated association with Armistice Day. The plea reads rather feebly, and probably was just an Aunt Sally set up to be knocked down, for the Clayton judgment does not concern with, but it is not inconsistent with, the official view of a newsreel.

The outcome of this case is, in fact, that the Board of Trade or the Home Office has a legal ruling to support any action it may contemplate, at any time, by way of censoring news items which would otherwise fall within any of the matters indicated above. What looks like a trade victory is, in fact, a victory for censorship exponents.
RECEIVES PLAQUE. Morris Rosenthal, manager of the Majestic in Bridgeport, being presented the Quigley Award for December by Governor Wilbur Cross of Connecticut, while Harry F. Shaw, Poli-Loew division manager, looks on.

PROMINENT BRITONS HERE. Charles B. Cochran, noted London theatrical producer, and Jeffrey Bernerd, general manager of Gaumont British, as they arrived in New York on the Olympic for a visit on behalf of their American interests.

SIGNED AGAIN. Patricia Ellis, Warner Brothers player, who has been given a new long-term contract. Her first picture under the agreement is "King of the Ritz."

PREMIERE TRIP. Ending in New York for Freddie Bartholomew, who is young David in MGM's "David Copperfield." Freddie came from Hollywood for the Broadway opening at the Capitol.

WELCOMED. Little Miss Cecelia Murray on her arrival in Hollywood to join Hal Roach's "Our Gang," with two of those cunning Gangsters—William (Buckwheat) Thomas and Scotty Beckett—as a committee of two to meet her.
A BIRTHDAY CAKE. Took the form of a telegram to carry good wishes of studio folk to Carl Laemmle on his 68th birthday. Shown are:

INVITED. (Right) Adrienne Ames of RKO Radio's "Gigollette," presents Mayor LaGuardia of New York with invitation to press photographers' ball at the Commodore, February 8.
Lloyd Hamilton Dies in Hollywood

Lloyd Hamilton, one of the most popular screen comedians in the days of the silent, and only occasionally active in the talking picture, died last week in Hollywood of a stomach ailment. He was only 43 years old. He had been ill for several months, and a few hours before his death he had undergone a blood transfusion, as his condition suddenly became critical. Dogged by ill fortune, the comedian had broken both legs in 1932, and later a cage in which he was interested failed.

The feature of the Hamilton comedy technique was an expression of soulful and patient befuddledness as his various screen partners played all manner of tricks on him. Famous as well was the small cap which he always wore perched on the front of his head. He was large, over six feet in height, and weighing in proportion, and his bulk made him still more amusing his hurt expression.

For years he was "Ham" in "Ham and Bud," one of the most successful of silent screen comedy teams. He made a stage debut at 18, in a production of "Strongheart," in Oakland, Cal. He remained on the stage for five years, appearing in "The Prisoner of Zendal" and "Monsieur Beaucare," in which he toured with James K. Hackett. Musical comedy stock in San Francisco was followed by his entrance upon a screen career in 1914.

He wrote and directed many of his pictures, among them the serial "Are You There," "A Self-Made Failure" and "His Darker Self," He was married twice, both unions ending in divorce. He is survived by his mother, Mrs. Mary Hamilton, and a sister, Mrs. O. M. Judson, of Piedmont, Cal.

Joseph T. Steed, 58, pioneer theatre owner in the Birmingham, Ala., district, and a local resident for 25 years, died last week following a brief illness.

Three deaths occurred among film people of Boston last week: Frank Zampino, sound man from Pathe; the father of Henry Smith, motion picture booker, and the mother of Harry Martin, Universal booker.

New Double Feature Suit Awaits Perelman Verdict

Institution in Cleveland of another court action testing the legality of anti-double feature clauses in some distributors' contracts will be deferred pending determination of the Harry Perelman suit in Philadelphia against Loew's, booker, and the other distributors in the territory who have refused to sell to him.

The Perelman case has been under the court's consideration for several weeks.

The Perelman suit charged conspiracy in violation of the anti-trust laws and if the decision is favorable to Mr. Perelman, an indeterminate number of others in the territory will be impacted. The identical charge is expected in Cleveland.

Four theatres in Cleveland, all suburbs, returned to double billing. Only independent pictures are being shown at the four houses, and many distributors in the territory are continuing to sell with the double feature restriction clause. The four theatres are Alhambra, Metropolitan, Temple, Family.

DISTRIBUTORS ASK LOWER MEXICAN DUTY

American film distributors in Mexico this week were reported to have advised government authorities that they will withdraw completely from the country unless the government offers some relief from the high duties on discs and films, which, the distributors claim, are excessive.

Last week American distributors in Mexico City denied the story that was published in one of that city's leading newspapers to the effect that they were quietly canceling their contacts in preparation for withdrawal. Now they have notified exhibitors that February 18 will be the deadline for service unless, of course, the government alters its position.

MPTOA Names Convention Heads

Ed Kuykendall, president, this week announced committee chairmanships for the annual convention of the Motion Picture Theatre Owners of America, opening February 25 in New Orleans, at the Roosevelt hotel, as follows:


Music tax, Lewen Pizol, Philadelphia; code trade practice committee, Morgan A. Walsh, San Francisco; code labor provisions, Jack Miller, Chicago; non-theatrical competition, George A. Giles, Cambridge, Mass.; legislation and taxation, M. A. Lightman, Menasha, and public relations and community affairs, Fred Wehrenberg, St. Louis; Sidney R. Kent and Conrad Naugle will be among the principal speakers at the convention.

Delegates from New England will take a train leaving Boston at 4 P. M., February 23 and arrive in Hartford at 10:30 on Thursday, February 25, and go down the coast to San Francisco, Los Angeles and San Diego, and cross Texas on the Southern Pacific.

Allied States' annual meeting has been postponed to January 24 to February 13 at Washington.

In Kansas City Jay Means was elected president of the Independent Theatre owners for his third term. The new vice-president is Robert E. Smith, vice-president is E. S. Young, second vice-president; Charles Potter, treasurer; Ed Hartmann, secretary.

Allied Independent Theatre Owners of Wisconsin will hold its annual meeting in Milwaukee February 21.

The Intermountain Theatre Association of Salt Lake City elected C. E. Huish of Utah as president. Other officers elected were James McMurtry, vice-president; John Rugar of Park City, treasurer; Beverly S. Clendenin, Salt Lake City, general counsel and secretary.

Coxe Hears Foes Of Paramount Plan

Presentation of formal proof in support of the plan of reorganization of Paramount Publicx Corporation was completed in New York Friday before Federal Judge Alired C. Cox. A hearing of all interests opposed to the plan was set by Judge Cox for Monday, following a postponement.

Johnston Opposes Plan

Percy H. Johnston, former president and recently elected chairman of Chemical Bank & Trust Co., and a director of Paramount, testified Friday that the warrant management, or company, men on the board of the reorganized company. Counsel for bondholders opposing the Paramount plan maintain there are too many banking representatives on the new directorate.

Mr. Johnston expressed confidence in Paramount's future. He said he was willing for his bank to accept a settlement of the $13,000,000 claim against the company by a creditor in a block group who holds the two largest cash payment of not less than the $5,175,000 set.

"I confidently believe that all of the bank creditors will get their money," Mr. Johnston said. "Moreover, there is nothing to be gained by any of them, either because they haven't the intimate knowledge of Paramount that I have or because it would be unwise for some of them to accept any large amount of stock in settlement of their claims, cannot feel as I do about accepting a proposal other than this."

Achille Palmer attempted to show the reorganization is irregular in that no stockholders' meeting was held at which the plan was adopted for the company.

Opposes Company Men on Board

Under questioning by Mr. Palmer, who is counsel for holders of 3,000 shares of Paramount stock, Mr. Johnston explained he opposed inclusion of company men on the directorate "because they would be placed in the position of passing on their own acts. That was true before in Paramount days." Mr. Johnston denied that the banks had refused to accept a settlement on any other basis than that offered by the Variety, and other members of the deputation holders' committee, and Duncan Holmes and Maurice Newton, both of the stockholders' committee and members of the Variety. It finally was agreed, he testified, that because the banks had put new money into Paramount they should receive an equal amount in cash and, for the balance of their claims, representing old credit, they would take their place with other creditors of Paramount.

Minority creditors on Wednesday demanded representation on the board.

Malcolm Sumner, counsel for bondholders, and Allard Owners' Corporation, a large Paramount creditor, opposed phases of the Paramount Broadway reorganization plan. This plan, however, is favored by the Varietys and other members of the deputation holders' committee, which together represent approximately half of the $8,675,000 bonds outstanding. Opponents of the plan contended that the bondholders' claims would not aggregate more than $3,000,000 or $4,000,000, whereas the reorganization plan, they held, involved the Paramount in bankruptcy of $4,400,000 and provides for an annual rental of $260,000 for the Paramount theatre and $188,000 for office space in the Metropolitan Building, these rents being attacked also as excessive.

A proposal was filed with Special Master John E. Joyce in New York Tuesday to extend the time for payment of $5,000,000 to the English subsidiary, by buying for $50,000 the circuit's stock not held by Paramount and allowing an Olympia stockholders' claim.
This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Chapayev

(Anmko)

Drama

That there is more sweep, more action, and more entertainment value in this latest importation from the state-owned motion picture studios of Soviet Russia, than in almost any previous Soviet film from that source, there can be no question. But still the Russian producers cannot forget that their country, and its people, are still in a revolutionary atmosphere, and so they continue to inject that element into their product. There is every evidence that they somehow feel a compulsion to justify their status quo, that in one way or another they must picture the Red Revolution and its results as worthy of effort. It is in part this justification among part propaganda, that characteristic which has been such a part of the motion picture output of the Soviet state.

This picture records a small phase of the Revolution, recounting via the screen the dashing heroism and superb leadership of one Chapaev, called, in the film by the Russian version of his name, Anmko. It is a heroic adventure story, but relatively small section of the country, on the border of the Caspian Sea, did battle with the forces of the enemy. Anmko was one of the few young army officers who, after the defeat of a division of former Czarist army officers. The story is derived from the memoirs of D. A. Furmanov, who was sent out from Red headquarters in the bloody days of 1917, a Red army commissar, to bring the leader of localized guerrilla warfare definitely under the long arm of the official Red army, to be commendant of a division. Furmanov is said to have acted as Chapayev's second in command during the campaign which ended in Czarist power's death, a victory for the Red army and transformation of the rabbler leader into an almost legendary, and thus doubly heroic, figure of the Revolution, which seems considerable in need of heroes.

Insofar as exhibition in this country is concerned, the film is plentifully studied with subtitles which, it is thought, could have been anciently, making for easy understanding of the story. It has pace, action and dramatic value, and, unusual in Russian imports, considerable footage devoted to scenry; in fact so much as to give an impression of having been introduced solely for scenic effect. In that regard the footage is too long, and the pace is checked as a result.

The action is concerned solely with a recounting of the leadership of Chapayev, carpenter's son, who fought in the Russian army during the war, became a guerilla leader when the revolution struck, and by reason of his own power of leadership and courage, kept his occasionally recalcitrant followers victoriously in line. Eventually, however, he was wounded after a surprise attack and, according to some accounts, was able to swim to safety, was pursued effectively with machine gun bullets and drowned. Reinforcements summoned by the heroine of the band, machine gunner, brought an expensive victory.

It is obviously a picture for select audiences who make no objection to Russian propaganda: it indicates more of an appreciation of what is meant by screen entertainment than the Soviet producers, it implies a knowledge of and opinion about the problems of the country. Cast

CAST

Chapayev ......................................... Boris Babochkin Furmanov ........................................ Boris Bilinov Ania ................................................ Barbara Matyushov Pyetka ............................................... Leonid Knaut Cossack ............................................. C. Shuvarat Pasha .............................................. The Volkos Zhiakharev .......................... Nikolai Simeonov Peasant ......................................... Boris Chikov

[EDITOR'S NOTE: "Chapayev" is the current export of the pink young admirers of the Red cause who are so conspicuously in print in the motion picture departments of the newspapers these days, is a better camera job than the Soviet's average. It is, however, not amusement merchandise and has a box office value only to those few theaters which may have a following of academic students of the screen, or the fewer which are largely patronized by adherents and enthusiasts of the Red regime. The picture and its purpose are by signed in a closing title stating progress for Red Revolution. The action is devoted to showing that a Red with a machine gun can shoot a lot of enemies.

—T. R.]

Clive of India

U. A.—20th Century

Romantic Drama

Telling a moving love story against a stirring action background. "Clive of India" puts in the limelight of those who will play the picture practically every necessary audience interesting quality with which it can be sold successfully. Educational in its historic approach, the picture actually is the story of Robert Clive's great ambition. It narrates in thrilling, spectacular style the incidents and events of his career which elevated the obscure clerk to the status of one of England's greatest heroes. It graphically illustrates how this one man made India a British dominion.

There being entertainment and commercial worth in those colorful episodes, there is for practical purposes an even greater value in the production's love story. It is that of a woman who, living a life that necessitated her sacrificing all the things closest to every woman's heart, knew great happiness and great tragedy. It is the story of a loyal young woman, who, as a steadfast inspiration to her husband, solicited his bitter, disillusioned moments and shared his triumph.

The locales are India and England. Clerk Clive falls in love with a mellifluous portrait of Margaret, sister of his friend Edmund. Disturbed with his counting-room lot, Clive, persuading Edmund to accompany him, joins the army. Here he comes such well-known historical incidents as the Black Hole of Calcutta, the victorious battle with the Mogul for the throne of the Great Garet. Back to England in triumph, showered with titles and honors, he becomes a country squire. Then, though it seems heartache to Margaret and the eventual death of their first born, Clive returns to a seething India to bring order out of the chaos which his political successors have wrought. Home industries and fortune turn her back on her favored child.


CAST


The Whole Town's Talking

(Columbia)

Comedy Drama

The irrelevant title is this picture's sole handicap. As a fast moving entertainment package, it majors in gangster-atmosphere comedy, drama, suspense, human interest, action which continually engenders new surprises, and a clever plot. It is well constructed, well played throughout, and liberally leavened with a unique brand of melodramatic holism and thereby tossi
ture directly in the laps of the masses, emerges as snappy, thrilling popular amusement. It's a quick, effective and always something doing. Quickly establishing its character, but without unduly revealing the trend of its developing nature as the story unfolds. As office clerk Jones, he's a wily fellow with a yen to be a writer and frantically in love with the boss's secretary. Bill, whom he can approach only by means of a tacit understanding. Having killed Manning, a ruthless, killing, fugitive jail-bird, is so marked that when Manning is reported escaped—having been out of jail only a few minutes—he is picked up by the cops. He gets his first break with Bill when she assists in identifying him as quite a useful and slightly sneaky character. The limelight is grand for him when newspaper man Healy prevails upon him to ghost-write Manning's lurid career. Robinson takes on the role of Manning and has a finely amusing character created in "Little Caesar." The ghost-writing agreement brings Jones and the killer into intimate associations. To obtain the passport with which Jones is able to go about his daily work, Manning invades his double's room, and terrorizes him into giving him the pass. His object is to put a friend of his own ill on the spot. Then as one thrill-packed sequence follows the other, Jones the while fulfills his contractual duties in which there's adventures, the picture builds to its climax. Manning has decided that Jones should be rushed out of town and fled for the border as he enters the killer's stronghold, he pulls a trick that stands his double beneath a rain of lead. As of the organization, the man and the woman are running in the much wanted desperado and as he has set himself firmly as a writer, he's in a grand position to take the aggressive with girl friends and order a quick marriage and honeymoon.

So temped that the drama constantly ac- cents that in the end the picture manages to capitalise all that was attractive of the old gangster films and at the same time introduce a method that is pleasing in the way of novelty and thrill. In every way it's the kind of attraction which, whether played in big house or small, can be presented to patrons as a worthwhile, the-moment, generally it is a natural for tricky curiosity-creating exploitation.—MCCARTHY, Hollywood.


CAST
"BROADWAY BREVITIES—THE SONG OF FAME": If all short subjects were as well cast and produced as this two-reel film, exhibitors would not be forced to double-feature. This musical subject is better than many feature pictures.

"DOROTHY STONE, BOB HOPE in 'PAREE, PAREE': This is excellent entertainment of the musical comedy type. When you play Vitaphone shorts, advertise them and listen to the public comment on them.

"BARBER SHOP BLUES": A crackerjack one-reel.

"HAL LeROY, DOROTHY DARE in 'SYNCOPATED CITY': Vitaphone shorts are okay and my patrons like the Broadway Brevities and especially Hal LeRoy's dancing.

"MELODY MASTERS—PHIL SPI-TALNY AND HIS MUSICAL QUEENS: Excellent entertainment and pleased our entire audience. Other producers should pay Vitaphone to produce shorts for them.

"HAL LeROY, DAWN O'DAY in 'PICTURE PALACE': A very good musical comedy with plenty of beautiful girls and good music. Excellent entertainment and will please everyone.

"LEON ERROL in 'GOOD MORN-ING EVE': A dandy musical comedy in color.

"BUSINESS IS A PLEASURE': This one is great. Beautiful color, comedy, snappy dance numbers, just about everything you can put into a two-reel short. Got as many favorable comments as a feature.

AND COMING SOON—NEW VITAPHONE SHORTS ST
We're used to having exhibitors tell us that Warner Bros. make the best Shorts and Trailers. Vitaphone's Stars and Music and Production Quality take care of that. But when 17 separate reports in a single issue of "What The Picture Did For Me" praise Vitaphone Shorts to the stratosphere, THAT'S NEWS! Read these straight-from-box office bulletins...compare them with the results you're getting from competing product...then ask yourself if it isn't simple common sense to SWITCH TO VITAPHONE

"BIG V COMEDIES — ROSCOE ATE" in 'SO YOU WON'T T-T-T-TALK': One of those real belly laugh comedies. And how the folks ate it up. Call it hokum or slapstick or whatever you want to, but this is the type of comedy that goes over here in a big way."

"JEANNE AUBERT in 'GEM OF THE OCEAN': This is a very good entertainment of the musical comedy type with plenty of beautiful girls and great dancing numbers."

"MERRIE MELODIES—'THE GIRL AT THE IRONING BOARD': This cartoon is done in a way that makes it excellent entertainment for both young and old. Vitaphone continually produces good shorts that please the public."

"NO CONTEST': Very good. Ruth Etting can sing and does in this."

"SEE AMERICA FIRST SERIES—'BOSTON TEA PARTY': First of this series I have run and it is excellent. I would be willing to pay for this one for my own benefit."

"PEPPER POTS — 'A CABINET MEETING': A dandy single reel from Vitaphone."

"FREDDY RICH AND ORCHESTRA in 'MIRRORS': A good musical short. Vera Van and the Eton Boys help."

"RUTH ETTING in 'NO CONTEST': A very good musical comedy. Has plenty of beautiful girls, good music and everything you could expect of a musical comedy. Great entertainment."

"GOOD MORNING EVE': An entertaining musical comedy in color."
MOTION PICTURE HERALD

January 26, 1935

Women Must Dress

(Drama)

A drama of marital complication, this film would seem to have considerable in the way of feminine appeal, both in story elements and for exploitation. The title itself indicates an initial possibility in that direction, and the fact that the story is in part concerned with the operation of a dress establishment opens the way for tamps with community stores which should prove fruitful in attracting feminine interest.

There is a secondary significance in the title, which implies the necessity that the woman make herself attractive to her husband, not only in the untamed ways, being a good cook and the like, but by retaining in her appearance which initially attracted him.

The cast as well are the seven winners of a recent Monogram-Afria national contest for screen material. They are all in minor roles.

Miss Gombell is the exceedingly dainty wife, whose husband, Gordon, is a fairly successful engineer. Miss Gombell accidentally meets a neighbor, Miss Lane, Miss Gombell is not aware of the danger signals ahead, being rather too deeply engrossed in her household duties. Zefie Tilbury, her mother, sees the danger but keeps her own counsel. The daughter, Suzanne Kaaren, is in love with a young doctor, Reginald Birk, Gordon reports the breaking point, falls in love with Miss Lane, and divorces his wife. Miss Gombell turns to a formender, who operates a Gold Coast women's shop, and returns as a designer. She becomes a partner in the firm, while Gordon goes to London to carry out a project, planning to return to marry Miss Lane.

Miss Gombell so turns her daughter's mind that she throws Albert off and becomes engaged to Gordon.

She quarrels with her mother, and for the first time the self-confident Miss Gombell reveals the mess she has made of her own, her husband's, and her daughter's lives. She confesses her error to Albert, and he and Miss Kaaren are married. Gordon, returning for the wedding, finds that he is still in love with his wife.—AARONSON, New York.

Supervised by Mrs. Wallace Reid, Produced and Distributed by Warner Bros. Directed by Frank Farnum. Adapted by John A. Strank, J. Photographed by Milton Kras-


CAST

Linda Howard ◄ Miss Gombell
Philip Howard ◄ Gavin Gordon
Dr. Albert ◄ Lenita Lane
Lil ◄ Brad Whitney
Peo ◄ Allan Roberts
Ferry Benson ◄ Paul Hartman
Tibby ◄ Paul Hartman
Mona ◄ Madeleine Ely
Kay ◄ Harriet de Fussmann
Maid ◄ Anne Kasper
Saleslady ◄ Pay Harman

Dirty Work

(Gaumont-British)

Force Comedy

Once again it's a question of American patriots' reactions to a type of British stage farce which, possessing good material, handily

fully of good situations, amusing acting, and dialogue which will bring the laughs wherever it is understood.

Ralph Lynn, Gordon Harker and Robertson are three employees of a jewelry store troubled by mysterious thefts. At the instigation of the thieves, innocent trio are persuaded to get themselves up as crooks and to stage a raid on the shop, in order that the actual crooks, receiving the goods, will be captured. The intention is to use them as cat's paws, but their amateurish clumsiness leads to a warning to the store owner which brings the real police on the scene, with the result that the plot ends quite otherwise than was planned by the crooks.

There is a most ingenious blend of the atmospheres of farce and crook drama, and a humour of detail seen at its best when the three amateurs are exposed to the inquisition of the thieves, which is a decided asset to the film. The "amateur burglar" angle is probably the most effective line of exploitation.—ALLAN, London.

Produced and distributed by Gaumont-British. Directed by W.T. Axford. Screen play by Tom Walls. Photographed by Philip Tam-


CAST

James Milligan ◄ Ralph Lynn
Nettie ◄ Paul Hartman
Peck ◄ J. Robertson Hare
Phi Wayne ◄ Lilian Bond
Stafford ◄ Basil Sydney
Brant Packer ◄ Gordon James
Toome ◄ Sergeant Barlow
Wrench ◄ Peter Gowarne
Morgan ◄ Leslie Laurie

Cowboy Holiday

(Syndicate)

Western

A western which is, at best, run of the mine material of its type, this may fill the bill in the west town, but its gorilla of riding and shooting and hand-to-hand battling, though the fighting rather falls short of reality. The boys "pull their punches," which brings an understanding of the situation, when the obvious intent of the pursuers is to dispose of the pursued, one of which the culprit has to run into the air. That struck the rambles of some of the audience.

It will have to sell as straight western material, there being an absence of a particularly well known western star name, "Big Boy" Wil-

liams, considerably heavier than handsome, has the lead, and although he is effective on a horse, he is not the sort of heroing hero. Janet Chandler has the feminine lead.

The story might have been any one of many westerns, but this happens to fall on a holiday, never manages to attain that vac-

tion, as he stops in on his old friends, the sheriff being little interested.

A supposéd Mexican bandit is conducting highly effective robberies in the country and the sheriff finds his job slipping unless he is the marauder and brings him to book. He has no intention of so doing, finds himself in it, especially when Miss Chandler's father is killed, as the only person seeing the scene at that moment, is accused of the murder by the girl. He makes good an escape, and sets out to prove himself innocent.

A clue here and there points directly at the sheriff's dupe, masquerading as a reformed Mexican desperado, who once had known Wil-

liams, with the aid of that nice Miss Chandler, sets a trap, into which the deputy tumbles, which leads, of course, to a ride through the hills for Williams and Miss Chandler.—AARONSON, New York.

Produced by Beacon Productions, Distributed by Selznick Exchange. Directed by William A. Seiter. Produced by Bob Hill. Technical director, Fred Pre-


PHOTOGRAPHS

Buck Sawyer ◄ Big Boy Williams
Ruth Hopkins ◄ Janet Chandler
The Juruse Ken ◄ Julian Revore

Calling All Cars

(Melodrama)

There is at least a certain amount of action in this independent piece, with that action merely the recommendation in so far as showmanship potentials are concerned. Into this it unconsciously fitted into the regular run pro-

gram the subject may fit.

The story is stereotyped, with the newspaper reporter attracted to a girl from Mexico, finding her in difficulty, and assisting her, with a blending of romance, incidental and occasional comedy and the predominating element of ac-

tion.

The cast has no outstanding selling quality, the leading role taken by Jack LaRue, with Leon Miller in the leading role.

LaRue, police reporter, meets Miss Miles in a restaurant, learns that she is connected with the gang and also is a bandit, as she has been caught by her in a robber in an automobile speedboat charge. She is at first unwilling to accept his assistance, but finally consents. Through a judge looking for John LaRue, she wins his release, but only by saying she was about to elope with him when she was arrested. The well meaning judge does not see the young woman in his office. She evades LaRue and joins the racketeer, and he follows.

He finds that the racketeer is about to quit town, facing a grand jury investigation, and the girl plans to go with him. He also learns that she is not LaRue's confidante, but the daughter of a man who is the racketeer has caused, and is working for the police. There is plenty of action in the closing minutes, but the racketeer is discovered by LaRue using the girl's dictatorship in her room, and she is forced to accompany the gangster on his bandit boat. Just in time, of course, as she arrives, LaRue boards the boat before the cast off, the police following a moment later.

The cast, as expected, is rather glad to see her return, and the girl is forgiven, but LaRue has achieved his object.


CAST

Jerry Kennedy ◄ Jack LaRue
Threshold Miles ◄ Leon Miller
Costello ◄ Jack Norton
Murphy ◄ Harry Holman
Blak ◄ Matt Blake
Fisher ◄ Eddie Featherstone
Mystery Woman

(Dark) Drama

Despite the obvious implication in the title, this is not a mystery story, but a story of govern- ment intrigue. Action and suspense enough in the yarn, and romance which takes an unusual turn as the woman who is fighting fire with fire to help her falsely accused hus- band, brings her devoted devotion and un- derstanding to the rescue. The background theme is that of the woman who understakes a dangerous mission, her act dictated only by her loyalty to and faith in the ino- cence of the man. In the end, Miss Barrie escapes, and the yarn maintains the interest of the audience throughout. Although the plot is predictable, the attainment of that conclusion has much of entertaiment.

Miss Barrie has the lead role, supported in particular by Gilbert Roland, John Halliday and Rod La Roque. It appears obvious, then, that the selling may better concentrate on the dramatic qualities of the story itself, and its tieup with the title, rather than on cast names. Miss Barrie is convinced her husband is innocent, tries to bring him to justice, is stripped of his rank and sentenced to Devil's Island for treason. A missing state paper is the key to the situation. Miss Barrie suspects that Halliday is the man, and goes to him, to try to win him over to her side. When the two are suspended, and the yarn maintains the interest of the audience throughout. Although the plot is predictable, the attainment of that conclusion has much of entertainment.

When a Man Sees Red

(Universal) Western

Routine western material, there is a consid- erable slack of that action which is obviously the backbone of western pictures. It must be considered one of the weaker of the productions

EXPLAIN SHOWING OF G-B'S "POWER"

The Kansas City Star recently pre- ceded its review of "Power," Gar- bertont British film, by John C. Moffit, critic, with an editor's note, at the request of Fox Midwest, showing the picture at the Apollo. The pre- ceed note explained that the exhibitor regarded the picture with some mis- givings but concluded with the statement of the Jewish question as an international topic. The note pointed out that the exhibitor screened the film for several prominent Jewish individuals of the city, prior to its regular exhibition, and these pre-viewers expressed the opinion it should be publicly exhib- ited, as the "exhibitors" noted, "...exhibited the picture only after expressing the sincere desire that it does Jews no injury."

The Scarlet Pimpernel

(London Films * United Artists) Costume Drama

From the studio which gave birth to "Henry VIII," this adaptation of the Baroness Orczy's book and play has the mark of class in every detail of production. The story of revolu- tionary France and of fashionable London in the eighteenth century gives it an atmosphere of French romance combined with polished dialogue and brilliant acting.

For the mass public, there is the title, the melodramatic subject matter so largely con- cerned with the Terror and the guillotine, and the names of Leslie Howard and Merle Oberon nevertheless, it is a story of discriminating rather than the general. The one important quality it lacks is punch. Its secret is that it is more comedy than drama; its acting is more important than its action.

Sir Percy Blakeney is the head of a group of British aristocrats to escape from the French revolutionaries to London. He is known only as the Scarlet Pimpernel, from the fact that he signifies his orders with a seal representing that flower. The London society he regards as a brain- less beast, esteemed by the Prince of Wales because of his advice, a fakir, but held in contempt by men of action.

Owing to the success of dramatic coupes by the Pimpernel's men, who rescue victims from the very tumbrels in which they are being car- ried to execution, the French ambassador in London, Chauvelin, is told by Robertespere that his own head will fall if he fails to seize the mysterious Englishman. Chauvelin threatens Lady Blakeney, a Frenchwoman, with the death of her brother unless she helps him to entrap the Pimpernel. She helps set a trap, and too late, realizes that the betrayed Pimpernel is her husband.

She is captured by Chauvelin. When the Pimpernel arrives, he offers to surrender if his wife is released. Chauvelin consents, and sends Blakeney to face the French soldiers are all members of the Pimpernel's band, and so the tables are turned.—ALLAN, LONDON.

Produced by Underwood Films, and distributed by Underwood Films, directed by Underwood, cameramen, Underwood, Underwood.

CAST

Sir Percy Blakeney — Leslie Howard
Lady Blakeney — Lady Howard
Chauvelin — Raymond Massey
Prince of Wales — Nigel Bruce
France — Peter Lorre
Sir Andrew Foulkius — Anthony Bushell
Saxton — John Laurie
Omar — David Burnell
Walter Rilla — Alan MacLaverty
Captain de Tournay — O. B. Brien
Robertespere — Roger Livesey
Terry — John Lyall
Barber — F. A. Waller
Frenchman — W. W. Green
Jolliet — Eric Portman
Barber — Dame Marjorie Large
Barber — Eden Phillips
Sally — Gerda Mayner
Lord — Jameson
Judge — J. H. Blake
Lord — Lord Wilmot

Perfectly Mismated

(Columbia) Good Comedy

In one of those marital mixup affairs, strangely enough, there are a number of good laughs, chiefly by reason of the prescence in the lead of Leon Errol, the man with the un- dependable underpinning. He and his wife are not exactly down on the proverbial bough, one of them is, but Errol's buoyancy, and his wife, Dorothy Granger, now married to a big and active lad, ever on the hunt for his wife's former husband. A comedy in apartments lends Errol's every line an air of the comic inbred sequence by Errol, and comedy ends in a burst of wall-cracking slapstick.—Running time, 20 minutes.

Dumbbell Letters No. 7

(RKO Pictures) Standard

This, the seventh of the series of supposedly authentic letters by unlettered people to vari- ous authorities, is less skeptical but approximately the same degree of laugh provocation as preceding numbers. Although some are weaker in humor, none are weak and everyone in the audience will find at least a couple of laughs along the way.—Running time, 5 minutes.
JOSEPH M. SCHENCK presents

CLIVE

DARRYL F. ZANUCK'S production

Starring

RONALD COLMAN
LORETTA YOUNG

with COLIN CLIVE • FRANCIS LISTER • C. AUBREY SMITH • CESAR ROMERO
Directed by RICHARD BOLES LAWSKI

20th CENTURY PICTURE
"PICKS UP AT THE BOX-OFFICE WHERE 'ROTHSCHILD' LEFT OFF"
says SHOWMEN'S ROUND TABLE

"ONE OF THE OUTSTANDING PICTURES SINCE THE INCEPTION OF THE TALKIES!"
says RALPH WILKE, FILM DAILY

"LAVISH... IMPRESSIVE ENTERTAINMENT... EXCELLENT BOX-OFFICE!"
says VARIETY

"WILL CAPTURE THE WORLD WITH ITS ACE ENTERTAINMENT!"
says ASSOCIATED PUBLICATIONS

"GRANDEST LOVE STORY THAT HAS COME TO THE SCREEN IN YEARS!"
says HOLLYWOOD SCRIPT

"A GREAT ATTRACTION... NEVER OVER-SHADOWED BY THUNDERING EVENTS THROUGH WHICH THIS LOVE STORY LIVES!"
says HOLLYWOOD REPORTER

Released thru
UNITED ARTISTS
NON-PROFIT ORGANIZATION TO SPONSOR AND HELP FINANCE MAKING AND SELLING OF FILMS

The Motion Picture Foundation of the United States of America, which last October officially made itself known to the industry as a national agency to sponsor and assist financially in the production and distribution of motion pictures of "consistently high moral tone," this week announced completion of preliminary organization movements and, at the same time, made known the personnel of an advisory committee of nationally known men and women, formed to help determine the Foundation's policies and plans.

In announcing that its initial organization plans had been formulated and that its program is now ready to be put into effect, the Foundation also made known the five different types of films which will be made by its own production staff, exclusive of pictures to be made by outside independents and released by the organization.

The five classifications, briefly, include:
1. Family films, which will be promoted particularly for use at the increasingly popular weekend family show;
2. Historical pictures, dealing with the development of states and cities;
3. Instructional pictures, as aid to teaching in classrooms;
4. Musical pictures, to increase understanding and appreciation of fine music through the dramatic pictorial interpretation of musical masterpieces;
5. Pictures based on international goodwill, showing the necessity for world unity and international cooperation.

The Foundation's advisory committee will have a full complement of 100 individuals, representing a wide scope of profession and occupation. Only 50 members of the committee have been selected thus far; it is expected the remaining 50 will be announced within a few weeks.

NO AGITATORS

It is significant that the list of educators, publishers, clergymen, manufacturers, lawyers, authors and others, which appears elsewhere on this page, includes many of the so-called reformers who have been making a business of agitation against the motion picture industry.

Dr. William Milliken, secretary of the Foundation, this week said the committee will not so much point out "what is wrong" with motion pictures as it will stress what should be emphasized. "They are not to pick out flaws but will suggest improvements," Dr. Milliken said. "As leaders and molders of public opinion, the benefit of their years of experience is at the service of the industry. They have worked with people in all walks of life and of all ages and they are qualified to say what is needed. They hold that both the industry and the public want good pictures. They will not attempt to dictate to the industry how it should conduct its business but they will offer a liaison service between public and producer in the interests of both. They hold that the motion picture industry is one of the greatest potential forces for good in the country today and they offer constructive advice and unbiased counsel based on their contacts with great numbers of prospective patrons of motion pictures. The committee is not negative, but positive. It will not seek to hamper by rule or regulation but to enlarge the legitimate scope and influence of the motion picture." 

FINANCING IN PREPARATION

As to financing of production, L. Roy Curtis, president of the Foundation, and at one time associate of the late J. D. Williams in First Choice Pictures, this week declined to comment.

"We wish to make no statements at this time with respect to financing," he said.

In October it was revealed that Tamblyn, Brown, a New York company specializing in fund raising campaigns, had been engaged by the Foundation by subscription to the amount of $150,000. At the time, Mr. Curtiss was reported to have obtained the pledge of "some wealthy friends" to match any sum over $1,000,000 that Tamblyn, Brown, raised. What amount the fund raising organization did raise before it dropped the account in November has never been made known.

ENDORSED BY MILLIKEN

The Foundation's aims have the endorsement of the Motion Picture Producers and Distributors of America. Carl E. Milliken, secretary, said this week that the organization's situation is entirely constructive from start to finish.

"Everyone connected with the Foundation is sincere as to the organization's purpose," Mr. Milliken said. "They are fine people of high standing and are sincerely interested in education of the people to a more consistently better type of film entertainment, in addition to their many planned extra-theatrical activities. Any activity undertaken by such individuals should be a guarantee of high purpose."

In addition to its production and distribution plans, the Motion Picture Foundation repeatedly has asserted its stand against censorship in any form and its spokesmen have reiterated the fact that it contemplates no sort of legislative program. Further, it has no intention of meddling in any way with existing motion picture machinery, in exhibition, production or distribution.

Dr. Milliken formerly was general secretary of the Greater New York Federation of Churches. Born in Lake Mills, Wis., the son of the Rev. William Thomas Millikan, he received a Bachelor of Arts degree from the College at Appleton, Wis., in 1899, and in 1920 his degree of Doctor of Divinity. From 1896 to 1910 Dr. Millikan was secretary of the International Commission of the Young Men's Christian Association. In 1898 he organized the Army and Navy department of the YMCA. He served as its national secretary until 1910, obtaining permanent buildings for the organization and funds totaling more than $200,000. It was in 1921 that Dr. Millikan became general secretary of the Greater New York Federalization of Churches, which post he held until 1933. The Foundation on Tuesday announced the establishment of a national committee of the "Music in Pictures Division" of the organization. The committee, to consist of eminent musicians, will promote popular appreciation of fine music through the motion picture and seek to improve motion pictures by encouraging the use of good music.

Committee members selected include Mrs. John Alexander Jardine, president, National Federation of Music Clubs; Howard Hanson, director, Eastman School of Music of Rochester University; Earl V. Moore, musical director, School of Music of the University of Michigan; Mrs. Edgerton-Hosman-Harley, chairman, National Arts Council and chairman of legislation, National Federation of Music Clubs; Mrs. Della Dye and Mrs. Ethel C. Bailey, president, National Recreation Association; Mrs. George Coats, Corcoran, writer and composer; Mrs. Harold E. Yarnall, director, Philadelphia Orchestra Association; Felder, director, "Conservatoire de Paris," France; Dr. James Francis Cooke, president, Theodore Presser Company, publishers of sheet music; Mrs. A. G. Ganz, president, Chicago Music College; Mrs. Ethelbert Nevin; Mrs. Edward MacDowell; Mrs. Roy Gluck-Zimmer back; and Mrs. Sara R. Fuller.
The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 257.—(A) What, in your opinion, constitutes the best projection room location from all points of view? (B) What, in your opinion, should be the limit of location of projection room above the screen (based upon projection angle) and why? (C) How would you proceed to ascertain the projection angle in your own case?

Answer to Question No. 252

Bluebook School Question No. 252 was:
(A) Name the various items involved in screen image dimensions and explain each one in detail.

It has been very hard to select an answer for publication, but everything considered I think I will publish that of C. Rau and S. Evans, because their reply is concise, well worded and their argument well set forth; also, these two gentlemen are our oldest Bluebook School "pupils," having sent in an answer in successive numbers once a year, for several years. Their answers are always excellent, too. Did I visit the Capitol Theatre, Victoria, British Columbia, I certainly would expect to find excellence in projection. Men who have the wide knowledge possessed by Evans and Rau, plus the energy to get out really creditable, well constructed, neatly written answers for all the space of time they have, cannot possibly fail in being everything a first-class motion picture projectionist should be. G. E. Doe, T. Van Vaulkenburg and J. Wentworth have also been with us for a long while. . . .

The following also deserve at least honorable mention: C. Oldham; L. Hutch and D. Goldberg; L. Grant and R. Geddings; G. Thompson; R. D. Oberleigh and J. Lansing; D. Breasont and H. Haber; F. H. S. and P. Dalbey; R. Geddings and L. Grant; G. Harrison and F. Harlow; N. L. Simms; R. and K. Wells; D. Stellegos and G. Wayne; F. L. Saylor and G. N. Guidotti; L. M. and C. B. Traxler; A. F. Sprakle; Ferguson and D. L. Sinklow. Many others have sent in excellent answers occasionally, but not quite so consistently. Everything considered, I feel the "school" has done a great amount of good by stimulating men to study.

Rau and Evans answer Question No. 252 in this manner:

"The various items involved in screen image dimensions are as follows:

"(1) The power of the light source itself will to a large extent determine the maximum screen image dimensions, since the available light will only adequately illuminate a certain number of square feet of surface. It is thus that the greater the area of the screen image, the less brilliantly will be its illumination, and that if the area be too great the result will be a lowering of screen brilliancy until the picture will be under-illuminated, dull, displeasing, lifeless and the cause of eye strain.

"(2) If the picture be too large the view from the front seats will not be good, and if the front seats be relatively close to the screen, they will have small value, as none but children or the inexperienced theatre patron will occupy them unless all seats farther back are filled. There was a time when 'anything went,' but those days are gone. Theatre patrons have learned that if the picture is large and the front seats close to it—well, they cannot enjoy the show from that location.

"(3) On the other hand, if the picture be too small and the viewing distance from the screen to rear seats long, the condition, while of course tends to detract from the image, will probably not only lose some detail, but will suffer from eyestrain in the attempt to see it. However, unless the screen image be smaller than any now used in theatres, we believe the small one will please a greater number of people than will the excessively large one.

"(4) The very large picture will not have the apparent sharpness of the smaller image, because since there must naturally be faults where the magnification is so huge, these photographic magnification faults become the more visible as the size is increased. This, of course, tends to detract from the beauty of the picture. (Wouldn't it be helpful to say the picture will look coarse-grained?—F. H. R.) Another thing, the large picture at long projection distance sets up difficulties in the projector optical train that are not always easy to overcome.

"(5) As the magnification is increased—picture size enlarged—every defect in the photograph over the projector aperture is of course also magnified in the same amount. Dirt filled scratches, movement in the picture as a whole, and other faults will be more visible because they are large.

Brothers Evans and Rau brought forward a sixth item, namely the making of things in the screen image over life-size, but with this I find myself unable to agree. Theatre patrons have become so thoroughly accustomed to seeing giants on the screen that so long as other objects are in the same proportions, the huge magnification is not noticed at all.

May I sum the matter up as I see it? First, effect upon the eyes from both front and rear seats. Second, beauty of screen image, which is very largely a matter of illumination, and as pointed out by Rau and Evans, has a very great deal to do with screen image dimensions within certain well-defined bounds. Third, magnification of the tiny film photograph, which very naturally loses much of its beauty if it be carried too far. How far it may be carried without serious results is a matter for debate, but I personally would say when the 18-foot limit is passed, beauty begins to suffer, at least from all seats in the front half of the average theatre auditorium.

Securities Commission Simplifies Registration

The Securities and Exchange Commission at Washington has issued simplified forms for the registration of securities by established corporations. The purpose is to make easier new flotation. The new form is called A2. Balance sheets and records of earnings over a period of a least three years are required. According to Joseph P. Kennedy, chairman of the commission, the new forms carry out the commission's pledge to make registrations "less onerous, less expensive and more practical.

MPPDA Adds Space At New York Headquarters

The Motion Picture Producers and Distributors of America, in New York, has taken additional office space on the 15th floor of the building in which the offices are located. The new space will be occupied by the eastern office of the Production Code Administration and the Advertising Advisory Council, headed by J. J. McCarthy. The additional space will relieve congestion on the 21st floor.
WHAT IS IT? It is a twenty-minute picture, issued once a month. Each release contains five or more complete dramatic stories. For the first time you will see the hidden beginnings, play-by-play developments and breath-taking endings of world happenings you’ve read and wondered about.

HOW IS IT PRODUCED? From wherever things happen, reporters and camera men of THE MARCH OF TIME send hundreds of stories and thousands of feet of film. The best of these are woven together in radio MARCH OF TIME’S curt, concise manner. Re-enacting those scenes that are missing, it brings to the screen complete dramatic episodes.

IS IT A NEWSREEL? No.

THEN HOW DOES IT COMPARE WITH A NEWSREEL? THE MARCH OF TIME makes no attempt to cover the complete news of the day. In fact, the last minute, exciting flashes of the news reels prepare your audience for MARCH OF TIME’S searching dramatizations. For only events of universal interest that have a dramatic background worthy of development are used by the MARCH OF TIME. It no more competes with a newsreel than a magazine story does with a front-page headline. THE MARCH OF TIME is made to go on a programme with a newsreel.
PHIL M. DALY IN THE FILM DAILY—At last we have had the opportunity to view the much touted impending screen innovation... "The March of Time"... They have so dramatized the news as to create an entirely new form of screen entertainment.

It is really hard to define... in showing us showmen something new in showmanship... It is simply True Life Stories embellished with the story form of the screen.

KANN IN MOTION PICTURE DAILY—Opportunity came yesterday to witness what the current excitement labeled "The March of Time," is all about. Drawn from the formula which lurks behind the sensational national broadcast of the same name... "The March of Time" proposes to get behind the news and to interpret it, to tell how as well as when. The formula is new. That is, it is new in pictures... It is refreshing and full of promise.

FLASH: The Interstate Circuit of Texas signs for THE MARCH OF TIME.

Distributed by FIRST DIVISION

HARRY H. THOMAS, Pres. — Rockefeller Center, New York
THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

It Happened in New York

Universal

Comedy is the essence of this story. The title being completely expressive, it's the yarn of a two-fisted taxi driver in love with a movie star worshipping shop girl; a temperamental, tempestuous movie queen; her publicity agent and what happened to New York when the whole melange was thrown together for a gala world premiere. The script, indicating that action will be excitingly fast moving and slam bang in character, is based on an original story by Ward Morehouse and Jean Dalrymple, with the screen play by Seton I. Miller and Rian James. It is being directed by Alan Crosland, whose most recent pictures are "The Personality Kid," "Case of the Howling Dog" and "White Cockey." For the type of story, the cast is fully adequate. Set in the role of the volatile star is Gertrude Michael, recently seen in several Paramount pictures, including "Murder at the Vanities," "Menace" and "Bolero." Her foil is the harassed press agent, Hugh O'Connell, recently in "Gift of Gab" and "Cheating Cheaters." Heather Angel is the star-struck girl, who in getting the job of posing as a sensational European actress more than steals a march on her idolizing if sometimes bewildered taxi driver sweetheart, Lyle Talbot. Heading the list of supporting players is Adrienne D'Ambricourt, who has appeared in such pictures as "Design for Living" and "Gallant Lady." Two of Universal's crop of younger players, Phyllis Ludwig and Rafael Sturm, will make their debuts in featured roles.

Sequentially, the story conveys ideas as to how the production may be adapted to exploitation include the glamorous star's arrival in New York after a brief association with the taxi driver who later escorts her to the gala premiere, the attempted jewel robbery and the mutual discovery of the boy and girl roles they never dreamed of appearing in.

McFadden's Flats

Paramount

An out-and-out comedy, the potential entertainment of this story bears a very close resemblance to that provided in the "Kohens and Kellys" series. Two men are its central characters; one a lovable old Irishman (Walter C. Kelly), who made a fortune by the sweat of his brow, the other an equally lovable Scotchman (Andy Clyde), who came here because he heard it was a free country, and as lord and master of a one-chair barber shop has done pretty well by himself and his friends. Kelly was famous Virginia Judge of vaudeville's happiest days. The story, which was a popular old legitimate stage attraction and subsequently a silent picture, is by Gus Hill. The current screen play is by Arthur Caesar, Edward Kaufman and Andy Rice. Direction is by Ralph Murphy, who made "Private Scandal" and "Great Frelation." As the story unfolds, it's the consummation of an Irishman's dream. Wealthy, he remembers the squallor of his immigrant days and embarks upon the building of McFadden's Flats. Going through the depression, before a job is finished, he is unwittingly rescued by his old Scotch barber friend and a banker, who suddenly discover they were co-workers in the old hod-carrying days. About that central theme is woven a skein of comedy that should be productive of refreshing laughter and a vein of human interest that carries the accompanying juvenile romance to a blissful ending. As Kelly and Clyde are starred, the other principals of the cast are favorably known screen names. Included are Jane Darwell, George Barbier, Betty Furness, Richard Cromwell, and Pat Milton. The theme hints at the potential exploitation possibilities. The Labor Day Parade, in which McFadden heads his craft carrying, a golden mortar hod to the deep humiliation of his daughter and the subsequent ridicule of her youthful sweetheart, provides a definite clue to the angle staff that can be used in creating interest for the "McFadden's Flats" brand of entertainment.

Shadow of Doubt

MGM

A recent Collier's Magazine story serial, authored by Arthur Somers Rocke, is the foundation of this production, which includes many elements automatically recommending it as both a showmanship and entertainment feature. Essentially it is a uniquely solved murder mystery, running the entire scale of essentials necessary to a romance tinged, comedy-relief shudder picture. Moderately timed, located in New York, it not only has the advantage of being potentially promising entertainment, but its production coming quickly upon the completion of the publicized serial gives it a timeliness. The screen play is by William Root, recently credited with "Paris Intercut." Direction is by George B. Seitz.

While practically the entire cast is composed of established screen names, one newcomer, Constance Collier, will be presented. A well known stage figure, she, as the eccentric old recluse who eventually meets the clues is the focal interest point. For more practical and familiar purposes, however, the cast features many who because of their work in recent pictures are considerably in the public eye. As Ricardo Cortez is starred, Virginia Bruce, last seen as Jenny Lind in "Mighty Barnum," has the female role. She probably will be recalled readily as the star of "Jane Eyre." Other featured players are Isabel Jewell, remembered for her effective work in the current "Fiddler on the Roof," Betty Furness, Regis Toomey, Ed Brophy, one of the "Thin Man" group; Arthur Byron, recently starred in "Petticoat Fever." Bradley Page, Ivan Simpson and Sam Hinds.

As a departure from current practice, the title "Shadow of Doubt," long a common expression, assumes an effective showmanship asset. As a medium creating interest for the attraction, even of more value than cast names, it can be adapted in scores of ways.

King of the Ritz

Warner

The regal sound of its title to the contrary, "Shadow of the Ritz" is a hilarious comedy story. Popped up by a novel romantic situation, it's the yarn of high-powered promotion—an insane stunt that lands a blowhard pot washer, who could hold down hot button stand, into the post of head chef of the Ritz Hotel. The original story, screen play and dialogue are by Robert E. Lord, Robert Pyle, and Robert Aldrich, with direction by William H. McGann, who made "Maybe It's Love." In the story, William Gargan, currently in "Black Fury," is the cyclic publicity man who does it all for love and a job. Patricia Ellis is the girl in the case. The chef, great as he is, is only talking about cooking, is Eric Rhodes. The lady who saves the bacon for all, as well as the bankers' diner, is Bodil Rouse. Support players include Allen Jenkins, Dorothy Tree, Gordon Wescott, Addison Richards, Berton Churchill, Mary Tree and Mary Russell.

In southern California commercially sponsored cooking schools have been held pretty regularly in motion picture theatres. Such a goodwill contact stunt may return unexpected dividends by concocting a special localized showmanship campaign that ties in the picture. Certainly because of its theme and the parallel action, it opens the door to a probably long dormant brand of exploitation. In any case, the story looks like an exploitation show which permits the doing of many things not ordinarily possible in connection with the regular line of pictures.

The Florentine Dagger

Warner

This is a baffling murder mystery drama. It is an original story by Ben Hecht, whose magazine writings, screen contributions such as "Scarface," "Viva Villa," and the currently widely discussed "Crime Without Passion," have kept him in the limelight. Assumed characters in the story are particularly intriguing. Featured are Donald Woods, a young playwright, descendant of the terrible Borgia family of medieval history, and Margaret Linow, an actress portraying a realistic crime role in a show written by Woods. Her father, however, being the stage although they are deeply in love, is found stabbed to death with an ancient Florentine dagger. Under some strange... (Continued on page 56)
CHAMPION KEATON WINS IN STRAIGHT LAUGHS

The champ is back for his first appearance of the season. And it’s a laugh-to-a-finish bout that will throw any audience. Buster has never made a featurette that licks this one for real belly laughs. A regular rib-wrecking riot of hill-billy rasslers.

Very good... A Comedy of unusual quality, replete with real laughs... It is forthright, straight comedy, and funny.
—Motion Picture Herald

This looks like the funniest short that Buster Keaton has made in some time... The wind-up is a wrestling match. This should have audiences roaring.
—Motion Picture Daily

Very amusing. This is a hilarious two-reeler about a mountaineer family which decides to abandon moonshining and exploit the strength of Dewey Robinson, one of the sons, who is pitted against Bull Montana in a wrestling match. The family life of the mountaineers is a funny travesty and the antics in the wrestling ring are on a par.
—Film Daily

BUSTER KEATON

in

'Palooka from Paducah'

with the whole Keaton family—Pa, Ma and Sister Louise—together for the first time on stage or screen.

Directed by Charles Lamont

Educational Pictures

Distributed in U.S.A. by FOX Film Corporation
hypnotic spell neither knows where he or she committed the crime in some unexplainable fury. From this point, under the guidance of a smart detective and a psychologist, both interested in the young folks' welfare, the mystery and motive for the crime are unraveled."

The screen play is by Tom Reed, with added dialogue by Brown Holmes. Direction is by Robert Florey, whose forte is evidenced by such mystery dramas as "I Am a Thief" and "Registered Nurse."

Familiar names make up the supporting cast. Henry O'Neill is assigned the role of the murdered man; C. Aubrey Smith that of the tender-hearted psychologist; Robert Barrat, the scientific detective. Supporting players listed are Elly Malyon, Charles Judels, Adrian Rosely, Paul Porci, Rafaela Ottiano and Grace Ford.

As this is the kind of picture which, because of its mystery, potency, and apt to have audiences sitting on edges of their chairs; as it also cleverly covers up the actual killer and the reasons for the crime until almost the very last moment, it looks to be one which will challenge even the smartest and most discerning amateur sleuths. Presented as a "see it and keep the secret feature," it should make possible much unique showmanship.

MUTINY AHEAD

Majestic

This story is predicated upon showmanship and entertainment elements, the value of which is acknowledged by the regular run of patronage. The yarn is an action adventure thriller, opening in a swanky semi-sophisticated atmosphere, with the plan of transferring its activity to a treasure-hunting schooner. As it unfolds, a romantic love story is related against a background of jewel robberies; there's a bandit battle; jealous romantic conflict resulting in a wild man-to-man fight; discovery of the sunken treasure; an undersea struggle with an octopus; mutiny, and the eventual triumph of the loyal crew over the mutineers.

The picture is a Darnour production with original screen play by Stuart Anthony, who has specialized in exciting adventure yarns. Direction is by Tommy Atkins, who recently handled Radio's "Silver Streak."

Leading roles are assumed by Neil Hamilton and Kathleen Burke, who is currently appearing in "Lives of a Bengal Lancer." Featured roles are occupied by Leon Ames, Reginald Barlow, Noel Francis and Maidel Turner. The supporting cast includes Ray Turner, Katherine Jackson, Dick Curtis, Paul Fix, Mathew Betz, Joe Young, Edward Earle and Bothe Howard.

With the production trend pointing towards a cycle of sea stories, as several of the major companies have such brand of entertainment either in preparation or actually shown, this picture should make possible a capitalizing of popular enthusiasm.

THE LITTLE COLONEL

Fox

In story value, personnel, production assets there is enough potential showmanship in "The Little Colonel" for several pictures. Readers of the Ambrose Bierce Johnson semi-autobiographical tale of the same title constitute a ready-made audience. The screen play is by William Consuelman, who performed the same service for "Bright Eyes." Direction is by William Wellman, who made "Bright Eyes." Shirley Temple is starred.

Locales are the Old South during Reconstruction Days immediately after the Civil War and the Old West of the same time. The theme of the story, which has among its features little Miss Temple singing "Love's Young Dream," deals with the child, granddaughter of an old die-hard rebel, estranged from his daughter because she married a northern officer. As the little family fortunes in the great western mining country sink to a low ebb, Shirley Temple and her mother, Evelyn Venable, return to live near the old homestead. There the child's sweet nature evokes the respect and admiration of the old man and effect a happy family reconciliation.

Final sequences of the picture, located in the South, are to be in Technicolor.

Shirley Temple's drawing powers are fully realized, and the quality of the supporting cast is unusual. Lionel Barrymore, currently in "Dial M for Murder," is the old Colonel. Miss Venable plays the part of Shirley's mother, and John Lodge, seen in "Menace" and "The Sea," is in the nick of time, also. The role of one of the stage's most noted Negro dancers; Sidney Blackman, currently in "Count of Monte Cristo" and "The President Vanishes," Alden Chase, William Burrell and Frank Darien.

Although there is quite a bit of comedy, humanity is not sacrificed, which is a very motivating element. Possessing a sure heart appeal, the picture promises to emerge as the most interesting of any in which the little star has appeared.

DEVL'S CARGO

Columbia

Dynamite on a caregearing, brakeless auto track is the devil's cargo. An action thriller, moving from a high smash to a low smash, to another, this story concerns a former auto racer who, suffering a fever complex, falls in love with a girl and manages to get himself involved in a series of hair-raising situations far more dangerous to his physical and mental as well as sentimental wellbeing than anything that could happen on the roving track.

Story and screen play, originals, are by Anthony Coldeway, and the production is being handled by Charles Seaton, who has made a specialty of Columbia's exciting action features.

The situation, avoiding anything that smacks of sophistication or pretentiousness, is aimed directly to arouse the interest of the action-will fans. To attain this objective it makes use of much old tried and proved melodrama, the hero being a real hero in every aspect, and the villains despicable in all their activities.

With a definite market in mind, the producers have been careful to select a cast of players who not only act, but identify them with entertainment of this branch. Wally Ford is the sacrificed and imposed-upon hero who knows just what to do in the nick of time. The girl with whom he falls in love is Marian Marsh. Charles Grapewin, characteristically, is the poor old man who has a lot of trouble but fares pretty well in the end. The villain is Arthur Hohl, who has established a pretty good screen reputation for always being ready to indulge all manner of dirty work. This guarantees precipitating the major action, other players are the juvenile Jay Ward and Charles Middleton.

LIFE BEGINS AT 40

Fox

In contrast with the two most recent Will Rogers pictures, which, because of their character, came within the "dated" classification, this is a story of today. It bases its entertainment largely on the theory that today's elder generation is getting more fun out of life than the youngsters. In it Rogers is cast as a country newspaper editor, commenting in a way that paperheads read by millions, on the fads and follies of life.

While based on the sensational book, "Life Begins at 40," written by Walter B. Pitkin, it is only the remotest of bare bones and some of the book's quaint philosophy. The screen play is by Lamar Trotti, who collaborated on "Judge Priest," and direction is by George Marshall.

Essentially a comedy, one of its hilarious sequences being a Rogers hop-calling episode, the story also carries a novel romantic thread. This, in relation to the fundamental motivation, should give the production an appeal equal to the youngsters.

While the cast includes several players who previously have appeared in Rogers pictures, the new star personality is introduced. Included are Richard Cromwell and Rochelle Hudson, about whom the romance of the story evolves; George Barbier, Jane Darwell, seen in "The White Parade" and "Bright Eyes"; Slim Summerville, Sterling Holloway, Thomas Beck, Roger Imhof, a fixture in most Rogers pictures, and Charles Sallin, sensational in "Bright Eyes"; John Bradford and Ruth Gillette.

Although Rogers is the outstanding commercial attraction, the picture is the story and the title and the material used in its production, is more of an exploitation feature than his recent attractions. This small town locale allows us to make possible a brand of showmanship establishing the attraction as something absolutely different from anything the public has seen its favorite star play in recent years.

Princess O'Hara

Universal

No royal romance this; rather the comedy embalmed modern romantic dramatic story of Kitty O'Hara, cabman's daughter. It is an ordinary picture, the character of whose previous screen contributions is pretty well understood. The screen play is by Doris Malloy, in collaboration with Harry Clark. Direction is by David Burton, creditable with "Let's Fall in Love" and "Sisters under the Skin."

Fundamentally, the yarn is a love story, of a princess, whose father was killed by Vic Toredo's gorillas in a taxi-cab war. As it takes on a a gaudy war-time atmosphere, it engenders conflicting romance, builds unique action, places the princess innocently in the role of horseshoe who, under the sponsorship of a fairy godmother, one of the "Little Women" girls, is almost certain to be a popular figure. Likewise the latest picture featuring Chester Morris, "Society Doctor" (MG M), has the earmarks of being popular. Leon Errol was seen as the steward in "Captain Hates the Sea," Vince Barnett is currently in "Black Face" opposite Henry O'Neill in "Imitation of Life." The support lists Ralph Remley, Dorothy Gray, Anne Howard and Jimmy Fish, the little family which the princess is compelled to support; Verne Hillie, her romantic rival. also Clifford Jones, Clara Blanck (the dowager), Pepi Snout and Tom Douglass.

One of the showmanship features should be Cabman O'Hara's skin and bones nag, Goldbeard, a little horse which many odd exploitation stunts can be hung.
The Fastest Train On Earth! –

Hurtling thru the night –

- Extra speed ... extra comfort ... extra service ... extra cost ...
- But National Screen Service goes it one better ...
- There ... you get extra service but without extra cost ... giving extra service is part of our plan ...
- Also, extra selling power ... extra consideration of your playing time ...
- National Screen Service recognizes your problems and shapes its trailer-making efforts with exhibitor needs in the forefront ...
- ... good reason, indeed, why
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ONE of Hollywood's noblemen passed peaceably last week, when death took Col. Conway Carroll Wyatt, 80, custodian of Fox Movietone studio, unshrouding in his death as colorfully a drama as ever graced the screen.

He was a mysterious figure to all but three persons. His benign personality and spirit of noblesse oblige implied a heritage which every- one sensed in daily contacts.

Heir to an aristocracy which he forsook to be a soldier of His Majesty in the Zulu and Boer war, he later sought with the Americans in the Spanish-American trouble. And he is said to have served at one time on Lord Kitchener's general staff. He was given England's highest award for bravery, the Victoria Cross.

Descended from Irish Kings, born in County Antrim, 1855, son of Lady Ann O'Neill, he permitted his family to think him dead a victim of Cuba's yellow fever. In 1900 he married Emily Ridley, daughter of General Ridley of the Confederate service. One daughter survives him.

He met Winfield Sheehan at San Juan Hill, with the Rough Riders. Admitted and admired by all Fox studio employees, to each, without their knowledge, he willowed them a legacy of his own loyalty.

"Credit Grabbing"

"Credit grabbing, one of the most popular of the arts and sciences of Hollywood, is responsible for most of the poor pictures coming here," emphatically declared a studio executive.

"Whenever you have writer, director, producer or artist, whose mental focus revolves around position of his name on the screen, the size of his name on posters, or his social standing at the Grover Cleveland Hotel, the only way his film goes into production like a peacock and comes out like a duck. Then the 'credit grabbers' wash their hands of it. The head of the studio gets credit for those. But when one comes along that hits—it's a holiday for the credit coutlers."

News Flashes

The Burbank, Lyceum and New China theatres, in the downtown Main street area, three of the six theatres in Los Angeles, were denied operating licenses for 1935 by the fire commissioner because they did not conform with the city's "Class A" building ordinances.

John Hay Whitney, president of Pioneer Pictures, has decided to reshoot almost entirely that part of "Becky Sharp" made before Rouben Mamoulian took it over.

Influenced by the nationwide advance ballyhoo given "Sequoia," Charles R. Rogers engaged Vance Hoyt, author of the story, to write a similar yarn, which is tentatively known as "Wild Glory." It will be produced by Mr. Rogers for Paramount.

Ramón Novarro, through mutual arrangement with MGM, has signed a $150,000 per-picture contract because MGM could not find an immediate suitable story. The actor, in association with his brother, will produce a Spanish and English picture at the open methods, following this諾varro leaves April 1 for a personal appearance tour through Europe.

Everybody hopes Alexander Pantages' ex-

ample of booking Upton Sinclair for personal appearances on the same bill with "Our Daily Bread" will not signal the appearance of "Huey Long on the same bill as "The President Vanishes."

"39 Pictures in Work"

Although major studio production hit a high peak with 39 pictures actively in the work, only three new ones were started and but one was completed. Paramount, Columbia and Twentieth Century each has a new one, and Universal is credited with the single finished feature.

At Paramount "Hold 'Em Yale," adapted from a recent Damon Runyon short story, was started. The cast is headed by Larry (Buster) Grable, Patricia Ellis, George Barbier and William Frawley.

The starting Columbia feature, "Gimpy," will present Jack Holt, Mona Barrie, Frankie Darro and Bradley Page.

"Les Misérables," the Victor Hugo classic, was started at Twentieth Century with Fredric March, Charles Laughton, Rochelle Hudson and Florence Eldridge.

Universal's completed production is "Transient Lady," the cast including Gene Raymond, Henry Hull, Frances Drake, June Clayworth, Clark Williams, Spencer Charters and Douglas Fowley.

Besides the 39 pictures actively working, there are 24 completed or editing. MGM has nine: Warners six; Fox three, Paramount and Columbia two each, and Universal and Radio one apiece. Besides these, 44 are in preparation for early shooting.

MGM is busy with five productions. "Reckless," "Naughty Marietta," "Vampires of Prague," "Public Enemy No. 2" and "Casino Murder Case." Eight are on schedule for immediate production. There is an unriddled Marx Brothers picture, For "Mutiny on the Bounty," preliminary atmospheric shots are being made. "Wife vs. Secretary," Faith Baldwin story, will team William Powell, Jean Harlow and Myrna Loy. Tolstoy's "Anna Karenina" will have Greta Garbo and Fredric March. "Cecil Rhodes" will star Charles Laughton. "Her Cardboard Lover" and "Times Square Lady" are two others in preparation.

Fox has three in the active shooting stage—


Warner, busiest of all, with eight shooting and one still continuing its picture, adds as eight additional features are scheduled for early production. Shooting are, "Go Into Your Dance," "King of the Ritz," "Goose and the Gardener," "Traveling Salesman," "Thunderbirds," "Midsummer Night's Dream," "Caliente" and "The Florentine Daggert." On their completion, eight more are still to go. "Oil for the Lamps of China," will feature Pat O'Brien, Josephine Hutchinson, John Eldredge and Jean Muir; "High Rate Donat," a Col. of Monte Cristo, will be seen in "Captain Blood," Satanin's story. "The Green Cat," stage play adaptation, will feature Bette Davis. Women Are Men Newspaper to be made into a recent magazine story, has Glenda Farrell heading an all-star cast. George Brent and Jean Muir will be seen in the King Lardner script. The first Marion Davies picture to be released by this company will be "Page Miss Glory." "Case of the Courious Bride," a recent Liberty magazine yarn, completes the group in preparation.

Paramount Shooting Seven

With seven pictures shooting, Paramount closely rivals Warner for number of features in work. Although only two are continuing its picture, as eight additional features are scheduled for early activity. Among those ready to go immediately is "Big Broadcast of 1935," with Jack Oakie, Lyda Roberti, Josephine Hutchinson, John Eldredge and Jean Muir; "Bela Lugosi's "Craduses" will be seen by Henry Wilcoxon, Loretta Young, Ian Keith, Alan Hale and Mary Beth Hughes. "Coward's" principal locale being the Eiffel Tower in Paris, will present Tullio Carminati and Mary Ellis. "End of the World" (tentative title), will have Sylvia Sidney, and thus far has been set, the much discussed stage play, "Small Miracle," is ready for the cameras. The last produced, "Mrs. Minck," will be "Tack," teams Charley Ruggles and Mary Boland.

Radio's five active pictures are supplemented by six in preparation. Included are "Village Tale": "Sylvester Bombard" which will star Anne Shirley; "The Informer," a story of the Irish revolution; "Shes," adapted from the Sir Rider Haggard novel; "Cowboy and the Tenderfoot" with Wheeler and Woolsey; and "Dress Rehearsal."

To succeed the quartet now on the stage, Columbia has two stories ready, "Wings of Song" will star Grace Moore. "Eight Bells," adapted from the wellknown old stage musical comedy classic, is being cast.

At Universal seven productions are ready to go. "Diamond Jim" will star Richard Powell and Pauline Breck, will be seen in "The Great Ziegfeld." "Show Boat" will feature Irene Dunne. "Diamond Jim" will star Richard Powell and Pauline Breck, will be adapted by Jim Tully from the Edgar Allan Poe portrait, will team Boris Karloff and Buda Lugosi. Also ready for transfer from writers to actors are "Sing Me a Love Song," "Magnificent Obsession," and "Sutter's Gold."

Only three short subjects are shooting, reflecting the condition of the short subject market, exclusive of cartoons, MGM, Rouch and Warner each having one. Eleven are editing and eleven are being prepared.
THE CODE QUESTION BOX

by JAMES P. CUNNINGHAM

No. 100—SALARY AND WORKING HOURS FOR THEATRE REGISTER CLERKS

QUESTION—Will you advise me if there has been some provision made in the NRA set-up to affect salaries and working hours of "checkers," both for agents and for individual distributors—Pennsylvania?

ANSWER—The motion picture code does not in any place stipulate salaries and working hours of "checkers."

A checker might be considered to be a distribution employee, because he works directly for a distributing company or for a checking service which is retained to check percentage receipts on a motion picture for a distributor. The amount of employment stipulated in the code for workers in distribution are as follows:

Section 1. (a) No employee, except outside salesmen, shall work more than forty (40) hours in any one week.

(b) This provision for working hours shall not apply to professional persons employed in their profession nor to employees in a managerial or executive capacity, or in any other capacity of distribution or sales responsibility who now receive more than $35.00 per week; nor to employees on emergency or maintenance and repair work.

The 40-hour maximum working week, therefore, does exempt, according to the foregoing provision, all film salesmen, professional persons such as attorneys and the like, exchange managers or other exchange executives of sole responsibility, and other persons in distribution receiving more than $35.00 per week; also, employees on emergency or maintenance or repair work.

Section 2. Article IV-B, which follows the foregoing provision, and which pertains to the minimum wages for distribution, provides that no employee in distribution shall be paid:

(a) Less than fifteen dollars ($15.00) per week in any city over 500,000 population or in the immediate trade area of such city.

(b) Less than twenty dollars and fifty cents ($20.50) per week in any city between 250,000 and 500,000 population or in the immediate trade area of such city.

(c) Less than twenty-five dollars ($25.00) per week in any city or place up to 250,000 population or in the immediate trade area of such city or place.

Whether checkers are to be governed by the foregoing clauses stipulating maximum working hours for certain distribution workers, exempting certain other classes from such maximum hours and stipulating a minimum wage schedule, is a matter that must be decided either by the motion picture Code Authority, acting as an interpreter of the code, or by the National Recovery Administration (William P. Farnsworth is the NRA deputy administrator with supervision over amusement codes). Or, perhaps, there may be some service code which would take in checkers, and inquiries in this connection could be made at the National Labor Board or the National Recovery Administration at Washington.

No. 101—DESCRIPTION OF THEATRE "BANK NIGHTS" STUNT

QUESTION—As a regular reader of Motion Picture Herald, I have noticed several articles in regard to "Bank Nights." However, I have been unable to learn just what "Bank Night" is and how it is conducted. I am very anxious to find out the full particulars and would appreciate it very much if you will accommodate me with the same—West Virginia.

ANSWER—We assume that the inquiring exhibitor is aware of the fact that "Bank Nights" in the copyrighted form now in general use are a substitute for the motion picture code as the result of an interpretation placed upon the so-called "lottery" clause (Part 3-E, Sec. 1790) of the Code, which ruled that although "Bank Nights" were not specifically mentioned as such in the clause provision, they are to be construed as being included in the prohibition.

Regardless, the machinery of the code provides that a competing exhibitor, or another exhibitor, or a formal complaint with the Local Grievance Board in the territory against the theatre employing the "Bank Night" plan of merchandising. The matter is left entirely to the Local Grievance Board to determine on the facts of the individual case whether the question of lottery is involved, lotteries being prohibited under the code. Appeals from Local Grievance Board decisions may be filed with the Code Authority. (Further discussion of "Bank Nights" and latest developments in the conflict in the industry for and against the plan appeared in the issue of January 12.)

The following provisions of the "Bank Night" plan that has been copyrighted, trademarked and patented by Affiliated Enterprises, Inc., and which applies:

Affiliated Enterprises enters into a contract with an exhibitor, for a sum of money (week- end), or a percentage of receipts, payee, and furnishes the theatre with register books, trailers and other paraphernalia. On a designated night of the week the theatre itself offers a prize, (either a prize from the theatre, or wines, etc., furnished by the organization, and the drawing thereof, as a rule, takes place at about nine o'clock in the evening. Registration by the patron is said to be absolutely free and is further described as follows:

In Register Number 1, persons, patrons, over the age of 16, are registered by signing their names and addresses, and opposite each name is a space, in regular order from number one to number 100. A plan of registration is provided by Affiliated, in which there are placed, in alphabetical order, the names appearing numerically in Register Number 1. Set opposite each in the second register is the number corresponding to the number opposite the respective name in the first register. This system of registration is provided in order to eliminate any duplicate registration.

Register Number 2 is placed in or near the entrance or exit of the theatre or, it may be placed at some other convenient place. Each person when registering places the prefix of "Mr.," "Mrs.," or "Miss" before the name, and no one shall be allowed to register more than once.

A bank is chosen by the exhibitor, wherein a certain designated amount of money is deposited by him for each week of the project. The name of said bank shall be exhibited over Register Number 1, and the name of the bank may be used in all advertising pertaining thereto.

It is distinctly provided that no additional sum or compensation shall be added to the regular admission to such theatre by reason of the "Bank Night," as above described. Affiliated Enterprises, "the purpose of the system shall be for advertising only."

At a certain time or times fixed by the exhibitor, the numbers corresponding to those set opposite the names in Register Number 1, are placed in a box, from which is chosen or selected one another; and in the event the person, whose name is written in Register Number 1 opposite the number so chosen from the box, shall be present in that theatre, or on the outside, without a paid admission, or appears at the box-office to claim the award, he shall be entitled thereto, and shall have the right to go into the theatre without a paid admission and shall be entitled to the cash offer as though he or she were in the theatre by a paid admission at the time of the drawing; and the owner of the theatre shall immediately make payment, in said amount to the person entitled thereto.

In the event that the individual representing said bank shall not be present at the theatre at the time of the selection, or does not appear at the theatre and claim the award within a reasonable time after the selection, he or she shall not have or be entitled to said amount. In the latter event, the amount of said bank account shall be carried over to the next week and shall be increased by the regular designated amount. Thus the amount shall accumulate from week to week until the registration of a representative of a theatre at the time of selection, will only be one number chosen each week, and, according to Affiliated, "it shall be distinctly understood that the registration shall be absolutely free and that no admission or ticket shall be required in order to register and participate in same."

Universal Shifts Sauber

Nate Sauber has been appointed Universal exchange manager at Buffalo, succeeding Dave Miller, resigned. Mr. Sauber of Buffalo was promoted to manage the Albany office, formerly in charge of Mr. Sauber.

O'Neill with Warner

Joseph Jefferson O'Neill, formerly of the New York World and of the MPDA and Henry Ford public relations staffs, has joined the Warner Coast publicity department as a feature writer.
DEAR HERALD:

Hey there, what's getting to be the matter of these United States of America anyhow? We read in the press reports by the supreme court had declared unconstitutional the "hot" oil section of the oil code, right at a time when we were going to paste the blue eagle on the back window of April Showers. This is another case of "I told you so," and there are a lot more things that are unconstitutional too.

We have always had a lot of confidence in the judgment of our supreme court, and it is quite evident that its members don't believe very strong in a one man government. The facts are that the court has never been very crazy over back seat drivers. This government was founded upon the theory of the people ruling, but we have drifted so far away from that theory that we can't see it with a spyglass.

We have read and heard a great deal about the Labor laws and the way they are being enforced. We sit out on our front porch, which is a few rods from the highway, and we see truck after truck going by loaded full of boys, women, and children, going to the vegetable or grape fields. While we see dozens of Americans tramping the highways every day looking for a job. If these children who are doing the work that Americans should be doing are American children they should be required to go to school. If they are Mexicans they should be deported. The child labor laws may be enforced, in some of our sunnier states but it is a joke here in the Rio Grande valley, and this is practically Vice President Garner's front yard, too. Institutions and corporations hire Mexican help because they can get them cheaper than the Americans can work cheaper than Americans. Any institution that thrives on that type of labor will never be electorated for its patriotism. Down here they put the Mexicans and the Americans on the relief rolls, and, as we said before, this is not far from John N. Garner's home town. Outside of that, though, Texas is a great state and full of people whom we rate as good as those up north, and much better than some we know, but we are not mentioning any names. She would be a little better off, however, if she had our golf course and our javabone poker club.

Color-blind Driving

Some people think that the best way to break up a drought is to plant a "shelterbelt" 100 miles wide and 1,000 miles long, regardless of the cost, since "Jones pays the freight" anyhow. And some there are who think the best way to cure the depression is to give business a shot in the arm. Maybe our vision is somewhat clouded. Maybe we see things from the cornfield, but if we are going joy riding we want to know that the driver knows the rules of the road and can distinguish a red light from a green one. Color-blind drivers have been working for the undertakers for a long time.

It may be of interest to Micky Larson and Nels Benson up at Oakland, Nebraska, to know that we met an old friend of theirs down here by the name of Morescati. Morescati came from Oakland and he says he has known Micky and Nels for a long time. He gave us a lot of information about these boys that we don't care to mention here. But they are both good friends of ours. But maybe you don't know who these two Polelanders are. Nels owns a fine theatre building in Oakland and Micky operates the theatre, and has operated it for a long time. The two boys are both worthy and industrious. He overcomes public objection by running the best pictures there are to be had, and Mickey is a great favorite with a lot of the Hollywood stars.

Morescati says that when he was in camp at Camp Logan near Des Moines, Iowa, during the war Nels came down there and brought each boy from Oakland 20 cartons of cigarettes, and if there is a boy who was down there and hasn't got Nels listed as 100% plus be ought to be shot at sunrise with a gun loaded with buckshot.

If you will recall, Nels is the boy who wanted Mickey and us to help him move a piano the first time we called the enginemen. And the next time we had to help him move a cookstove. Both of them had handles on 'em and would hold a gallon. Outside of that and a few other things, they are not a very bad bunch up there.

The Way to Start

We have just received a letter from Mr. Beels at Dodge, Nebraska, advising us that he was opening a new theatre up there and wants us to send him the HERALD. Whenever a man tells us that he wants the HERALD we fill him in on the conclusive evidence that he is a man of excellent judgment. We hope Mr. Beels has a large business with his new theatre.

These Texas Longhorns down here are great people; they are always trying to do something for us. Probably they have a left-handed notion that we are of some importance, but anyhow they keep our room filled with grape fruit and oranges all the while. We have enough fruit piled up in our room now to last an ordinary man and the hired girl for several days, and still they invite us out to their homes to get more fruit. But we'd sooner pull oranges and grape fruit off the trees in the Rio Grande valley than shovel snow off the sidewalks in Nebraska. Just think how John Filler has to shovel snow up in front of the Filler Grand in Valley City, North Dakota. Gee whiz.

Fresh Strawberries

We can get fresh strawberries in the markets here now and we see truck loads of cabbage, carrots, beets and other garden varieties going by to the packing houses every day, and when any of it gets up rotten in the corn belt it is so high that it is almost prohibitive because of the transportation charges. They sell strawberries here now for 75 cents a pint, and a pint will make a pretty good shortcake, if you ask us. And a shortcake made out of fresh Rio Grande berries isn't a bad thing to have in the house. Probably most of the eastern cities never heard of the Rio Grande valley, but as soon as they get the harbor dredged out at Pt. Isabel they can get water transportation direct to those cities, they are going to look on the map and see where the Rio Grande valley is. A Mexican said to us yesterday, "Esta Rio Grande muy cerca es un erizo yarey en es to viejo," and we replied, "Oh, yeh, dos is richt, by gosh." Then he went into a cafe and ordered a bowl of chili and some frijoles. Some longhorns down here call these Mexicans "Pepper-bellied greasers."

We have found them to be a pretty decent kind of people. Maybe next week we will give you a shark story—if Ernie will print it.

COLONEl J. C. JENKINS
The HERALD'S Vagabond Columnist

Linet Severs Partnership

Henry A. Linet, Broadway motion picture lawyer, announced Wednesday that the law firm of Sutton and Linet had been dissolved, and that he will continue the practice of law individually.

Mr. Linet, before resuming law practice some few years ago, was a motion picture publicist and for a time was advertising and publicity director at Columbia's home office.

"Escape Me Never," With Elizabeth Bergner, Finished

"Escape Me Never," British and Dominions film starring Elizabeth Bergner, has been completed in London and is now being edited. Miss Bergner is in New York to fill a stage engagement of the play of the same title. Dr. Paul Czarmer, Miss Bergner's husband, directed the film. The scenario was the work of Margaret Kennedy and Carl Zuckmeyer.

December Tax Revenue

Equal to $1,666,059

Theatrical operations during December, 1934, were practically at the same level as during that month in 1933, it was revealed this week by the bureau of internal revenue in Washington, announcing that the admission tax revenue for December, 1934, was $1,666,059, which compares with a total of $1,065,600 for December, 1933.

In Monogram Deal

Norton Ritchey, Jr. has closed a deal with William Fait to handle Monogram product in Brazil. Mr. Fait, formerly with Warner in charge at Mexico City, will open his own exchange in February.

To Reimburse Six Hughes Films

EXHIBITORS’ PRAISE OF LITTLE MEN

“EXCELLENT BUSINESS — HELD INDEFINITELY!”

BOB McNEIL, President
Golden State Circuit, San Francisco, Calif.

65 Theatres

“ONE OF FINEST PICTURES OF THE YEAR”
CHARLES A. SOMMA,
American Amusement Corp., Richmond, Va.

“BUY IT!”
— McNeil

A Production of
MASCOT PICTURES CORPORATION
CABLE: “Leypic”
NAT LEVINE, President
1776 Broadway, NEW YORK
Columbia

AGAINST THE LAW: John Mack Brown, Sally Blaine—This is a very good picture that pleased all who saw it. It is full of action, thrills, comedy and romance. It is an action drama about the life of an ambulance driver and is a very good entertainment for the whole family. The gangster theme in this picture is pure entertainment.

Played one day to very good business. Running time, 65 minutes.

Bought.

“COMER”

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Braun.

Grover

Park, 512.

Small town and rural patronage.

DEFENSE RESTS, THE: Jack Holt, Jean Arthur—This average one started from Jack Holt. He always pleases our fans and we don’t have to worry with Jack. Kurtz and Lenore and Bush were very good passengers. It was too unreal.

Sherman, Palace Theatre, Colorado, Texas.

Small town patronage.

DESSERT VENGEANCE: Buck Jones, Cary Grant—Like this picture. It has managed to hold on to its popularity.

It was too unreal.

Sherman, Hart Theatre, Hartford, Ariz.

Small town patronage.

HELL BENT FOR LOVE: Tim McCoy, Lilian Bond—One or two more roles like this one and Tim McCoy ought to be in the very good passenger class. I think he is better in action roles than in westerns. Running time, 95 minutes.

Palace Theatre, Colorado, Texas.

Small town patronage.


Ann Sothern from this picture.

Played Dec. 15-20.

J. Medford, Max-

er Theatre, Corswell, Mich.

Small town patronage.

I’LL FIX IT: Jack Holt, Mona Barrie, Winnie Lightner—Excellent human interest story that will please the patrons.

We opened on Sunday and had the usual mix of things. It’s good. Played Jan. 8-20.

W. J. Carter, Maxi-

er Theatre, Corswell, Mich.

Small town patronage.

I’LL FIX IT: Jack Holt, Mona Barrie, Winnie Lightner—A good, clean family picture. We heard nothing but praise for it and I believe it will satisfy any small-town audience. Running time, 60 minutes.

Playhouse, Loretta, Texas.

Small town patronage.


Would Robson make a great team. Running time, 85 minutes.

Sherman, Hart, Palace Theatre, Colorado, Texas.

Small town and rural patronage.

LADY BY CHOICE: May Robson, Carole Lombard, Roger Pryor—There have been many repeats on this one, so I will tell you the truth as I have experienced it. We opened on Sunday and had the usual mix of business that we have with a Sunday opening following the holiday. So far it seems that we have ever had with another picture. This picture may appeal to a few but I don’t think so. It has just one thing that makes it go—its title.

W. H. Brenner, Coco Theatre, Winchester, Ind. General patronage.

LADY BY CHOICE: Carole Lombard, May Robson, Walter Connelly, Roger Pryor—Played this picture for a week and it was a good picture. May Robson and Robson make a great team. Running time, 85 minutes.


LADY BY CHOICE: Carole Lombard, May Robson, Walter Connelly, Roger Pryor—A very fine picture. A good entertainment. Well directed and acted and moved along at a good pace, with plenty of action. Don’t think it will have a long run time does it have silly. A better picture than “Lady for a Day” and that is saying something.

Playhouse, Loretta, Texas.

Small town and rural patronage.


W. J. Carter, Maxi-

er Theatre, Corswell, Mich.

Small town patronage.

MEN WITHOUT LAW: Buck Jones, Carmelita Geraghty—This is a very good picture of the western type. Buck Jones has managed to make a swell picture that is action, fighting, romance and a bit of comedy. The story begins in the front lines of the war, but ends just as a western should. Buck Jones always draws a good business here and this one pleased all.

Played one day to very good business. Running time, 60 minutes.

Sherman, Art Theatre, Colorado, Texas.

Small town patronage.

ONE NIGHT OF LOVE: Grace Moore, Tullio Carminati—This picture was a master production, but our patrons felt that the picture was too long. Unfortunately they did not please so well. Running time, 85 minutes.

Playhouse, Loretta, Texas.

Small town patronage.

THRILL HUNTER, THE: Buck Jones, Dorothy Revier—You exhibitors who have not shown this picture should get busy and put it on and then just sit back and take in the shell. Buck Jones at his best in a light role and if I may say so, Dorothy Revier adds plenty of color to the picture and we should see more of Dorothy. It is an action picture with plenty of good, clean entertainment and will serve as splendid week-endentertainment.

W. H. Brenner, Coco Theatre, Winchester, Ind. General patronage.


W. J. Carter, Maxi-

er Theatre, Corswell, Mich.

Small town patronage.


Would Robson make a great team. Running time, 85 minutes.


First National

BRITISH AGENT: Leslie Howard, Kay Francis—Please all who came to see it. Leslie Howard, being English, was able to give a splendid performance in this picture. Running time, 80 minutes.

Playboy, Loretta, Texas.

Small town patronage.

CIRCUS CLOWN, THE: Joe E. Brown, Patricia Ellis—One of the finest Brown pictures made. Plenty of business to a satisfied audience. Don’t be afraid to step on this one— you can’t say too much. Played little in Texas.

W. J. Carter, Maxi-


FLIRTATION WALK: Dick Powell, Ruby Keeler, Pat Morita—An excellent picture. Well acted and directed and performed. Will please all your patrons.

The picture was scenes of West Point and a very enjoyable picture. Dick Powell for his bit in a fine cast—from my patrons and myself, I would like to say. Played Nov. 6-12.

W. H. Brenner, Coco Theatre, Winchester, Ind. General patronage.

GENTLEMEN ARE BORN: Franchot Tone, Jean Muir—Four boys just out of college showing what they have to offer. With a full cast of fine performers. Entertaining production that will please.

Only wish Jean Muir had had more to do. Played Jan. 6-7.


HELL BENT FOR LOVE: Tim McCoy, Lilian Bond—This is a very good picture of the western type. Made by Columbia Pictures. They tell a simple story, direction, pace, it doesn’t have to be labeled as special with a production cost outline to put it over. Played December 11-17.

Chas. S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

BACHELOR OF ARTS: Tom Brown, Anita Louise—Played this picture pretty old, but it sure is a good one. I believe the best one she has made. Dunn and Trevor are very good also. I believe they made picture and get a good box office. This is a fine picture. Played December 19-25.

B. J. Vander-0-144, Dukad, S. D. Small town and rural patronage.

BACHELOR OF ARTS: Tom Brown, Anita Louise—Played this picture pretty old. I believe they made picture and get a good box office. This is a fine picture. Played December 19-25.

B. J. Vander-0-144, Dukad, S. D. Small town and rural patronage.

BACHELOR OF ARTS: Tom Brown, Anita Louise—Swell. “Program picture out-grosses average spe-

cial.” This picture is a special and will do well. Played the last of December.

B. J. Vander-0-144, Dukad, S. D. Small town and rural patronage.

BACHELOR OF ARTS: Tom Brown, Anita Louise—Swell. “Program picture out-grosses average spe-

cial.” This picture is a special and will do well. Played the last of December.

B. J. Vander-0-144, Dukad, S. D. Small town and rural patronage.

BRIGHT EYES: Shirley Temple, James Dunn, Jean Muir—Made by not running all week. Haven’t space here to say how well this picture did. Played December 26-30.

W. J. Carter, Maxi-

er Theatre, Corswell, Mich.

Small town patronage.

BRIGHT EYES: Shirley Temple, James Dunn, Jean Muir—Made by not running all week. Haven’t space here to say how well this picture did. Played December 26-30.

W. J. Carter, Maxi-

er Theatre, Corswell, Mich.

Small town patronage.

CARAVAN: Loretta Young—Could have done more business but I am perfectly satisfied with my people were. All those I spoke with claimed it was a beauti-

ful story and the gold model goes to Stepin Fetchit. What would Fox do without this— an outstanding, especially for Stepin Fetchit, a bright spot in this average picture. Played January 1-12.

W. J. Carter, Maxi-

er Theatre, Corswell, Mich.

Small town patronage.

CARAVAN: Loretta Young, Jean Parker, Philip Holmes, Charles Boyer—A splendid picture in my estimation, but the patrons said No, and proved it at the box office. Stepin Fetchit mumbles that no one can hear or understand him. Could have been swell but it is far from J. B. Turner’s worst attempt.


CHARLIE CHAN IN LONDON: Warner Oland—
MOTION PICTURE HERALD

January 26, 1935

MASCOT


BARRETTS OF WIMPole STREET: Norma Shearer—One of the outstanding pictures of the year. A great romantic comedy, as I had many requests for the picture. Played December 28th—Regal Theatre, Hamburg, N. Y. Small town patronage.

BARRETT'S OF WIMPOLE STREET: Norma Shearer—The second picture of the week. It may be one of the best pictures of the year, but it is a small, slow-burning picture. Played December 28th—Walsh, Lewistown, Pa. Small town patronage.

CHAINED: Joan Crawford, Clark Cable—"Judge Priest" was the only 72 minute thrillie of this one to date. Splendid picture. Metro is again having a good year. Played November 28th—Regal Theatre, Honolulu, Hawaii. General patronage.

DEATH OF THE DIAMOND: Robert Young, Madge Evans—Played this one on Thanksgiving Day, possibly a little late for a big picture, but I am sure you will enjoy this story. This series is very popular and we will have it until the end of the year. Played December 26th—Chas. Edwards Theatre, Clarksburg, Ohio. Small town patronage.

DEATH OF THE DIAMOND: Robert Young, Madge Evans—Too bad we had to cut this one out of our program. Played this picture right after the World Series. However, it is a good picture, and we know there are many who will be sorry they missed it. Played January 13th—Herman Johnson, Unique Theatre, Breezly, Minn. Small town patronage.

DEATH OF THE DIAMOND: Robert Young, Madge Evans—A picture that pleased no one. Nothing big about this. However, it pleased and that's what we like in a picture. Running time, 72 minutes. Played January 2nd—A. McConnell, Emeron Theatre, Huntington, W. Va. General patronage.

EVERLY PRENTICE: William Powell, Myrna Loy—Although not the type of picture of "The Thin Man" or "The Bachelor," it is a very good one. Played December 21st—Sherman Hart, Palace Theatre, Huntington, W. Va. General patronage.

FORSKING ALL OTHERS: Joan Crawford, Clark Cable, Robert Montgomery—A great picture. Not only worked up a good bit but we are enjoying every minute of this picture. Many say it is one of our best pictures. Excellent story, Clark Theatre, Louisville, Mo. General patronage.

HAVE A HEART: Jean Parker, James Dunn, Stuart Erwin, Una Merkel—Played this on Bargain Night and what a night! This is one of those pictures where the stars were the stars, good but, Una Merkel and Stuart Erwin are quite good. Played December 17th—W. J. Carter, Maxine Theatre, Crawfie, Mich. Small town patronage.

HAVE A HEART: Jean Parker, James Dunn, Stuart Erwin, Una Merkel—Played this on Bargain Night and what a night! This is one of those pictures where the stars were the stars, good but, Una Merkel and Stuart Erwin are quite good. Played December 17th—W. J. Carter, Maxine Theatre, Crawfie, Mich. Small town patronage.

HIDE-OUT: Robert Montgomery, Maureen O'Sullivan—This of all others is a thriller to run not only from the box-office but from the reaction they
MOTION PICTURE HERALD

January 26, 1935

Ralph Morgan—One of the finest pictures we have had in a long time. Cast perfect, 90 per cent satisfied customers, no percept-
ence of any talky scenes. Best— treated and give the independent corporation a break;
Robert Montgomery's natural talent and sincerity, a picture that will come out to
read and see. Played December 8—9, 10, 11, 12, 13, 14, 15, 16 at E. J. Carhart, Maxine Theatre, Crossville, Me. Small town patronage.

GIRL OF THE LIMBERLOST: Marlan Marsh, Ralph Morgan—This will please most of your patrons. Better than 'C.G.' and it followed the book too close to make a real picture en-
try. It has a good operation of the key people. Played December 8—9, 10, 11, 12, 13, 14, 15, 16 at E. J. Carhart, Maxine Theatre, Crossville, Me. Small town patronage.


LITTLE MISS MANGER: Shirley Temple—I played this one rather late but, I'm glad I did because of the current publicity that Shirley has been getting helped it out over. A neat little show, however. Played Jan, 9—10, 11—12—13 at E. J. Preston, Unique Theatre, Breslin, Mi. Small town and rural patronage.

MENACE: Paul Cavanagh—Played on New Year's Eve and was a good picture for a midnight matinée.

(Continued on following page, column 2)
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TO

ACCOUNTING

a method book that is also an
account

It provides two services: (1) It
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way to keep your theatre ac-
counts of expenses and receipts
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saving and accurately simple, thou-
sands of exhibitors have already
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easy, self-operating system. Its
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moment so as to permit no break in
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yet changed over to this new
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to guard against losses, avoid in-
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THEATRE
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Sufficient to cover for 12
months' records.
$3.00 - Postage Prepaid

MOTION PICTURE HERALD
January 26, 1935

ANNE OF GREEN GABLES: Anne Shirley—A
wonderful picture, but one from the box-office, a flop.
Where were the people that were crying, eleven,
wholesome pictures?—Russell Armitage, Court
Theatre, Loveland, Mo. General patronage.

BACHELOR BURST: Erwin, Pert Kelton—
This was a book and your audience entertained and
have them send their friends back the second night,
there were only 100 of them. We showed it Saturday night
at 8. This is the best picture we have seen.
E. C. Kelton, State Theatre, Croswell, Mich. Small
town patronage.

DOWN TO THEIR LAST YACHT: Mary Boland,
Polly Morris, New Spark, Sidney Fox, Sidney Black-
mer—Every report on this picture said it was poor
but we did well. We showed it Saturday night and
the box-office was 100 per cent. H. D. Blackmer,
Strand Theatre, Paris, Ark. Family patronage.

FLYING DOWN TO RIO: Dolores Del Rio, Fred
Austare, Ginger Rogers, Gene Raymond—Still
making money.
B. Edward, Queen Theatre, Pilot Point, Texas.
General patronage.

GAY DIVORCEE: Fred Austare, Ginger
Rogers, Alice Brady, Edward Everett Horton, Betty
Grable—One of the best musical comedies of this or
any other year. It's a.Avery good picture and also
a story. Drew extra business. Running time, 100
minutes. Played December 11-15—Chas. S. Edwards,
Lyric Theatre, Salem, Mo. Rural and small town
patronage.

THE END: Fred Austare, Ginger
Rogers, Alice Brady, Edward Everett Horton, Betty
Grable—A very good picture that pleased 100 per
cent of our patrons.
E. C. Kelton, State Theatre, Croswell, Mich. General
patronage.
SINCERE expert counsel in your remodeling problems is always available without charge from Better Theatres. Quigley Publications resources. No “trade tie-ups.” Just write Better Theatres, detailing conditions that bear upon your questions, and your inquiry will be delivered at once to the proper service departments for prompt, impartial reply.*

*Replies that have no possible general application are made by mail. Published replies are identified by only the initials of the person from whom the inquiry has been received.

**Better Theatres**

1790 BROADWAY

NEW YORK
HOLLYWOOD GAD-ABOUT:—Treasury Chest Series—A good one-reel subject showing several of the stars and also with a little story running through it. Running time: 5 minutes. Lyric Theatre, Salem, Mo. Rural and small town patronage.

HOUSE WHERE I WAS BORN, THE:—Sylvia Fowles, Watts Casino, Chicago. This is a good musical comedy. Running time: 7 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

HOUSE WHERE I WAS BORN, THE:—Song Hit Stories Series—Fairly good Song Hit Story. Running time: 10 minutes.—E. G. Preston, Princess Theatre, Salem, Mo. Rural and small town patronage.

GENTLEMEN OF THE BAR:—Errol Flynn—Very good story. Educational started over this year with good comedies, such as "Good Luck—Best Wishes," "Hello, Sailor," "She's My Lilly," "N joyful," "The Gift From Paradise." The others have been way below par. Running time, 20 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

GIRL FROM PARADISE, THE: Musical Comedies Series—A dandy musical comedy that will please. All of this series from Educational have been extra good. Running time: 25 minutes.—R. C. Archute, Princess Theatre, Odebolt, Iowa. General patronage.

MOUNTAIN MELODY:—Song Hit Stories Series—Hillbilly singing puts it over. Not bad at all.—R. C. Archute, Princess Theatre, Odebolt, Iowa. General patronage.

MOUNTAIN MELODY:—Song Hit Stories Series—This is a very good issue of the Song Hit Stories Series. Series has several old-time songs in this that pleased our patrons. Let's have more of this series. Running time: 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


WAY DOWN YONDER:—Song Hit Stories Series—This is the best of the new Educational series. The others isn't saying much. Running time: 7 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

Metro-Goldwyn-Mayer

BEDTIME WORRIES:—Our Gang Comedy—This is a very good comedy featuring Our Gang and should please our patrons. Running time: 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

DISCONTENDED CANY, THE:—Happy Harmonies Series—A nice color cartoon with splendid music. It was as good as its looks. It was true to life. Running time, 1 real.—W. A. Collins, Emerson Theatre, Hartford, Ark. Small town patronage.

DUTCH GUIANA, LAND OF DUKAS:—FistPatrik Travel Talks—This is a very good one-reel that is both instructive and educational. It shows many scenes of Dutch Guiana and the methods of travel and agriculture. Running time: 7 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FATE'S FATHEAD:—Charley Chase—A nice comedy that will please our patrons. Running time: 5 minutes.—W. A. Collins, Emerson Theatre, Hartford, Ark. Small town patronage.

FATE'S FATHEAD:—Charley Chase—Nothing wonderful. Personally, I would call it average and give it four stars out of five. The comedies have been better comedies than this. Running time, 2 real.—John A. Milligan, Broadway Theatre, Schuybellville, N. Y. Small town patronage.


GOOFY MOVIES:—Petie Smith—The poorest of this series. Shows animatons of Chester, The Fox, paul, and the man. Talk here color and one that will please in most every theatre.
TWO MORE STALWARTS JOIN THE REPORTERS

Russel Arnett of the Clark theatre at Meridian, Miss. and J. Medford, of Arnett House, Meridian, Miss., formerly a stalwart in the ranks of reporters to "What the Picture Did for Me," leaves the reserved list this week to bolster his typewriter and return to the front.

Tripping up through the communication treacherous with Arnett we sipple the latest from the Palace theatre, Colinto, Tex.

As Jaycee Jenkins would say, it's of course because of Arnett and Hart that they have to bail themselves out of having to have had to adopt state names.

MOTION PICTURE PEARL

Running time, 7 minutes.—Walter Beyer, Lido Theatre, Providence, Ky. Small town patronage.


PARAMOUNT PICTORIAL: No. 5—Stuff we get from our, our, our, this is hard to get to.E.C. Arbehat, Paramount Theatre, Osbello, Iowa. General patronage.

PARAMOUNT PICTORIAL: Just a filler. Most of the Pictorials are no good. Running time, 6 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

POOR CINDERELLA: Color Classic cartoon—These cartoons are no stuff. Can't care more and worth it. Running time, 11 minutes.—Bob Schwull, Jr., State Theatre, Ipawich, S. D. Small town patronage.

SCREEN SOUVENIRS: No. 2—This one is fair. People do not go for this series. Very few interested in the past. Will be glad when they discontinue Screen Souvenirs.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.


YACHT BOYS' GARDEN PARTY: Good singing by Yacht Club boys. Running time, 8 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.


RKO Radio

UNDEAD WORLD: The: Blonde and Red Head serials get in the wabber for ol' law because of their attacks on our audience. Running time, 21 minutes.—K. C. Preston, Lyric Theatre, Salem, Mo. Rural and small town patronage.

United Artists

DOGNAPPERS, THE: Mickey Mouse—This is the best and most exciting Mickey Mouse yet to play. Lots of action and fun in this one. Give it a good date. Running time, 8 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.


Universal

BORN APRIL FATHER: Telling Holloway—Holloway has the stuff to be pretty good if they would just give him something besides, excuces for running time, 10 minutes.—Walter Beyer, Lido Theatre, Providence, Ky. Small town patronage.

WHERE'S ELMER: Vincent Barnett, Frank Miles —I have not yet seen the theory that is worth running. Running time, 8 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

LADIES THAT PLAY: Phil Silotay and his Musical Quintet—All-girl orchestra led by Phil Silotay. This one ranks one of the very best all music and good. The number number 10 is splendid. Pleased 100 per cent. running time, 8 minutes.—W. A. Collins, New Regal Theatre, Elvins, Mo. General patronage.

LITTLE DUTCHE MILL: Color Classic—This cartoon, by any standard, stands with the best on the market today. If you have not played it, you must.

French Company Makes Film With Native Cast in Morocco

Eden Productions, French company, has completed "Itto," based on an episode in the colonization of Morocco by the French, and directed by Jean Benoit-Levy and Marie Epstein. A large part of the cast is made up of native Arabs, and the film was made with the use of a sound recording truck on the ground. The native Arabic language is used in addition to French.

Lawless Joins Macfadden

Robert W. Lawless has joined the promotion staff of the Macfadden Women's Group and Photoplay Magazine. F. E. Irsch, Jr., has resigned as promotion and research manager of the publications, and is succeeded by Harold F. Clark, former promotion manager for True Story and Liberty.

Sennett Studio Sold

Referee Earl E. Moss last week held a sale of the studio operating equipment of the bankrupt Mack Sennett estate on the Coast. The property was bought by Nat Levine, lessee of the studio, for whose Mascot Pictures a Tom Mix serial will be produced.

Film Attorney Wins Election

Maurice Hoffman, attorney for IATSE operators and stagehands locals in St. Jos-eph, Mich. and other points, in a recent paper, has been sworn in as prosecuting attorney of Buchanan county after a contest in which he was awarded the election.
ASKS FAIR TREATMENT FOR COLOR PLAYERS

To the Editor of the Herald:

As an admirer of your frank and fearless treatment of our picture-game problems I would like to ask you if you think it has been fair treatment to Louise Beavers, the colored actress so familiar and popular with all picture lovers, that she be rigidly excluded from all publicity in "Imitation of Life."

To be sure she appeared in the cast in the Universal press-sheet, but was resolutely out of print, so to speak, in the cut-sheet, scene cuts, lithos and all ballyhoo material. Is the Land of the Free still drawing the coloring-line as tightly as ever, even into the realm of the peoples best amusement?

Up here in Canada we like the Negro people when they're our good citizens. Our British sense of fair play and citizenship is well developed. And, believe me, we do like that Beavers woman; there's a screen cock tail, no matter how little her "bit." So naturally we—I suppose should make it the first personal pronoun—resent her being robbed of deserved prominence in that perfectly lovely screen Hurst story which has taken my town by storm this week.

Of course Claudette Colbert and Warren William were as excellent as ever. So was our own Canuck, Ned Sparks. But the new element of value, the new star, the new punch, the new angle of showmanship, was the Negro mother—the kindly, loving, emotional, 100% natural mother. She carried the whole story along, was the cement that bound the whole structure. And they ignored her!—afraid of the chivalrous South, perhaps.

But we didn't ignore her. We had cuts made from studio "stills" that gave her a break. We featured the "black mother and the white mother." We openly resented (in the advertisements) the exclusion of this star from critical and advertising recognition. In fact, we pointed out to the people what we thought was an injustice. And we guessed right. The people have poured their thanks upon us for refusing to worship at the shrine of Established Standom. I'm sending you some tear-sheets to show you—

WALTER H. GOLDING, Manager, Capitol Theatre, Saint John, N. B., Canada.

---

John Ford, Dudley Nichols and Lester Cowan are in Mexico gathering information and color for a picture on Taxco, historic mining center in the Southwest. Columbia will photo a small part of the story.

Mrs. Anthony Lucchese will continue the Gold Medal-Majestic exchanges in Philadelphia, which was operated by her husband, who died recently.

George Bradley, former Broadway columnist, has been signed to write a Hollywood column for the Brooklyn Eagle. His headquarters will be in Hollywood.

A testimonial dinner will be tendered Samuel D. Schwartz, retiring chairman of the Pennsylvania censor board, by the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware on January 28, in Philadelphia. The trade at the same time will welcome L. Howell Davis, the new chairman.

The work of the Production Code Administration, headed by Joseph I. Breen, was discussed at the quarterly meeting of the Motion Picture Producers and Distributors of America last week. Present were Harry Cohn, E. H. Allen, R. O. Ohringer, Winfield Sheehan, William R. Moore, Louis B. Mayer, Joseph L. Silverman, B. B. Kahane, Hal Roach, Jack Warner and Stanley Bergerman, with Will Hays presiding.

Royal Pictures, Inc., has been formed, with David M. Karger as president, for the production of six westerns for release this year.

Jack D. Trop has joined Toopitz Productions, Ltd., as New York representative, with headquarters in the Paramount Building.

Winfield Sheehan, in charge of Fox production, has been named to the French Legion of Honor. The ceremony was aboard the French cruise liner De La Reine D'Arc, at Brest, and lasted one hour. The motion picture and theatrical committee of the Federation for the Support of Jewish China, has offered to the first $100,000 to cover one of its $50,000 quota, Albert Warner, chairman, reported last week.

Henry Randel, Brooklyn Paramount exchange manager, will attend a testimonial dinner at the New York Motion Picture Club this week. He retired last week as president of the New York Film Board of Trade.

Ajax Pictures Corporation has closed a deal to produce six westerns, with Harry Carey, for the state rights market. First release will be on March 1.

Hal Horne addressed the New York Times advertising class last week on "Motion Picture advertising in the East." His paper was very well received.

Alexander Woolcott, playwright, author and radio personality, has been signed for a role in "Miracle in Forty-Ninth Street," shortly to go into production at the Eastern Service studio, Long Island. Produced by Ben Hecht and Charles MacArthur, the film will be released by Paramount.

Leon Schlesinger, who produces two series of cartoon subjects for Vitaphone, "Looney Tunes" and "Merrie Melodies," has syndicated both as cartoon strips with the Bell Syndicate. They will appear in newspapers beginning March 15.

The George Seitz, MGM director, has been awarded a new directing contract by the studio on his 25th anniversary in the motion picture business, his experience covering all phases of production.

"Clive of India" Has Big Broadway Opening

"Clive of India," 20th Century production for United Artists release, opened at the Rivoli on Broadway last week with an impressive audience of notables, while it was necessary to section the lobby to accommodate the crowds seeking tickets at the box office. ("Clive of India" is reviewed by Gus McCarthy in this issue.)
BESIDES...

Algiers, Antoine's, Arnauds, Bienville, Bouil-labaise, Broussard's, Canal Street, Club Forest, Coffee Brulo, Comus, Crayfish Bisque, Creole Gumbo, Crepes Suzette, Galatoire's Jefferson Park, Kolb's, Lake Pontchartrain, La Luisienne, La Fitte the Pirate, Madam Begue's, Maison Blanche, Magnolias, May-lie's, Medoc, Mint Juleps, Mississippi Levee, Monteleone, Menus, Old French Market, Orange Groves, Oysters, Rockefeller, Old Absinthe House, Poinsettas, Pernod's, Plaquemine Plantation, Pompano Pappillotte, Poulette Bordelaise, Ramos, Rhumba, Roose-velt Blue Room, St. Charles, Sazarac, Shrimps Remoulade, Souffle Potatoes, Tulane University, The Bayous, The Vieux Carre, Warm Southern Skies and THE MARDI GRAS CARNIVAL

THERE WILL BE...

Important discussions on
Better Theatre Management
Advertising and Selling
Modernizing the Theatre
The N.R.A. Code
Problems Confronting
Theatre Owners

15th Annual Convention for
members, guests and friends of

MOTION PICTURE THEATRE OWNERS OF AMERICA
NEW ORLEANS—FEB. 25-27
## Theatre Receipts

The total of theatre receipts for the calendar week ended January 19, 1935, from 109 theatres in 18 major cities of the country, reached $985,130, a decrease of $96,920 from the totals for the preceding calendar week, ended January 12, when 102 theatres in 17 major cities aggregated $1,082,050.

(For reproduction of material from this department without credit to Motion Picture Herald expressly forbidden)

### Theatres

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<th>Theatres</th>
<th>Current Week</th>
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### High and Low Gross

(Tabulation covers period from January 13, 1935.)

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### Receipt Details

- **Boston**
  - Picture: "Hobhorro" (Fox) 15,000
  - Picture: "The Silver Streak" (Radio) 10,000
- **Fenway**
  - Picture: "Enter Madame" (Paradrome) 4,700
  - Picture: "Bordertown" (W. B.) 6,500
- **Keith's**
  - Picture: "Evergreen" (Gaumont British) 7,000
  - Picture: "Romance in Manhattan" (Radio) 10,500
- **Loew's State**
  - Picture: "Broadway Bill" (Colo.) 12,000
  - Picture: "Forsaking All Others" (MGM) 8,000
- **Metropolitan**
  - Picture: "The County Chairman" (Fox) 21,000
  - Picture: "The President Vanishes" (Para.) 24,000
- **Paramount**
  - Picture: "Enter Madame" (Para.) 5,800
  - Picture: "Bordertown" (W. B.) 6,500
- **Buffalo**
  - Picture: "The County Chairman" (Fox) 30,000
  - Picture: "The St. Louis Kid" (W. B.) 6,000
- **Century**
  - Picture: "Hell in the Heavens" (Fox) 6,100
  - Picture: "One Hour Late" (W. B.) 6,000
- **Great Lakes**
  - Picture: "Sweet Adeline" (W. B.) 7,400
  - Picture: "Forsaking All Others" (MGM) 12,300
- **Hippodrome**
  - Picture: "The Mighty Barnum" (U.A.) 7,300
  - Picture: "Forsaking All Others" (Radio) 7,200
- **Lafayette**
  - Picture: "Broadway Bill" (Colo.) 9,500
  - Picture: "Forsaking All Others" (Colo.) 9,500
- **Chicago**
  - Picture: "The President Vanishes" (Para.) 7,000
  - Picture: "Broadway Bill" (Colo.) 40,000
  - Picture: "Gentlemen Are Born" (F. N.) 7,000
  - Picture: "Broadway Bill" (Colo.) 35,000
- **Garrick**
  - Picture: "Music in the Air" (Fox) 4,500
  - Picture: "I'm a Gift" (Para) 22,000
  - Picture: "The Little Minister" (Radio) 17,000
- **Palace**
  - Picture: "Forsaking All Others" (MGM) 10,600
  - Picture: "Forsaking All Others" (MGM) 12,300
- **Roosevelt**
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  - Picture: "Dangerous Corner" (Radio) 14,000
- **State-Lake**
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- **United Artists**
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- **Cleveland**
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  - Picture: "Bright Eyes" (Fox) 9,000
  - Picture: "Broadway Bill" (Colo.) 15,750
  - Picture: "Mister in the Clouds" (F. N.) 9,000
  - Picture: "Forsaking All Others" (MGM) 28,000
  - Picture: "Lincoln Blues" (Para.) 4,500
  - Picture: "Our Daily Bread" (U. A.) 2,000
- **Denver**
  - Picture: "The Secret Bride" (W. B.) 1,400
  - Picture: "The Man Who Reclaimed His Head" (Univ.) 750
  - Picture: "The President Vanishes" (Para.) 1,300
  - Picture: "Lincoln Blues" (Para.) 2,800
  - Picture: "Kid Millions" (U. A.) 7,200
  - Picture: "Transatlantic Merry Go Round" (U. A.) 6,500
  - Picture: "The Gay Bride" (MGM) 1,400
  - Picture: "Forsaking All Others" (MGM) 1,600
Mouthful

I want to say that the "WHAT THE PICTURE DID FOR ME" section of the Motion Picture Herald belongs to us, and is the only place in the world we can say what we want to, and wherein we can tell the truth as we see it, and the producers would do well not to meddle with it.

I am sending along a report, inasmuch as I haven't sent in one lately. — Charles S. Edwards, Queen Theatre, Pilot Point, Texas.

Have intended to write to thank you for including release numbers with features. Exhibitors will appreciate this addition.

On looking over my files we find that the issue of November 17th, 1934, is missing. Could we trouble you for a copy?—Howard Hager, Hagersville, Ontario.

Your Herald is one of the most valuable papers I have—one no theatre manager should be without. — Ralph Biamonte, Hollywood Theatre, Niagara Falls, Canada.
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<td>25c-55c</td>
<td>“Secret Adeline” (W. B.)</td>
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<td>Orpheum</td>
<td>2,500</td>
<td>25c-50c</td>
<td>“Bordertown” (W. B.)</td>
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<td>Paramount</td>
<td>3,850</td>
<td>25c-35c</td>
<td>“It’s A Gift” (Para.)</td>
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<td>“The Mighty Barnum” (U. A.)</td>
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Vanni Leaves Loew To Join Warner Circuit

A. J. Vanni, associated with the Poli theatres in New England for many years, has resigned from the Loew organization to assume operation of a theatre division in Wilmington. It is understood the Warner Philadelphia theatres will be broken down into three divisions, to be operated by Mr. Vanni, Leonard Schlessinger and David E. Weshner.

Toepplitz Expected Here

L. Toeploit, head of the company bearing that name, plans to leave London for New York next month to confer with Ernst Lubitsch and to see a star for a picture he expects to make on the life of Sarah Bernhardt.

Paskow Succeeds Curley

Bob Paskow succeeds Jules Curley, who resigned as advertising manager for Warner Theatres in the Newark zone. Mr. Paskow, who is from the Stanley theatre in Jersey City, assumes his new duties immediately.

Clavering Knighted

Albert Clavering, organizer of the film division of the Conservative Party in England, has been knighted by the King. He was director of FBO, Ltd. and associated in Clavering and Allan Circuit.

Harry Spencer Honored

Harry Spencer was tendered a dinner by fellow employees at Educational last week in New York, on the occasion of his leaving Educational to join First Division.

Paramount Promotes Haddow

G. Knox Haddow, former assistant to J. J. Unger, Paramount division manager, was promoted to head the exchange service department.

SHORT PRODUCT PLAYING BROADWAY

**Week of January 19**

**CAPITOL**
Hey, Hey, Fever ................ MGM

**CRITERION**
Autobuyography ................ RKO Radio

**MAYFAIR**
Going Places ............... Universal

**MUSIC HALL**
Beneath the Coral Sea .......... Principal

**PARAMOUNT**
Mike D. Good ................ Paramount

**RIALTO**
Paloona from Paducah ........... Educational

**ROXY**
Holiday Land ................ Columbia

TRAVELERS

WILL H. HAYS, president of the MPPDA, was due back in New York from Hollywood conferences with studio members. WILL BAER, Amos Tuck, president, sailed for Europe to sell rights on Topical Film's "Dealers in Death." NEEDMORE, motion picture critic of the Jacksonville, Fla., Times-Union, was visiting home offices of distributors in New York. ARNOLD AMES arrived in New York from Radio's Coast studio. JANET GAYNOR arrived in New York from Hollywood. STABLER, Metro's advertising executive, was back in New York from Havana.

SO. A. ROSENBLATT, N.R.A. Compliance Director, returned to Washington from New York. ALLAN JONES, stage player, arrived at Metro's Culver City studio from Broadway. MAX STRINZER, cast member, violinist and dancer, was on route to the Metro Coast Studio. M. H. HOPFEN, Liberty Pictures president, arrived in New York from Hollywood to formulate plans for newspaper and library exchanges for 1935-36 product.

CHARLES C. PETTITTON, MPPDA general counsel, returned to New York from Chicago. KING CHANCEY, in charge of Agfa Film's coast office, returned by plane from New York.

ARTHUR FIELDS and MARTIN SOBELMAN sailed to their Paris office. AL COHN, scenario and Collector of the Port of Los Angeles, was in New York. PHIL FRIEDMAN, Fox Hollywood casting director, was due in New York. STOWEY KEVE, Fox Film president, returned to New York from the Coast.


AL LICHTMAN, United Artists distribution vice-president, and HARRY BRANTY, New York circuit executive, were due to leave Broadway for Miami.

MOISZTURK left New York for Miami. FRED MCCONNELL, Time Newsreel sales manager, returned to New York from Charlotte. EWART GOLDIN, Mutual sales manager, was back in New York from Detroit.

BERN VERSCHLEIBER, associate producer for Monogram, returned to New York from Hollywood.

WILLIAM HOLLANDER, B. & B. Theatres advertising director, was in New York from Chicago.

GEORGE KAMEN, in charge of Mickey Mouse novelty licenses in Europe, sailed for London. J. ACKERSTOCK, MPPDA London representative, returned to his office after two months in New York.

W. W. MURRAY, of Fox Movietones, sailed for Bermuda.

MELVIN LEEY, "Gold Eagle Guy" author, left New York to join Metro on the Coast.

NAT SALAND, head of Mercury Laboratory, left New York for Hollywood.

S. S. KEELBERG returned to New York from Hollywood.

GEORGE KAUFMAN and MOBBIE RSKIND left New York for Hollywood to write the Marx Brothers first MGM script.

CHARLES KUROWS, Fox West Coast Theatres executive, arrived in New York.


LELAND HAYWARD and GILBERT MILLER arrived in Hollywood from New York.

EARL TUCKER sailed for London to join the Disney office.

BILL PINE, Paramount studio publicist, returned from Hollywood from New York.

HARVEY DAY, Sr., the "Day-Toons" head, returned from a midwestern trip.

JOSEPH M. SEIBER left New York for Miami. EDWARD GRADWITZ, of Fox, returned to New York from a sales trip.

Florabel Muir with Fox

Florabel Muir, former New York newspaper woman, has been signed as a scenario writer by Fox.

Fineman Leaves MGM

Al Fineman is leaving MGM for Arizona to undergo treatment of his eyes, which have been troubling him for some years.
THE INDUSTRY ELECTS

It must be a unique sensation to find oneself the proud recipient of one of the 1934 Quigley Grand Awards. Imagine having one's campaign selected above all others by the high executives comprising the Committee of Judges. We'd be overwhelmed—and wouldn't you?

As no doubt were Bill Hendricks and Morris Rosenthal, on being advised by wire last Tuesday they were chosen to receive the Grand Award and the Second Grand Award, respectively. They are highly honored, indeed.

Detailed reports of the judging ceremonies are carried in the news section of this issue, but mere words fail to convey the earnestness and enthusiasm of the Committee members, who by their complete absorption in the matter indicated somewhat the high place attained by the Quigley project.

By their decisions, the judges have done something more, however, than designate Rosenthal and Hendricks for the Grand Awards. In bestowing the accolade upon these two, the Committee, representing the industry, pays deserved homage to the man in the field. And in so doing, it establishes definitely the importance of present-day exploitation and the esteem with which these labors are held.

HARD WORK AND GROSSES

On our desk reposes the imposing "March of Time" press book, from which we take the liberty of quoting the following thoughts as have to do with exploitation:

"We won't bother you with a lot of tungs which may or may not work and will take up your time. Just to look impressive. . . . With 35,000,000 followers, we're handing you an audience. This time you won't have to work for it."

Well, we dunno about that not having to work for it. While this new screen offering will undoubtedly play to plenty of packed houses, chances are, showmen being what they are, the boys in the field who work hardest on their "March of Time" campaigns will turn in the most satisfactory grosses.

Apropos of the press book discussion that continues in our pages, those who complain of the lack of ideas proven in the field will no doubt be interested in learning that Fox has adopted much of Sig Solomon's November Award campaign on "Judga Priest" for the press book exploitation section on Will Rogers in "The County Chairman."

TO BE CONTINUED

Theatemen struggling under the burden of 12 to 14 hour days, seven days a week, no doubt will be somewhat heartened to know that further action is being taken in their behalf. Following our open letter carried on this page, issue of December 29, a meeting was arranged with Mr. Farnsworth in New York at the offices of the Code Authority. The attitude of the Deputy Administrator, we are happy to report, was distinctly encouraging.

As a result of this conference, we are communicating with Mr. William Bledsoe, member of the Labor Advisory Board attached to the Amusement Code. It is to be hoped that Mr. Bledsoe's response will be as immediate and his reaction as sympathetic as was that of Mr. Farnsworth.

THE BARRONS DO IT

That some men can get a whole lot more work out of a dollar than others is as true in show business as in any other. For instance, there's Bill Barron who runs the Kenyon, a Pittsburgh neighborhood house under Warner Division Chief Harry Kalmie. Bill's advance campaign on "Belle of the Nineties," detailed on a following page, indicates he evidently gets a gallop for his advertising money.

Borrowing used frames from "A" houses, refurbishing a previous front, selling sufficient space on the back page to pay for his tabloids, printing throwaways four-up to save printing costs, are some of the things this manager accomplished in the way of practical promotion.

We can point with pride to a legion of Barrons all over the country with the ability to put over something tasty without shooting the bankroll. Which may be a thought for managers who bemoan their budget limitations and sit back to await happier days.

They tell the story of a recent stick-up wherein a theatre manager was forced to fork over the day's receipts of $500. The weapon was a note reading: "This is a hold-up. Don't try any tricks. I know them all." Well, we will have to admit, things being what they are, it is quite a trick to find a theatre today with that much in the box office.
GOV. CROSS PRESENTS
AWARD TO ROSENTHAL

Luncheon in Winner's Honor
Given by Division Manager
Shaw Follows Ceremonies

by ERLE WRIGHT
Pub. Dir., Poli-New England Theatres

On January 21, in Hartford, Governor Wilbur Cross of Connecticut presented the December Quigley Award to co-owner Morris Rosenthal, manager of the Majestic Theatre, Bridgeport. The ceremonies were held in the State Executive's offices in the Capitol, the presentation being attended by prominent state and city officials as well as by a complete turnout of Loew-Poli theatre men, headed by Harry P. Shaw, division manager. (See photo in picture section.)

In tendering the honors to Rosenthal, the Governor said:

"You have distinguished yourself and brought great honor to New England and the State of Connecticut as well as the entire motion picture industry. I am proud that this prize has come home to our State and feel highly honored in presenting it to you on behalf of MOTION PICTURE HERALD."

Kenneth Wynn, executive secretary to the Governor, also spoke, stating it was his hope that more Awards would be won by New England managers in 1935.

Shaw was toastmaster at a celebration luncheon held at the Hotel Bond following the presentation and said in part:

"I am very highly honored that the Quigley Award came to my division. It certainly is an outstanding distinction and a great achievement. This is one of the happiest moments in my entire career."

Others introduced were John Murphy, managing editor of the Hartford Times, and John Donnell, business manager of the Hartford Courant, both of whom praised the Quigley competitions and promised the support of their papers in bringing further Awards to New England theatremen.

Erle Wright, division publicity chief, also paid tribute to Rosenthal and pledged his support to the managers present, whom he urged to send in campaigns for the Awards.

Mr. Shaw then called upon the individual managers.

Simons and Ross Arrange Ceremony

Jack A. Simons, manager of the Poli, and Don Ross, manager of Poli-Palace, Hartford, were in charge of the arrangements for the ceremony. Others present included Matt Saunders, Ted Holt and Ed Dolan of Bridgeport; George Freeman, Springfield; Columbia, and Harry Watts, Worcester; Ed Fitzpatrick, Waterbury; P. Alonzo and Louis Falk, Meriden; Ben Cohen, Frank Hanson, Howard Bunkhardt and Abe Madas, New Haven, and Earl Linnell, Julian Tuthill, Robert Russell and Al Cadi.

Mollie Rosenthal, the winner's wife, was the special guest of honor.

Rosenthal received his plaque for his campaign on "The Mighty Barnum," tying for December first honors with Bill Hendrick of the Warner-Memphis, on "Six Day Bike Rider."

Rosenthal's campaign also was selected for second honors in the 1934 annual Awards, story and photos on which are carried in news section of this issue.

Make 1935 Your Award Year

No Adjectives on West,
Says Bill Barron

W asn't much more that could be said on Mae West when Bill Barron ran "BELLE" at the Kenyon, Pittsburgh, so he had throwaways printed with copy as follows: "No Selling Copy. No Adjectives. No Superlatives. Take it or Leave it. Just Mae West, in etc., etc." And having four printed at one time, and the sheet quartered, cost was cut to one-quarter.

Barron promoted the lobby frames from the downtown first run Stanley for advance, made his own set piece of washed down beaver board, repainted a former front for display on the West epic, with the assistance of his assistant, Harry Walters, who also sold ads on back page of tabloid for enough to cover printing cost.

Make 1935 Your Award Year

Pollock Creates Ace Display on "Copperfield"

To do it a bit differently on his "Copperfield" advance, Les Pollock, at Loew's, Rochester, N. Y., worked out the lobby set piece illustrated in the accompanying photo. Center panel was given over to complete cast of characters, bordered with stills of stars in costume.

Pollock keeps the town banner-conscious, with two giant spreads covering building fronts in downtown section, last used on "Forsaking All Others" and "Broadway Bill."

Ice Carnival Goes
Over Big for Harry

What is intended to be a yearly affair is an ice carnival reported by Harry Botwick, of the State, Portland, Me., put on in cooperation with local papers and interested merchants who supplied the prizes and carried slugs in their advertising.

The different races and events were open to all children of grammar and high school ages, entry blanks printed in all editions of the paper for five days ahead, applications mailed or delivered to the Carnival Committee at the theatre, entries closing four days ahead of the actual date.

Entries were acknowledged by post card containing all instructions, and contestants met at theatre, eight o'clock on morning of Carnival where sport shots were shown, and rules explained by the judges, selected from among high school athletic directors, football coaches and other sport notables who knew how to proceed.

Parade to course then took place, where, during the grand march, a carnival queen was chosen, and presented with cup from Bing Crosby. Shots of this and all of Bing himself with cup, posed at the studio, were carried by the paper, which devoted plenty of space and photos to the stunt, including quite a few page one stories. Jack Dempsey, in town at the time, helped out by turning over some of the prizes to the Carnival chairman (see photo). That's Harry, second from the left, the pose landing a four-column break. Harry estimates over 300 inches of free space on this exploitation and a lot of invaluable goodwill. He states the paper is entirely sold on it for a repeat.

Incidentally, your Round Table has a detailed report from this member on the procedure he found necessary, and to those managers who would like some further dope, we shall be glad to forward order of events, trailer copy, suggestions, etc., as supplied by Botwick.

Make 1935 Your Award Year

Adams Works Fast

When the famous "Jafiei" of the Lindbergh case dropped in at the Colonial, in Brockton, Mass., some weeks ago, he was immediately recognized and surrounded by autograph hunters. Manager W. W. Adams did a bit of hustling to secure an action shot of the Doctor which landed on page one of his dailies and also in the same spot in the Boston papers. Theatre of course was mentioned in all stores.
Animation was featured in the giant front of the New York Mayfair, on "Silver Streak," a hurtling streamline train effect being created by Stockton Leigh which gave the impression (no phony) of the new train in movement. The display included headlight, practical whistle and other realistic properties. Title, in ten-foot letters, was reported to be something new in electrical effects, the flasher operated on a movement technically known as a swipe.

The front included a miniature replica of the Burlington train in action, and in the lobby there were Western Union clocks synchronized for railroad time across the country. Engineer of the famed train, Jack Ford, made personal appearances, and in the mezzanine was exhibited a further model of the "Streak."

Outstanding window was that in the local Fifth Avenue Northern Pacific headquarters, also animated, and various stores built up a lot of extra attention in toy departments with models of the speedy train, tie-ups incorporating the proper theatre credits.

Make 1935 Your Award Year

Donovan's "Love" Drive Nets Holdover on Date

Another excellent campaign on "One Night of Love" comes in from Manager Al Donovan, of E. M. Lowe’s Capitol, Lynn, Mass., in which he, following the lead of other fast movers, promoted himself a smart editorial on the date. Other ace coverage was the serial run a week ahead in leading daily, and the puzzle contest. Flock of other good tie-ins were included to make possible holdover for another week.

Al also reports a heap of cooperation on formation of children’s Sandman Club sponsored by local paper which started plugging the idea a month ahead, and on the morning of the first special show, ran a six-column cut of the members at the theatre.

Make 1935 Your Award Year

"Rothschild" in Sydney

Leading rabbis and other Jewish personalities in Sydney, Australia, were invited to an advance screening on "Rothschild" by Cecil Marks, U. A. manager in that sector who supervised the campaign executed by Bill Lyons. Additional ads in the Jewish press, tie in with the distributor for series of half-page displays were other features.

Well, We Wouldn’t Be At All Surprised

Rut Neilson, of RKO, sends along the shot illustrated below of the "Kong" stunt recently put on in Tokyo, Japan, as a street bally in advance of the showing at the Imperial, Asakusa Park and Musashinokan Theatres.

The "gorilla" was said to be so effective what with emitting loud growls, rolling its eyes and moving its arms, that the police stepped in because it was scaring the children right into hysterics.

Monogram Makes National Tieups on "Women Must Dress"

The second step in the recently completed Monogram-Agfa screen star contest is now in work, with the announcement of seven national cooperative tieups as exploitation on "Women Must Dress," the picture in which the winners in the screen contest appear.

Each of the successful entrants as well as the stars have been posed in clothes especially designed for their appearance by the manufacturers involved in the tieup, and these photos will be used for the national campaigns. Newspaper layouts, window display material and enlargements are being furnished for cooperating stores.

De Camac Previews "Island" For School and College Heads

One of the highlights of Peter De Camac’s campaign on "Treasure Island" at the Globe Theatre in Calcutta, India, was a tieup with liquor merchant for giveaway of bottles of Long John Whiskey. Holders of lucky number tickets were presented with bottle of beverage from stage.

A preview was held for principals of all schools and colleges. After receiving their sanction of picture, invitations were sent, through teachers, to all pupils to attend show at reduced rates. Stills were placed in windows of two largest book stores.

On "Morning Glory" Peter tied up with foremost modiste shop for display of stills showing Katharine Hepburn wearing beautiful gowns and theatre plug. Fifty-five foot banner was stretched across road and 24 sheet cutout of Hepburn was placed over main entrance with powerful lights playing on it.

Congratulatictions

To Bill Hendricks who wins the 1934 Quigley Grand Award.
To Morris Rosenthal who wins the Second Grand Award.

And that’s how it finished by the majority vote of the judges at the New York Athletic Club, last Tuesday, to conclude an afternoon in which the 13 campaigns examined were gone over microscopically to determine the winners. Hendricks’ entry was on "Six Day Bike Rider," and Rosenthal’s was on "The Mighty Barnum," both of whom were deadlocked for first place in December.

Twenty-four of the top line distribution, advertising and exhibition executives appeared to participate in the judging. Complete story, list of judges’ names and photos appear in the news section of this issue.

* * *

Deadline for January, 1935, entries will be midnight of Thursday, February 7, and all campaigns for the first Awards of the year must be at Committee Headquarters by then. Judges for January will be announced next week, and winners of the initial month’s plaques—the Quigley Silver and the Quigley Bronze—will be carried in issue of February 16, as will names of First and Honorable Mentions.

—A-MIKE
Gross Wires Sound From House to Store

A stunt that was reported to have created a flock of curiosity comes from Wilton E. Gross, of the Penn-Newcastle, Pa., where he tied in with local five-and-ten to broadcast sound track of "Merry Widow" to p.a. above entrance of store. (see photo)

Merchant paid for wiring from theatre, Gross contributing the cost of the window cards only, and states that as much of the sound was singing and dancing, the stunt went over very well. He recommends it in other spots with centrally located stores.

Make 1935 Your Award Year

Gurley Has Toy Matinee

Clarke Gurley, Ritz Theatre, Bainbridge, Ga., put on a Christmas toy matinee. Accompanying photo shows part of toys collected with Gurley standing in back of war vet. Toys were turned over to American Legion for distribution.

Make 1935 Your Award Year

Ties "Barnum" to New Ford Display

With the announcement of the 1935 automobile models, Dinny Dinnerman, Cincinnati RKO ad head, jumped the field in district distributor wherein motor man was promoted for a five-column full display ad booking together "The Mighty Barnum" at the RKO Albee and the "mighty" new Ford. Car was displayed in lobby.

Theatre slug topped all copy and in addition to title in headline caps with photo of Beery, panel at bottom carried program at the nearby RKO Paramount. No other ads on page and flash stood out like lighthouse on foggy night.

Make 1935 Your Award Year

Les Makes Three Tieups On Classified Pages

The papers in Rochester, N. Y., gave Les Pollock, at the Loew's, a lot of co-operation on "Kid Millions," with three want ad contests running at the same time. Two were a bit different, one a limerick gag, with readers asked to make up their own on any ad on the page, sending copy of ad in with entry. Second show, a Cantor poster with turkey, entrants asked to clip capital letters from page to make up title of picture.

Newspaper kids' club also came in on special matinee, with dairy contributing free ice cream, advertising this in papers and at stores. Paper ran large ads with jig saw picture of Cantor, offering passes for first 100 kids putting it together correctly. Les also gave free handkerchiefs in imprinted envelopes for patrons who might "laugh until they cried" at the show.

Make 1935 Your Award Year

McCormack Uses Boat Bally For "Transatlantic" Date

One of the outstanding stunts of W. R. McCormack's "Transatlantic Merry-Go-Round" campaign at the Palace, Indianapolis, Ind., was the use of a boat street bally (see photo) with three sailors, and captain making announcements about the picture. Boat toured busy streets and school neighborhoods at break, returning to park in front of theatre at intervals.

Radio station installed mike in lobby of theatre for opening night and special guests of station were introduced over air as well as comments of those who had seen picture. On tieup with department store padlocked radio was placed in lobby. Store distributed cards with keys attached and those receiving key that opened lock were entitled to guest tickets.

Builds Up Good-will and Mailing List on "Wiggs"

A. W. Pinkham, Calvin Theatre, Northampton, Mass., constructed a miniature house and yard (see photo) with a large pile of cabbages that was used in a guessing contest for which passes were awarded. "Mrs. Wiggs" was on hand to receive slips with patrons' names, addresses and their estimates. Live roosters and ducks formed part of the display.

Pinkham reports that many new names were secured in the contest which he is using for a live mailing list.

Make 1935 Your Award Year

Joe's "Wanted" Copy Peps Up Program

Joe Salmon, who specializes in those arresting programs at the Riverside, on upper Broadway, in New York City, sends along his latest effort of a four-pager, size about eight by eleven. The sock is the front cover, in the center of which in block headline type is the word "Wanted," and below—$0,000 people." Inside two pages contain theatre copy and back page repeats the front.

The absence of the conventional theatre slug or picture copy on front and back pages made for an unusual splash and Joe reports a lot of extra attention as a result.

Make 1935 Your Award Year

Decorated Bike Parade Worked on "Bike Rider"

Manager J. M. Gow reports arrangements with two local bicycle dealers for a street parade in Mazona, B.C., as part of the campaign at the Capitol in that spot on "Bike Rider." Prizes donated by dealers were given for the best decorated bikes, all boys entering carrying banners advertising the date. Gow says entire cost to him was less than $5.

On "Thine Is My Heart," this member had special operator call all local numbers and says that $5 per cent of all those called expressed interest. He adds that as a result, receipts were good.

Make 1935 Your Award Year

Rosy Is Optimistic

Jake Rosenthal, from out in Waterloo, Iowa, lets us look at one of his recent type ads on "Flirtation Walk." Copy is unusual as Jake declares that—"The Iowa Throat is a barometer of conditions. People do not attend the theatre when money is scarce, but they are crowding into the Iowa to see, etc., etc." Different and effective.

Make 1935 Your Award Year

Ice Cream Week Planted On "Kid Millions"

An "Ice Cream Week" was Wally Caldwell's buildup on "Kid Millions" at the Valentine-Toledo, Ohio, leading dairy getting out special brick named after title. Newspaper ads were used, window streamers planted at all retailers, and dairy delivery trucks bannered. Milk bottle collars also proved effective. Sample bricks were given out at theatre and nearest guess to giant ice cream brick in window brought free passes.

Wally arranged for many prominent window displays, using table cards at various restaurants, and promoted co-op ads with some of the stores handling the merchandise in the press book tieups.
Government station in Oslo, Norway, was recently promoted to broadcast entire production of "One Night of Love," according to J. H. Seidelman, foreign manager, who received report from A. Bergendahl, Columbia representative in that spot.

Dialogue was worked into play and was successful to the extent that small town exhibitors wired stunt increased gross on their dates. Immediate effect in Oslo was to make necessary three shows daily instead of the usual two.

Make 1935 Your Award Year

Lawson Goes Big Top
On London "Barnum"

Although the London premiere on "Mighty Barnum" was dated a week behind the New York opening, the campaign over the water was started considerably in advance, in which the display illustrated in accompanying photo played a prominent part.

The lobby is the work of Robb Lawson, U. A. London publicity chief, for the date at the London Pavilion Theatre. Created quite a Big Top atmosphere.

Make 1935 Your Award Year

Spots Nine Co-op Ads
On "Kid Millions" Date

Instead of the conventional single or double truck, Manager Jack Simons spread his ammunition on "Kid Millions" by promoting nine different two-column co-op ads on different pages of his paper, the flashes running to varying lengths.

Taking down plenty of white space also was an orphans' party put on with one of the papers. Lot of stories were forthcoming daily, and shots of the youngsters at the theatre were also carried. Transportation was arranged through various organizations, Jack managing to have much to do made about the event.

Make 1935 Your Award Year

Ties In Local "400"

Manager G. E. Freeman, Poli, Springfield, Mass., got a break at society dance by awarding cup for best "Merry Widow" dance team and landed on the society pages with picture of the stunt. Also sent team in costume around other dance spots to do their stuff.

Make 1935 Your Award Year

McBride Has Hollywood
Opening for "Widow"

A special Hollywood opening midnight show was put on by Eddie McBride at Loew's State in Syracuse, N. Y., for "Merry Widow," to which invitations were sent to prominent city, county officials and college professors. The mayor was guest of honor and spoke about picture over radio hookup in lobby. Guest of Honor book was placed on table next to mike and as invited guests arrived they were asked to sign and speak a few words.

For opening night a large police force was used atop marquee lighted by two floodlights from across street. The Cecil Albright Post of V.F.W., band (see photo) paraded from headquarters through main streets to theatre escorted by motorcycle policemen.

Small calling cards reading "From the Merry Widow to You" were passed out ahead at the box office to all male patrons. Roll of roofing paper cut into 24x26 inch pieces and painted orange were placed in doorways of leading stores with copy "Meet the Merry Widow at Loew's."
MORE ON PRESS BOOKS

SAYS EDITORS REFUSE PREPARED REVIEWS

Dear Mike:

Friends, Romans and countrymen. Lend me your eyes. I have eyes of my own, 'tis true, but they deceive me.

I'm trying to write Sunday readers for the newspapers. I have a western picture booked, supposed to be a novelty western, you know, one of those where the villain shoots the hero instead of the hero shooting the villain, etc.

Now just listen to this: A prepared review, written, no doubt, by a hard working press agent, in shirt sleeves, cigar in mouth, happy at the thought of the way the newspaper editors will go for his latest journalistic endeavor. Here goes friends, hold your hoses.

"Don't ever tell me that a 'Blank' picture is just a western. Your reviewer took in the first night of 'Blank's' exciting and colorful starring the western screen ace, at the 'Blank Theatre', and fortunately for you and me both, has lived to tell the tale."

And that, ladies and gentlemen, is the opening paragraph of this prepared review, which occupied valuable space in telling newspaper readers just how thrilling and exciting this picture really is.

How much longer are we theatre managers going to have to stand for the tripe that comes out of Hollywood printed on the pages of press books?

His Editor Won't Use 'Em

What would happen to you or me should we ever submit a review to a decent newspaper editor, starting off with the paragraph as listed above? How many newspapers in our country will run prepared reviews? The papers I do business with won't and more power to them.

And this same press sheet, gentle readers, contained tripe stories on every other subject in the universe except a damn good, well written story, telling what the picture was all about, without running into editorial manner of writing. I have as yet to find this information, which is needed so badly by you and me in preparing our copy for newspapers.

And that's that. Managers' Round Table Club sure started something when it started an expose of press sheets and I hope that some of the so-called writing experts and press sheet experts' faces are as red as an overripe tomato. They should be.

Theatre managers might be dumb, but honestly, Mr. Press Sheet editor, why take advantage of us. And to the fellow who wrote the stuff in the press sheet, I would suggest that he immediately register with that certain school of journalism that advertises so much.

Good press sheet stories are those that contain exploitation and, to the readers, will want to see the picture. Remember, there's a limit to the amount of publicity that we managers can land on any one picture, so save space and expense, Mr. Press Sheet Man.—Anonymous.

SUGGESTS TIMELY PICTURE TIEUPS

Dear Mike:

Some time ago you invited me to write my views on the Press-Book controversy, and here is an item that might interest you, and, incidentally, some of the Herald readers:

"I played the picture "Death on the Diamond," in planning my campaign for this picture, I never wanted to cash in on the fact that the St. Louis Cardinals were in the picture, so I planned a contest, the idea of which was to make as many words as possible out of the letters contained in the title. The local paper was contacted and went for the idea in a big way. The contest was to have been run on the sport page.

Could Not Get Prizes

The prizes for this contest were to have been three or more autographed baseballs, from the St. Louis Cards. I contacted the Cardinals' business manager, and was very much disappointed to hear that it would be impossible to get the baseballs. Their supply had been exhausted two weeks after the World's Series ended.

The moral of this is: M-G-M, the producers of the picture, missed a perfect opportunity to get some real, worthwhile accessories for use by the theatres booking this picture. This same producer has a big football picture ready for release, and the same idea might be used again.

It would seem that such current, red-hot angles ought to be caught up by the producers and passed on to the exhibitor, who, in many cases, plays the picture on the percentage basis. This would mean more profits for both and furnish some real material for publicizing pictures of this nature.—Anonymous.

OFFERS AMENDMENT TO RECENT EDITORIAL

To the Editor:

Of you issue of Dec. 1, 1934, page 61 "Pertinent Questions," we would like to have amended question one, same to be in two parts A and B, with A the same except the word "Affiliates" inserted with circuits and part B to ask how much was paid for film rental against receipts by the affiliates, and how much for film rental against receipts by independents.

We make this suggested amendment on account of an item in your issue of October 13, 1934, wherein one.

"George P. Aaron, Secretary of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, this week urged formation of a buying combine of all affiliated theatres in the territory to oppose high percentage playing terms. "We said affiliated theatres pay a maximum of 20%, independents theatres 50%."—Harry L. Simmerman, Shawnee Theatre, Louisville, Ky.

Charninsky Builds Them Better for "Limberlost"

Louis Charninsky, Capitol Theatre, Dallas, Tex., comes through with one of his eye-arresting fronts (see photo) on "Girl of the Limberlost," the display measuring 40 feet high with picket fence on sidewalk, girl and farmer performing out front. Goat and small pig were in pen at side of lobby.

Heralds were distributed in parking stations, bowling alleys and restaurants. Prominent club women three days prior called all ministers, club executives, PTA's and others to plug the picture.

Make 1935 Your Award Year

Sid Promotes Paper Page Picture Plug

Sid Blumenstock, Atlantic City Warner ad man, sends along a tear sheet showing smart tieup with local press on promoted institutional plug for the picture houses. Ad took most of page, copy headed—"A Seaside Season That Never Ends" and goes on to describe delights of the scene now that beach sports are out for the winter in the Boardwalk City.

Flash appeared first in Chicago and Sid revamped for local consumption. Says Alec Mass, Pennsylvania exploitation chief, mailed the original suggesting it be used if possible. Blumenstock opines the idea a helty and useful in other spots. Sold it from standpoint of helping all amusements and editor thought likewise.

Make 1935 Your Award Year

RUSSIAN INFLUENCE

Frank LeFalce promoted this artistic window in one of Washington's exclusive stores on "Scarlet Empress," the Russian style vogue helping.
OTHER AWARD LETTERS

GEORGE C. WALSH
President—General Manager
Netco Theatres Corp., Poughkeepsie, N. Y.
Your letter of January 10... received requesting that I act as a judge on the Quigley Awards Committee of 1935.
I appreciate the privilege of serving in this capacity as I am much in favor of the splendid stimulation this medium has loaned toward the recognition of showmen who believe their efforts fruitless.

KEN FINLAY
Manager, Capitol
St. Johns, N. B., Canada
... Your joint Quigley winner for May has gotten himself a second promotion, the first to Gaelph, opening our new deluxe house and the second promotion being to the Class A house in St. Johns, N. B., the Capitol Theatre.
... Thank you and your organ for all you have done in the past year, for I feel the Quigley Plaque was directly responsible for my two promotions. In the coming year, I hope to have two more...

E. H. ROWLEY
Robb & Rowley Theatres, Inc.
Dallas, Texas
Have your letter asking that the writer act as judge when in New York at any time during the judging periods for 1935. Will be glad to do so.

G. C. SARVIS
Manager, Library
Warren, Pa.
I am very glad to hear that the Quigley Awards are to be continued for another year. Having participated in the competition, I think it is one of the finest stimulants to bring out effective and original exploitation, and make it available to all the boys in the field. You can count on my sincere cooperation.

PAUL BINSTOCK
Manager, Republic
Brooklyn, N. Y.
According to my way of thinking the Quigley Awards offer incentive enough for any showman to go out and “burn up the town.” The spirit of competition in itself is something that makes one take pride and pleasure in his work to try and be the one selected by the Committee of Judges, who are known to be among the outstanding men in show business...

The winning of an Honorable Mention for my “Treasure Island” campaign in October has encouraged me to such an extent that I agree with the other managers that the Quigley Awards have done a good job for the year of 1934 and positively should be extended for the year of 1935.

CLAYTON P. SHEEHAN
General Foreign Manager
Fox Film Corporation
I shall be happy to be one of the Committee of Judges for 1935 for the Quigley Awards for the Managers’ Round Table Club.
It seems to me that these Awards definitely fill a long standing need for a proper incentive to showmen everywhere. The Quigley Awards are rapidly taking their place as the outstanding mark of merit in exploitation.

GEORGE LUBY
Manager, Victory Theatre,
Holyoke, Mass.
The value of the Quigley Awards competitions for theatre managers and publicity men cannot, in my opinion, be overestimated. Take my own experience as a criterion: I was very dubious about it at first. For several months I made no efforts to compete but eagerly scanned the pages for new ideas. At first I did this reluctantly feeling as lots of managers feel that our own locality has its own peculiarities.
However, it wasn’t very long before I made up my mind that I was going to compete regularly, and I did. While I was not able to hit the bullseye, I did get a half dozen Honorable Mentions.
You may look for my entries in ’35—and they’ll be bigger and better than the ’34s due to the incentive derived from these competitions.

JULIUS LAMM
Manager, Uptown Theatre,
Cleveland, Ohio
It is the height of ambition of any manager to be awarded a Quigley Award, and the many of us who tried to gain this success will, no doubt, welcome the announcement that Quigley Awards will again be in the spotlight for 1935. Although I have had only an Honorable Mention, I am going to try still harder the coming year to procure a higher award.

Florists Cooperate With Adams on "Happiness Week"
In addition to the Mayor proclaiming a "Happiness Week" when that picture played the Colonial in Brockton, Mass., Bill Adams tied up with local florists who distributed “Happiness Week” pledge cards. Card carried theatre copy.
Bill promoted further good-will by sending passes to the City Hall to be given to elderly persons applying for aid at the Old Age Bureau. Coupons for “Happiness Special Sundae" were distributed at theatre one week prior, cooperating tea room giving counter and window display and paying for one-half printing cost.
HARRY BOTWICK, manager of the State, Portland, Maine, is in line for congratulations, having just announced his engagement to Clarice Levine of New Haven. Best to you, Harry.

FRED CLARY is now managing the Forum, Norwalk, Ohio.

H. APPLEBAUM is managing the New Theatre in New Orleans, La.

LOU METZGER is operating the Superba, San Diego, Cal., in addition to the Spreckles.

W. L. WILLIAMS has leased the Mission, Arroya Grande, Cal., and will change the name to the Roxy.

ROBERT X. WILLIAMS, Jr. owner of the Lyric, Oxford, Miss., has been elected Mayor of that city.

JOSEPH L. WALLACE has been promoted to manage the Rialto Theatre, Newark, N. J.

MURRAY LAFAYETTE formerly at the Union City in Union City, N. J., is now managing the RKO Alhambra, New York City. Why not drop in and say "hello," Murray?

JACK ROSENBERG former manager of the Mt. Baker Theatre, Bellingham, Wash., is managing the Coliseum in Seattle.

ANNA BELL WARD general manager of the Nelson Amusement Co., Lexington, Ky., announces that they have leased the Georgetown Opera House.

HARRY BLACK formerly at Schine's Rialto in Glens Falls, N. Y., is now managing Loew's State in Providence, R. I. Lots of luck, Harry.

GILBERT ROSENTHAL will manage the Surf Theatre in Coney Island, N. Y.

JERRY LYNCH transferred from Paramount, Newport, R. I., to Paramount, Needham, Mass.

R. W. WAYNE now managing the FWC Carlton, Los Angeles, Cal.

BILL SMELTZER has been made manager of the Piedmont Theatre, Oakland, Calif.

L. J. WILLIAMS former manager of the El Roy Theatre, San Francisco, Calif., is back at the old post and HOMER WALL has returned to the Coliseum in a similar capacity.

Above poster of Marlene Dietrich was done by Austin Northcutt, new contributor from the Strand Theatre, Laurel, Miss. Heade: black, violet, vermilion, pink and white; hair, sienna and light orange. Background: dark red and black with violet eagles. Lettering: blue and white on light green panel bordered in violet.

APPLICATION FOR MEMBERSHIP
MANAGERS' ROUND TABLE CLUB
1790 Broadway, New York

Please enroll me in the Club and send me my framed certificate.

Name ........................................
Position ....................................
Theatre ......................................
Address .....................................
City .......................................... State ...................................

Absolutely No Dues or Fees!

SOME OF OUR NEWLY REGISTERED MEMBERS

SID BLUMENSTOCK, Publicity Director, Warners, Atlantic City, N. J.

J. REMI CRASTO, Exploitation Director, Radio Pictures, Calcutta, India.

A. O. DAINWOOD, Manager, Noble & Rialto, Anniston, Ala.

WILLIAM H. EDWARD, Manager, Capitol, Belleville, Canada.

SETH H. FIELD, Manager, Dirigo, Ellsworth, Me.

ABE FRANK, Manager, Lyric, Camden, N. J.

J. M. GOW, Manager, Capitol, Nanaimo, B. C.

PAUL HABERSTICK, Manager, Paramount, Plainfield, N. J.

ARTHUR B. HAHN, Assistant, California, Bakersfield, Cal.

C. J. HAMMETT, Manager, Blue Moon, Garber, Okla.

HOMER H. HARMAN, Advertising Manager, Orpheum, St. Louis, Mo.

JAMES E. HARWELL, Owner, Palace, Shreveport, La.

LEO HENDERSON, Manager, Idaho, Twin Falls, Idaho.

HARRY L. KEESAER, Assistant, Strand, Oshkosh, Wis.

R. E. KNIGHT, Manager, Fairmont, Fairmont, W. Va.

WILLIAM LEGGIERO, Manager, Nuluna, Sharon, Pa.

ROY LIEBMAN, Manager, Park, New York City.

HAROLD M. LISSNER, Manager, Howard, Taylor, Tex.

DEWEY MOUSSON, Manager, Knickerbocker, Nashville, Tenn.

WILLIAM L. PERLEY, Manager, Vernon, Leesville, La.

HARRY J. PETERSEN, JR., Manager, Aztec, San Diego, Cal.

LESTER L. POLLOCK, Manager, Rochester, Rochester, N. Y.

JAMES M. SANDERSON, Assistant, Paramount, Montgomery, Ala.

PASQUALE SANTILLO, Manager, Mayfair, New York City.

WALTER J. SARGENT, Assistant, Strand, Lowell, Mass.

ALTON F. SMITH, Manager, Farmington, Farmington, la.

DALTON O. SMITH, Assistant, Farmington, Farmington, la.
GAUMONT BRITISH Features

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<tr>
<td>Motion (G)</td>
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<td>Dec. 26, 1935</td>
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<tr>
<td>State Fair (G)</td>
<td>Jean Harlow, William Powell</td>
<td>15 min</td>
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<td>Girl of the Golden West (G)</td>
<td>Greta Garbo</td>
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INVINCIBLE PICTURES [Distributed through Chesterfield] Features

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<td>The Adventures of Don Juan (G)</td>
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LIBERTY PICTURES Features

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<td>The King and I (G)</td>
<td>Yul Brynner, Deborah Kerr</td>
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<td>The Red Beret (G)</td>
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MAJESTIC Features

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<td>The Jazz Singer (G)</td>
<td>Al Jolson</td>
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<td>The Life of Emile Zola (G)</td>
<td>Paul Muni</td>
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<td>The Grapes of Wrath (G)</td>
<td>Henry Fonda</td>
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MASTERCRAFT FEATURES

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<td>Pride and Prejudice (G)</td>
<td>Elizabeth Taylor, Laurence Olivier</td>
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<td>Gone with the Wind (G)</td>
<td>Vivien Leigh, Clark Gable</td>
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<td>Casablanca (G)</td>
<td>Humphrey Bogart, Ingrid Bergman</td>
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METRO-GOLDWYN-MAYER Features

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<td>The Hunchback of Notre Dame (G)</td>
<td>Alphonse Boult</td>
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<td>Bette Davis</td>
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MOTION PICTURE CORPORATION Features

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PARAMOUNT Features

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RKO RADIO PICTURES Features

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<td><strong>GET CARRIE!</strong></td>
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### RKO Radio Pictures

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### Summary

The document appears to be a chart detailing release dates and times for various films, possibly for a cinema or theater. The content includes titles, dates, and running times, along with some descriptive notes. The use of abbreviations and the style of handwriting suggest it might be a hand-generated list from the 1930s. The layout and font style indicate it might be a page from a publication or a printed list.
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NEW EQUIPMENT

NEW TYPE FILM END WARNING, $2.50 EACH, Guaranteed satisfaction. BOX 114, Marshalltown, Ia.

TECHNICAL BOOKS


QUIGLEY BOOKSHOP, 1790 Broadway, New York.

EQUIPMENT EXCHANGE

NEED THE DOUGH?—WE PAY "SPOT"—FOR used equipment-trades taken, bargains galore. S. O. S. CORP., 1600 Broadway, New York.

SOUND EQUIPMENT


RCA PHOTOPHONE REPLACEMENT PARTS. Write for new illustrated catalog; with wiring diagram of the PGR or PGL-24c, "A" and "B" battery eliminators, $135 and $25. We manufacture a complete line of guaranteed parts for your Photophone equipment including phasors, gears, shafts, transformers, generators, etc. Also consultant engineers, specializing in Photophone equipment and acoustics. AUDIO EQUIPMENT MAINTENANCE, INC., 596 St. Marks Ave., Brooklyn, N. Y.

AN EYE OPENER—ABSOLUTELY FREE—SEND for booklet explaining "Beaumors." "Woofer" and other baffling secrets. BOX 500, MOTION PICTURE HERALD.

9,000 CYCLE FILM COPYRIGHTED INSTRUCTIONS, $1.50. Buzz and chopper track, $2.50. Combination of both, $3.00. Vitality necessary for adjusting soundheads. S. O. S. CORP., 1600 Broadway, New York.

ARGUS SOUND SYSTEM SATISFIES. ARGUS MANUFACTURING CO., Cleveland, Ohio.

WANTED TO BUY

WANTED TO BUY—PAIR OF SECONDHAND reflector arc lamps. Must be cheap and in good condition. AMUSU THEATRE, Winnsboro, Tex.


THEATRES FOR SALE

PAYING THEATRES FOR SALE IN EASTERN, CENTRAL, WESTERN STATES. ALBERT GOLDMAN, 1462 Mallers Bldg., Chicago, Ill.

THEATRE, NEW EQUIPMENT, 240 SEATS IN A live town of 1,000 population, drawing from 6 other towns of about equal size. Terms F.O.B. desired. Write or wire. H. R. KNOWLER, Hillsboro, Wis.

SALE—LEASE, SEND FOR 1935 THEATRE LIST. MINTYRE, Broker, 312 Lisbon, Buffalo, N. Y.
Still
UNIQUE

WHEN it was introduced in 1931, Eastman Super-Sensitive Panchromatic Negative was definitely a "new and different" product. And there is still no other film like it...no other has wrought comparable changes in motion picture procedure, or contributed as much to motion picture quality. It is only natural that this Eastman film should be unique, also, in the enthusiasm which it continues to arouse among cameramen and producers. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN Super-Sensitive
Panchromatic Negative
GEORGE RAFT
CAROLE LOMBARD
"Rumba"

A PARAMOUNT PICTURE
Directed by Marion Gering
100 CHICAGO THEATRES TURN TO GIVEAWAY SHOWS

Circuits Join Independents in Handing Out Premiums by the Carload under Pressure of Competition—And the End Is Not Yet

143 LOEW HOUSES AVERAGE $12,600 WEEKLY RECEIPTS

Map Shows Loew Theatres Concentrated in East, Almost Half in New York City; Only Three of the Circuit's Holdings Are in the Far West
IN NEW YORK, BUT—DAVID COPPERFIELD is HOT!

Held Over 3rd WEEK at the Capitol

And records are going to the Dickens as Leo’s glorious hit starts NATIONWIDE clean-up. Are you all set for Extra playing time? TAKE A TIP! SEE PAGE 19
FOR FEBRUARY

What the well-dressed lobby will wear

Samples of the grand promotion material for 2 more grand hits coming in a single month from

W A R N E R  B R O S.

Directed by
Lloyd Bacon

"Devil Dogs of the Air"

Directed by
Alfred E. Green

RUDY VALLEE
"SWEET MUSIC"

with ANN Dvorak

and 7 Stars! 2 Bands!
6 Songs! 100's of Girls!

First Metropolitan Production Released by Warner Bros.
'BORDERTOWN' is one reason why all eyes are focused on this new release. 'DEEP DOGS OF THE AIR', 'GOLD DIGGERS OF 1935', and 'IN CALIENTE' starring DOLORES DEL RIO have been hailed as hits. Now 'BORDERTOWN' with BETTE DAVIS and PAUL MUNI promises to be the biggest success of all. Directed by ARCHIE MAYO, the film is a powerful story of crime and corruption. It's a battle to the finish when Bette and Muni go to it with NO holds barred! You'll wish you were back in the chain gang when I get thru with you!'
Crowds are setting records for this great show

"Bordertown" is punch-packed drama—"vastly exciting story"—"powerful, red-blooded melodrama"—"no praise too great for Muni"—"Bette Davis superb"—"Archie Mayo's direction adds suspense and thrill!"

"The Big Shots" from Warner Bros.

Rudy Vallee in "Sweet Music"* with Ann Dvorak

Al Jolson and Ruby Keeler in "Go Into Your Dance"

"Oil for the Lamps of China"* with Pat O'Brien, Josephine Hutchinson

Kay Francis in "Living on Velvet"* with Warren William—Geo. Brent

Paul Muni in "Black Fury"* with Karen Morley

Robt. Donat in "Captain Blood"* by Rafael Sabatini
GET YOURS...

MR. & MRS. MARTIN JOHNSON'S
BABOONA

AN AERIAL EPIC OVER AFRICA

As crammed with showmanship as "Baboona" is crowded with thrills. Get your copy today at the FOX Exchange and plan the campaign of your life!
 Paramount's Committee

A FEW WEEKS ago we ventured to suggest Mickey Mouse for a seat on Paramount's new board of directors. The board has been set up without any heed to our nomination, and also apparently with much more consideration for Paramount's financial past than there has been for Paramount's motion picture future.

Neither Paramount nor any other motion picture company is going to make any money yesterday. The motion picture is entirely and absolutely a business of the today and now. It seems that the present design is to have the corporation operated by an "executive committee."

No committee ever ran anything. No committee ever was a showman.

If there is to emerge an executive able and dominant enough to run the executive committee and make a showman of it, it will be just as well to let him run the company.

What Paramount and the exhibitor now need is some arrangement to restore Paramount to the show business, and leave it there.

"""

Speaking of Paramount and its plight also brings to mind a situation that helps us understand something of the process by which bankers and banking have achieved their current status in the public mind.

Paramount, as everyone knows, has had to borrow thirteen million dollars from an array of banks, and, being in the position that it has, Paramount has had to pay a pretty price for those millions at neat rates of interest.

And so, naturally enough, in the customary order of business, Paramount has had to deposit its funds chiefly with those creditor banks. It chances that Paramount currently has about twenty millions in cash and that the banks which are charging Paramount so roundly for thirteen millions loaned, have thirteen millions of Paramount funds on deposit on which they pay Paramount precisely no interest at all.

Of such is the kingdom of finance, and so do bankers build their fame.

Careers

CONSIDERING the evanescence of motion picture careers and the whimsical fickleness of screen fortune in general, there is interest in the discovery that Mr. Edmund Lowe is celebrating his eleventh year with the Fox organization. It is beginning to look like a steady job.

Also there is consistency and solid continuity exemplified in the case of Mr. George Salz, who on the twenty-fifth anniversary of his entry into motion pictures, with the old Pathé company, and these many years a top rank director, has signed a new contract with the Metro-Goldwyn-Mayer organization. Few of the early adventurers in production have kept so well abreast of the screen's swift progress.

Ouija a la Russe

NE Mr. David Platt—or maybe he should be called Comrade Platt—contributes to the New Theatre—entry as second class matter pending—editorial cousin to the New Masses—a quite red piece entitled "The Movie Front", in which he says, for instance:

that the Legion of Decency movement is a movement for federal and state censorship of films,

that the NRA has brought an unprecedented political guidance over the motion picture industry,

that Mr. Will Hays was appointed "by President Harding to the self-censoring apparatus of the industry".

The New Theatre, it will be recalled, is the organ in which Mr. Richard Watts of the New York Herald Tribune announced his discovery of "Frank and vicious anti-radical propaganda" in a motion picture, and that the producers were "furiously on the side of the established order."

Mr. Platt probably gets his material from a Russian ouija board.

Problem

THE motion picture is not alone among the industries as a victim of problems posed by the inventors and technicians. Consider the National Association of Retail Clothiers and Furnishers, in convention in Chicago, faced with the zipper problem. The official report soberly relates:

While the retailers reported that the slide fastener has come into great popularity, especially among young men, some borrowing tales were told of distressing incidents caused by the mechanism going awry. In one or two instances, the slide fastener worked prematurely, it was reported, while in others the wearer found it impossible to make it work at all and was thus locked in his trousers.

At the moment we can not decide which condition might, in given circumstances, be considered the most invasive of the goodwill of the pants zipper industry.
TIEUPS INCREASE

Reported is increased exhibitor use of tieups with educational and other groups, considered valuable in obtaining cooperation and patronage of these special organizations, and arranged through the Motion Picture Producers and Distributors of America. The latest is a booklet on MGM's "Sequoia," featuring a national essay contest, and one on "David Copperfield." . . .

SCREEN CREDITS

Studying nominations for Academy of Motion Picture Arts and Sciences awards the Academy discovered that major screen credits were distributed among a greater number of players last year than in the previous year. Eligible for the 1935 achievement awards are 362 films, providing more than 2,000 important roles . . .

BIG 4 RECEIVER

Signed by supreme court Justice Aaron Steuer in New York was an order naming Morton Wild receiver of the Big 4 film assets assigned to John R. Freuler. The receivership of Big 4 was obtained by Agfa Raw Film Corporation, holding a judgment of $24,000 against Mr. Freuler's company . . .

DU-ART VS. UNIVERSAL

The New York supreme court's appellate division last week vacated the injunction issued to Du-Art Film Laboratory in its action against Universal over printing. Du-Art's counsel declared it proposed pressing the action for trial and at that time would seek reinstatement of the injunction. An alternative course is seeking damages of $500,000. The action involves alleged shifting of Universal Laboratory work to Consolidated Films . . .

MALOY INDICTED

Indicted by the Chicago federal grand jury for income tax evasion was Tom Maloy, head of the local projectionists' union. Government investigation discloses Maloy's four-year income (1929-1933) was $350,000, above his salary as union head, which it is claimed he failed to report.

FILM RECORDS

Washington's National Bureau of Standards plans a study of the stability of motion pictures for historical purposes. With an appropriation of $5,000 by the National Research Council, the bureau will determine the life of film without deterioration and a method for prolonging it. Convenience of storage leads scientists to believe films are the best method of recording history . . .

SOVIET FILM TROUBLE

With the censor at Ontario, Canada, strangely enough keeping hands off, municipal and police authorities of the province are at odds with the Workers' Sport Association, sponsoring local exhibition of the Soviet film, "Ten Days That Shook the World." The film has been shown without censor approval, that body maintaining it has no jurisdiction since the film is of sub-standard width. In this case municipalities have set up their own censorship, a condition which is alarming exhibitors . . .

TENNIS PICTURES

The British Lawn Tennis Association voted to support a motion before the International Federation to permit amateur tennis players to accept payment for action films. The move is seen as a last resort means of holding Fred Perry, world champion, in the amateur ranks, Perry having made a tennis film . . .

DESMOND RETURNS

Back to the MGM studio for the first time since 1915 has gone William Desmond, one of the screen's earliest and best known western and serial stars, for a role in "Naughty Marietta." . . .

In This Issue

100 Chicago independent and circuit theatres adopt premium policy
Paramount's 16 directors named
Map of Law's 143 theatres in the United States
Theatres of the World
Australias showmen busy undoing harm caused by "big talk" of earlier days

FEATURES

Editorial
The Camera Reports
The Hollywood Scene
J. C. Jenkins—His Colyum
Asides and Interludes

DEPARTMENTS

What the Picture Did for Me
Showmen's Reviews
Managers' Round Table
Letters from Readers
The Cutting Room
The Code Question Box
Technological
Chicago News Notes
The Release Chart
Box Office Receipts
Classified Advertising

JUVENILE ATTENDANCE

Two serious accidents at non-theatrical film showings this winter in Quebec, Canada, have led theatre owners to renew agitation for removal of the government's ban on juvenile attendance at theatres, contending that no accidents have occurred at inspected houses . . .

MEXICAN FIELD

Responding to indications from American distributors that they may withdraw from the Mexican field after February unless tax relief is forthcoming, organized film employees of Mexico City held a mass meeting under the auspices of the Federation of Workers and Peasants, resolved in favor of government expropriation of all houses. This would permit operation of the houses by cooperative employee groups . . .

MUNICIPAL CIRCUIT

The effects of the proposed municipal circuit of legitimate theatres, suggested by the drama department of the New York department of public welfare, is to be studied by a committee of four from the League of New York Theatres, including Chairman Dr. Henry Moskowitz, Brock Pemberton, Herman Shumlin, George Haight. Low admission, outlying locations, are the key points in the proposal . . .

PRODUCTION SPEED

With an extensive production program in work, Warner, at its three Coast plants, is affording employment to 5,000 people, the greatest number in the company's history, declares production head Jack L. Warner. Eight features, a two-reel comedy are now in production, with several others in preparation and ready for early shooting. . . .

SUES PARAMOUNT

Filing suit in Portland, Ore., Frankie Baker, reputed to be the original heroine of the song "Frankie and Johnnie," asks damages of $100,000 from Paramount and Mae West, charging the portrayal of incidents from her life in "She Done Him Wrong." . . .

MAJESTIC PRODUCTION

Conferences concluded last week. Majestic Pictures announced tentative production plans for next season for from 12 to 18 films. Conferring were Larry Darmour, production head; Herman Gluckman, president, and E. H. Goldstein, executive vice-president. Production costs are expected to be increased . . .
PREMIUM POLICY SPREADS TO 100 CHICAGO THEATRES

By HARRY HOLQUIST
Chicago Correspondent

One hundred theatres in Chicago are dispensing kitchen utensils and dishware by the carload in an effort to entice patronage by the premium giveaway method. Assuming the proportions of the Chicago double feature "war" of a few years ago, the practice of giving premiums on the purchase of admissions has reached the stage where local theatres are dispensing more free kitchenware, more dishes each week than some of the city's largest department stores retail over their sales counters. Even the producers and some of the independent exhibitor leaders have proved unwavering, and the movement is spreading rapidly to the other 225 Chicago theatres.

Independent theatre owners are said to have started Chicago's premium competition, circuits falling in line to protect their properties after it became apparent that the practice was running out of control. The policy has now spread to six of 23 theatres of the Essaness circuit and to seven of the 17 Warner houses. Schoenstein & Sons, operating 12 theatres, are using them extensively, as are the six Jacob Lasker houses. All these circuits are prepared to extend the policy to their other properties as the competition grows.

The lone exception among the circuits appears to be Balaban and Katz, with 34 of its theatres in Chicago and environs. Only one of these, the Belmont, is using premiums. The circuit management, controlled by Paramount Publicity, said the Belmont was forced to adopt the policy to meet the competition for feminine trade created by the giving of premiums by the Lincoln Hippodrome directly around the corner.

200 Deals for Premiums

The 100 theatres using premiums have made some 200 "deals" with premium distributors, since practically every one of the houses employs the device at least two nights each week, some three nights. A few are handing out gifts five nights a week.

The average cost is 36 cents an item, per patron. Larger and more expensive pieces are usually the first to be given away in launching a particular set at the theatre. With each premium contract goes protection from the premium distributor on the specific set to be given away. No competitive exhibitor in the same area can buy the rights to that set. However, one exhibitor may give away a different type of set obtained from the same distributor, or from another, and this is the usual practice. Theatres are using kitchenware one night and shifting to dishes or ovenware another night of the same week. Minimum contracts are for 52 weeks.

The giveaway problem in Chicago first came into focus some months ago when an order for discontinuance of the practice was issued by the police department after complaints had been received by the municipal government from neighborhood merchants. The order was sustained by the district attorney, Charles Bellows, who obtained a court ruling ordering the police department to cease interfering because the issue was beyond the jurisdiction of the city authorities.

A few weeks ago a petition was filed for a vote on giveaways as provided under the motion picture code, the balloting to be conducted by the Local Grievance Board. The petitioner, according to reports, was Jack Rose, an affiliated exhibitor and a member of the local Clearances and Zoning Board. Ballots were mailed to 300 theatres in the Chicago area, but they were so worded that they constituted a means of voting premiums out of existence in that territory only when they were properly filled in and returned to the Grievance Board office. A ballot that was not returned, therefore, was tantamount to a vote for retaining premiums. While the ballots were in the hands of exhibitors, some aggressive efforts were made by premium distributors and theatre men. Members of the local unit of the Allied States Association of Motion Picture Exhibitors were reported to have campaigned against the premium. Aaron Saperstein, president, denied this, but at the same time declared that the majority of Allied's members were opposed to the practice.

All the campaigning exploded somewhat mysteriously when, on the eve of the counting of ballots, the code representatives let it be known that the petitioner had withdrawn his petition and therefore no premium case existed.

There is a difference of opinion in Chicago today as to which way a count of the ballots would have swayed the premium question. It is rather generally believed, however, that the premium opponents had failed to muster enough strength.

Some of the country's large exhibitor groups, primarily the Motion Picture Theatre Owners of America, have in the past month severely criticized the ineffectiveness of the clause in the code which is supposed to control premiums. The clause in its present form allows premiums and gifts when they do not involve lucky number contests and provided that a gift is made to each patron entering a theatre, or to each of any class of patron such as to each man, woman or child.

Opponents of premiums would amend the voting provision so that only 50 per cent of all owners, grouping independent and affiliated owners as one, would be necessary to bar the practice. In its present form, if 75 per cent or more of the independent operators voted to bar premiums the action would have no effect on any of the affiliated owners voted similarly.

As a result of this complication, premium antagonists have not been able to affect a ban against the policy in any territory.

Concentrated in Large Cities

Premiums have made little or no progress in the smaller towns or rural communities, their use being confined almost solely to large centers where competition is stronger.

The general subject presents an interesting cross section of views among Chicago exhibitors. Balaban and Katz officials regard giveaways as "bad business." However, the Chicago circuits, such as Essaness and Warner, frankly say they are ready to go the limit wherever the giveaways of competitors cut deeply into their receipts.

Jack Miller, head of the Chicago Exhibitors Association, and long known as one of the stoutest opponents of premiums has now capitulated and two of the houses which he operates with Simon Simansky are using them.

Aaron Saperstein is opposed to premiums and says most of his members are, and that many of Allied's members now using giveaways are optimistic. Their long line of customers is increasing, they say, citing this as an indication that theatres do appreciate the need of a stimulant.
16 NAMED TO PARAMOUNT BOARD; DISSENSION OF GROUPS IS EASED

All Important Interests Represented; Zukor and Schaefer for Management; Two Others Have Experience in Industry

Dissension among Paramount bondholders, creditor banks, stockholders and other groups associated with reorganization of the company was eased this week when completion of selection of personnel of the new board showed all important interests represented. Financial interests had a majority of the places. Two members—Adolph Zukor and George J. Schaefer—represent the management, and two others have had considerable experience in the industry. These are the resignation of Robert Cassatt, former treasurer of Fox Film Corp., and more recently a trustee of Paramount, and John D. Hertz, vice-president of Lehman Bros., former chairman of the Paramount finance committee and a former director of Balaban & Katz, Chicago.

The complete board of directors for Paramount Publix Corp. is listed in the adjoining column.

Mr. Hertz, who during the year prior to the Paramount receivership and subsequent bankruptcy was chairman of the company's finance committee, was elected to the new board, it is understood, by the Continental Illinois National Bank and by independent bond and stock holders of appreciable size and his election removes much opposition from these quarters.

Richardson for Merchandise Creditors

Mr. Richardson is said to be representing the merchandise creditors' committee on the board, the same committee also supporting Mr. Zukor and Mr. Schaefer.

Floyd B. Oldum, president of Atlas Utilities Corp., which is said to have large Paramount holdings in bonds not deposited with the bondholders' committee, is another new member of the board, as is Mr. Fordington, who represents about $2,100,000 of Paramount bonds.

Another addition to the board announced several weeks ago is William S. Gray, Jr., vice-president of Central Hanover Bank & Trust Co. Mr. Gray replaces Max D. Howell, who previously had been named to the board in a temporary capacity.

A further replacement in the original board of directors of Robert K. Cassatt, New York and Philadelphia financier, who was named in place of Dr. Julius Klein, Mr. Cassatt represents, together with Mr. Vanderlip and Duncan G. Harris, the Vanderlip bondholders' committee.

The appointment of Stephen Callaghan to the directorate again removes potential opposition to the Paramount reorganization plan on the part of Allied Owners Corporation, one of the largest individual creditors of Paramount.

Although no agreement on the future presidency of Paramount had been reached by the various reorganization groups up to press time, the probability that Mr. Zukor would be continued in the post was indicated by many groups. There is, on the other hand, strong support for Mr. Schaefer as a prospective candidate.

John Hertz Represents Lehman Brothers; Stephen Callaghan Selection Is Expected to End Allied Owners Opposition

WILLIAM S. GRAY, JR., vice-president of Central Hanover Bank & Trust Co., representing creditor banks.

PERCY H. JOHNSTON, chairman of the board, Chemical Bank & Trust Co., representing creditor banks.

CHARLES A. MccULLOUGH, director of the First National Bank of Chicago, and a director of Balaban & Katz, representing creditors.


FRANK A. VANDERLIP, retired financier, representing common stockholders.

DUNCAN G. HARRIS, vice-president of Brown, Wheelock & Harris, New York realtors, representing bondholders.


STEPHEN CALLAGHAN, trustee in bankruptcy for Allied Owners Corp., a large Paramount creditor, representing Allied Owners.

HENRY R. LUCE, publisher and editor of Time and Fortune.


H. A. FORDINGTON, representative of British insurance companies, including the Royal, holding Paramount investments.

ADOLPH ZUKOR, president of Paramount Publix Corporation.

GEORGE J. SCHAEFER, general manager of Paramount Publix.

CHARLES E. RICHARDSON, former Fox Film treasurer and former Paramount trustee in bankruptcy, representing Electrical Research Products, Inc.

JOHN D. HERTZ, vice-president of Lehman Bros. and a former Balaban & Katz director, representing Lehman Bros.

The motion of counsel for the Paramount trustees for leave to appeal from the order of district court Judge Murray W. Hubert setting fees of $32,500 each for Charles D. Hilles, Eugene W. Leake and Charles E. Richardson for their services for the 14 days in New York by the U. S. Circuit Court months ended last June 27, was denied Mon-
BLOCK BOOKING BILL AND DEMAND FOR ERPI INQUIRY COME UP AGAIN

Culkin Introduces Patman Measure but It’s Expected to Sleep with Proposals for Federal Regulation and Other Bills

With the introduction in Congress of the so-called Patman block booking bill, the usual amount of activity in the industry ceased. Once the interest was reached and observers in Washington anticipated few additional motion picture developments of importance this session. The fact that the bill, presented last year by Representative Patman of Texas, was introduced this year by Representative Culkin of New York, caused considerable speculation in the capital as to whether Mr. Patman contemplates absolute withdrawal of sponsorship of adverse film legislation.

Bills on federal control and on interstate shipment of prizefight pictures had been reintroduced before the Patman plan was revived. It is believed that if legislation of this type is not disposed of by Congress it will receive serious consideration, at least it will not be disposed of.

As was expected, last week came introduction of a measure in both houses to pave the way for an investigation of Electrical Research Products, Inc., in connection with the inquiry into American Telephone & Telegraph Company by the Federal Communications Commission. Senator Wheeler of Montana and Representative Rayburn of Texas jointly presented resolutions for $750,000 for the Commission’s investigation of the A.T. & T.

The resolutions were so worded as to authorize a study of the telephone company’s film interest. The legislation was introduced following a hearing held by the Senate interstate commerce committee at which officials of the Commission appeared and there was some discussion of the activities of the telephone company. It was explained by Senator Wheeler that he was interested in having a study made of the company’s film interests, particularly with respect to Erpi.

Drastic changes in California’s governmental structure, including imposition of more than $107,000,000 in new tax levies for general expenditures and more than $47,000,000 in additional taxes for unemployment relief, have been recommended to the state legislature by Governor Frank P. Merriam. Among the new sources of revenue proposed is a tax on admissions to theatres and sporting events, the suggested tax being one cent on each ten cents, with the first cent being retained by the state for film purposes, and the second cent is to be returned to each state’s film industry. This alone is estimated to return about $4,000,000 annually to the state. A huge tax levy against motion picture film, designed to raise $46,000,000 a year, was proposed by Assemblyman Morgan, Rep., Santa Monica. He would tax films at the rate of one cent a foot.

Unless theatre men in Delaware come through with some form of support for the bill, introduced by Representative Dr. Willard R. Pierce of Milford, to permit the showing of films on Sunday throughout the state, the bill will be dropped. The bill will call for a tax of three cents on each ticket, the revenue going to hospitals, and under its terms theatres could not open before 9 p.m. on Sundays.

New Orleans’ council has voted an occupational tax on industry.

The Georgia legislature was considering a 5 per cent tax on admission prices. In Massachusetts, Thomas Dorgan has revived his bill, defeated last year, to prohibit children under 14 years from attending motion picture theatres except when the film being shown has been rated suitable by a board representing religious groups.

Fred Wehrenberg, president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois, sent out an appeal to every exhibitor in Missouri to oppose inclusion of theatre admissions in the 2 per cent sales tax bills to be presented to the General Assembly by Governor Guy B. Park.

A 2 per cent sales tax which includes theatre admissions is provided for in a bill in the Nebraska legislature.

Loew’s 143 U.S. Theatres Average $12,600 Weekly Box Office Intake

Loew’s, Inc., the first major motion picture theatre circuit in the business, and the only circuit of national importance which consistently kept above water and free of receivership and bankruptcy during the past five years, enters 1935 with 143 theatres on its roster, a net profit for the fiscal year of 1934 amounting to $7,479,897, and an outlook for 1935 which augurs even greater earnings than last year.

A color map showing the locations of Loew theatres in the United States, the number in each state and total seating capacities, appears on the following two pages. The theatres are listed in detail on page 14.

Loew’s today is the only theatre structure of any size which has remained intact in that it has not been forced, in spite of the universal economic stringency, to take the theatre over to the administration of operating partners.

The figures for the fiscal year of 1934 bear out the success of the 143 theatres, whose weekly box office intake last year averaged $12,600. The annual intake per theatre on the basis of the 1934 figures is $655,791. Theatre receipts of $93,778, 125 and operating expenses for the theatre company in 1934 amounting to $29,291,088 gave Loew’s a profit from operations of its theatres alone of $64,467,037.

The Loew theatre circuit is one of the few today wherein all promotions are made directly from the ranks of its managers and where, in every instance, divisional supervisors and executives have come from the ranks.

Despite the fact that Loew’s has not been troubled by serious financial difficulties during the depression, there was a time when all of its theatres were not showing steady profits. These, for the most part, were theatres held on lease. and they were either turned back to the original landlords or closed. Since 1930 Loew’s has given up control of 52 houses.

Four theatres were dropped in Alabama; eight in California; one in Connecticut, and two in Georgia. In Maine, the circuit dropped four theatres; in Massachusetts, two; in Michigan, three, and Missouri, five. Nine houses were disposed of in Ohio, while in Pennsylvania the circuit dropped six more, together with five in Texas, two in Washington and one in Utah. Those theatres were not all relinquished at the same time; their disposition was carried on for a year or two.

A 10 per cent admission tax is before the Missouri legislature.

Theatre operators in New Jersey were encouraged over the growing opposition to the sales and income taxes proposed by Governor Harold G. Hoffman. He indicated elimination of theatres from his sales tax measure.

State Senator John T. McCall this week in Albany introduced a bill to revise machinery for examination, approval and licensing of films exhibited for pay in New York State. He said his purpose was to protect the young from unwholesome films. The measure called for a $100 fee on each thousand feet of film and for censorship inspection of all advertising matter. Another McCall bill would tax exhibitors 10 cents for each 100 feet of film shown and require theatre registration at 50 cents per seat annually.

Placards, billboards and various advertising materials sold or leased by film exchanges to theatres are taxable within the meaning of the state’s new sales levy, according to an opinion of the Ohio Tax Commission.
The total of Loew's theatres in a state is shown by the number in parentheses following the state name. The total given below the name of the state represents the combined seating capacity of the theatres in that state. Theatres operated by Loew's in cooperation with United Artists are shown by square dots in red.

**OREGON** None
**IDAHO** None
**WASHINGrTON** None
**ONTANA** None

**COLORADO** None
**NEVADA** None
**ARIZONA** None

**CALIFORNIA** (2) [Seating capacity: 5,022]

**MISSOURI** (1) [Seating capacity: 4,000]
**TENNESSEE** None
**ARKANSAS** None
**TEXAS** (1) [Seating capacity: 2,519]
## LOEW'S THEATRES LISTED BY STATES

### DISTRICT OF COLUMBIA (3)
- **Seating Capacity:** 7,133
  - Washington: Columbia 1,000
  - Fox 3,433
  - Palace 2,700

### GEORGIA (1)
- **Seating Capacity:** 2,500
  - Atlanta: Grand 2,500

### CALIFORNIA (2)
- **Seating Capacity:** 5,022
  - Los Angeles: Loew's State 2,422
  - San Francisco: Loew's Warfield 2,600

### DELAWARE (1)
- **Seating Capacity:** 1,000
  - Wilmington: Loew's 1,000

### INDIANA (3)
- **Seating Capacity:** 5,551
  - Evansville: Victory 2,110
  - Majestic 1,000
  - Indianapolis: Palace 2,441

### KENTUCKY (1)
- **Seating Capacity:** 1,200
  - Louisville: State 1,200

### LOUISIANA (1)
- **Seating Capacity:** 3,285
  - New Orleans: State 3,285

### MARYLAND (4)
- **Seating Capacity:** 8,774
  - Baltimore: Century 5,075
  - Parkway 925
  - Stanley 3,287
  - Valencia 1,487

### MASSACHUSETTS (4)
- **Seating Capacity:** 9,750
  - Boston: Columbia 2,200
  - Fine Arts 750
  - Orpheum 3,100
  - State 3,700

### MISSOURI (1)
- **Seating Capacity:** 4,000
  - Kansas City: Midland 4,000

### NEW JERSEY (3)
- **Seating Capacity:** 10,200
  - Jersey City: Loew's 5,500
  - Newark: State 2,600
  - North Bergen: Embassy 2,100

### NEW YORK (69)
- **Seating Capacity:** 157,590
  - (Seating Capacity: 48,808)
    - Astor 1,141
    - Avenue B 1,800
    - Canal 2,370
    - Commodore 2,830
    - Delancey 1,788
    - 86th Street 1,400
    - 83rd Street 2,633
    - 42nd Street 1,221
    - Inwood 1,860
    - Lexington 2,440
    - Lincoln 1,539
    - New York 1,033
    - New York Roof 1,068
    - 17th Street 3,444
    - 116th Street 1,800
    - Orpheum (E. 86th Street) 2,230
    - R. 72nd Street 2,603
    - Seventh Avenue 1,606
    - 72nd Street 3,200

- **Seating Capacity:** 2,500
  - (Seating Capacity: 17,784)
    - Astor 2,753
    - Triboro 3,287
    - Plaza 2,122
    - Prospect 2,249
    - Hillsdale 2,584
    - Valencia 3,544
    - Willard 2,300
    - Woodside 1,800
    - Mr. Yelton 2,388
    - New Rochelle: New Rochelle 2,042
    - Rochester: Rochester 4,000
    - Syracuse: State 2,908
    - White Plains: State 1,548
    - Strand 1,100

- **Seating Capacity:** 2,500
  - Yonkers: Yonkers 2,612

### OHIO (11)
- **Seating Capacity:** 26,886
  - Akron: Loew's 2,982
  - Canton: Loew's 2,126
  - Columbus: Broad 2,800
  - Cleveland: Alhambra 1,328
  - Granada 2,165
  - Park 2,387
  - Columbus: Loew's 2,380
  - Ohio 2,800
  - Alabama 1,328
  - Richland 2,165
  - Park 2,387

### PENNSYLVANIA (1)
- **Seating Capacity:** 3,500
  - Pittsburgh: Loew's-United Artists 3,500

### CANADA (5)
- **Seating Capacity:** 10,838
  - Hamilton: Capitol 2,218
  - Palace 2,239
  - Tivoli 1,307
  - London: Loew's 1,967

### QUEENS (1)
- **Seating Capacity:** 20,639
  - Astoria 2,753
  - Triboro 3,287
  - Plaza 2,122
  - Prospect 2,249
  - Hillsdale 2,584
  - Valencia 3,544
  - Willard 2,300
  - Woodside 1,800
  - Mr. Yelton 2,388
  - New Rochelle: New Rochelle 2,042
  - Rochester: Rochester 4,000
  - Syracuse: State 2,908
  - White Plains: State 1,548
  - Strand 1,100

### QUEENS (1)
- **Seating Capacity:** 3,050
  - Louisville: Loew's-United Artists 3,050

### KENTUCKY (1)
- **Seating Capacity:** 3,050
  - Louisville: Loew's-United Artists 3,050

### MARYLAND (4)
- **Seating Capacity:** 8,774
  - Baltimore: Century 3,075
  - Parkway 925
  - Loew's Stanley 3,287
  - United Artists 1,487

### OHIO (2)
- **Seating Capacity:** 5,600
  - Columbus: Loew's-United Artists 2,800
  - Broad 2,800

### PENNSYLVANIA (1)
- **Seating Capacity:** 3,500
  - Pittsburgh: Loew's-United Artists 3,500
GET FILM CONTRACTS. Two new players for MGM releases: Betty Dumbris (above), showgirl and model signed by Hal Roach; and Constance Collier (below), stage star, who makes her debut in MGM's "Shadow of Doubt."

THEATRE REOPENED. Bernard S. Deutsch, president of the New York Board of Aldermen, and Andy Smith, Warner executive, officiating at the reopening of the Strand on Broadway, following completion of remodelling necessitated by fire.

IN ROMANTIC SERIES. (Left) Warren Hull, radio performer and member of Educational's Eastern production company, who is opposite Sylvia Froos in "Moon Over Manhattan," made for release in the Young Romance series.

CHAPLIN CHOICE. The first studio picture of Paulette Goddard, who has the leading feminine role in "Production No. 5," working designation of the new comedy Charles Chaplin is making at the Chaplin plant for United Artists release.

EXHIBITORS GUESTS OF STUDIO. Two of the nation's prominent showmen, Harold Robb and Ed Rowley of the Robb & Rowley circuit covering a large section of the Southwest, on a set for "Midsummer Night's Dream" at the Warner Brothers Burbank establishment, with Frank McHugh and James Cagney, two members of the cast of the Shakespearean fantasy.
MASTERPIECE IN REPLICA. Shirley Temple garbed and posturing, above, in emulation of Gainsborough’s “Blue Boy,” long celebrated as one of the great treasures of art. The painting, pictured at right, hangs in the Huntington Museum, Pasadena, which is not far from Movietone City, where Shirley herself is quite an attraction, too.

NATURAL SETTING. Not an ingenious studio effect, but actual woodland beauty subtly diffused through the foliage and up from the still depths of a lazy pond, as properly used, upon its discovery, for sequences of “Transient Lady,” a forthcoming Universal production, with Gene Raymond and Francis Drake.

YEAR’S FINAL AWARD. As Bill Hendricks, manager of the Warner theatre in Memphis, Tenn., received a plaque designating him co-winner of the Quigley Award for December. Making the presentation is Col. James Hammond, publisher of the Memphis Commercial-Appeal. Looking on are Col. Howard Waugh, Warner division head; Moe Gurain, Warner Theatres.

ENDS ABSENCE FROM SCREEN. A portrait by Lippmann of Tala Birell, former Viennese actress, who will be seen again when, on February 22, Columbia releases “Let’s Live Tonight,” in which she has a role in support of Lilian Harvey and Tullio Carminati.
Tax Increase Plan Fought By New York Theatres

New York theatre heads this week weremarshalling their forces in opposition to proposed tax increases of from 400 to 900 per cent in common show license fees facing New York City theatre men as their contribution to help end a $6,488,969 deficit. Theatre executives met Wednesday with License Commissioner Paul E. Moss.

Theatres seating up to 599, now paying $50, would be taxed $250. Theatres seating 600 or more would be raised from $150 to $1,500.

Pennsylvania Owners to Aid Independent Exchanges

Independent exchanges and distributors will be aided by the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware (Lewen Pizor, president) which this week launched a movement to increase exchange for product.

"Unless we support the 'indie' producers with dates and fair prices they will go out of business," said a statement announcing the drive.

Pathe Sues Greenblatt

Pathe Exchange, Inc., this week entered a bankruptcy petition against Arthur Greenblatt, Inc., in U. S. district court, New York, on a claim of $984. Greenblatt is an independent exchange.

Fox Managers Meet February 11

District managers of Fox Film Corporation will meet at the Congress hotel in Chicago, February 10-11. John D. Clark, general sales manager, will preside.

MEXICO'S FEATURE FILM OUTPUT IS INCREASED

By JAMES LOCKHART

Mexico City Correspondent

Mexico's output of feature length talkers has increased steadily since production in 1931 of the first spoken picture, "Santa" ("Sainthood"), based upon the classic novel of the same title, and a tribulation of a good-bad girl and has made three generations of Mexicans bail. During the four years since 1931, ended December 31 last, Mexican producers had made and released 60 full-length features. Their output in 1934 was 30 such pictures. That was about one-third more than in 1933 and a 75 per cent increase over production in 1932. At the end of last year, Mexican producers had four features in the making. These are to be finished this winter.

Last year was the best twelve months Mexican producers had in point of volume of output and box office results in Mexico. The first picture was featured by Columbia and presentation of the most elaborate and costly production Mexicans ever turned out. It is "Juarez y Maximiliano" ("Juarez and Maximilian"), a spectacular feature and custom of the 19th century period in the mid-'60s when Mexico was ruled by the genially Austrian archduke, an era that ended with the salvo of a firing squad. This production, released by Columbia, was advertised to have cost 500,000 pesos (approximately $140,000), not much for a super production in the U. S. A., but a colossal expenditure in Mexico, where the average talking picture costs its makers from 6,000 to 50,000 pesos. "Santa" cost 60,000 pesos. The 1934 spectacular picture did fairly well at the box offices here and in some other Latin-American countries. Some Mexican critics objected to its treatment of this drama, just a series of episodes and clothes horses.

About the best artistic and monetary achievement of native producers last year was "Chuclo El Borracho" ("Joe the Bum"), the plot of which was supplied by the exploits of a good bandit of the '80s, a sort of urban Robin Hood. Critics acclaimed this picture; the public agreed with them, and the box office did well in Mexico.

The production schedule of Mexican producers for 1935 calls for turning out 36 features by next New Year Eve. This output is apart from the four features prepared in the studios, hangovers from last year. This program does not include a single short. It appears that Mexico intends to concentrate upon features, even though there is such a marked demand for shorts, especially comedies and newswreels, that this country's first house of the kind, a "grind" called Cinelandia, has opened up in a Mexican city and offers building and is doing well. This cinema functions from noon to midnight daily and exhibits foreign subjects exclusively at popular prices. It is operated by a native syndicate, in which Armand Boylet, French director-actor, is a moving spirit.

There is a decided trend among Mexican producers to make scenarios of their country's history and folklore. The first of this type of picture is being made by the Compania de Producciones Independientes. It is titled "Janitzio" and is named for a picturesque and romantic island of that name in a lake of Michoacan state. A 12-reel picture is being made of the life, deeds and times of Netzahualcoyotl, poet king of the Texcocans, allies of the Aztecs, who flourished in the mid-15th century. Considerable foreign business is expected for both these productions.

All this activity of Mexican picture makers need not cause American producers any anxiety. Of the some 600 pictures exhibited in Mexico annually, more than 95 per cent are imported, principally from the United States.

Free Show Repercussion

The free show proposition has come to Mexico at last. A Mexico City savings bank has hired the Cine Principal, a recently converted stage house, for a series of gratis Sunday morning shows for its customers. Each pass book is a ticket to these shows, which are composed of one second-run feature and six shorts, all imported productions.

War pictures that show up in all their unvarnished unloveliness the horror of mass armed strife are hits in Mexico City. These pictures are in line with the general demand for peace and tranquility in Mexico, now that more and more evidence is piling up every day as to how profitable peace is for this land. At this writing, the two biggest picture hits in the Mexican capital are Fox's "The First World War" and "Forgotten Men." The last-named was retitled "The Stolen War," and was preceded by an intensive publicity campaign.

President Cardenass has approved a bill passed by congress which places all branches of the Mexican industry under a federal direction. This law is held by its sponsors to be a benefit for the industry as it will make for greater coordination of regulations. Heretofore the industry was hampered by numerous state and municipal regulations, besides those of the federal government.

Hollywood Honors Roosevelt

Hollywood studio employees, including actors and studio labor, joined in a birthday party in honor of President Roosevelt at the Warner Sunset studio Tuesday night. Among those who entertained were Bing Crosby and Wallace Beery. Sid Grauman and Norman Manning were the entertainment committee.

Coast Tax Fight Advanced

The U. S. district court in Los Angeles Tuesday accepted the appeal of four artists artists, MGM, and Paramount in their action for an injunction preventing Los Angeles county from levying excess taxes on properties bordering the studios.
“March of Time” Released Friday

The “March of Time” in motion pictures, sponsored by Time Magazine, Henry R. Luce, publisher, will be released to theatres Friday, through First Division Exchanges. Formal presentation of the reel was made Tuesday afternoon, at the Waldorf-Astoria on New York. The first showing will take place on Broadway at the Capitol, Loew-controlled, on Friday afternoon.

Dramatizing news events of the day, in two reels, released once a month, “March of Time” will average six events per subject. Roy Larsen, treasurer of Time Magazine, its promotional manager and producer of Time radio broadcasts, has executive supervision of the new motion picture subjects.

Highlighting the first subject is the story of Japan today, woven around Prince Kimmochi Saionji, “the wise old man of Old Tibet,” who has been twice premier of the Empire; the point at issue being: The man versus the men of peace in Japan.

The next sequence is the “inside” of how the owners of New York’s “21 Club” de-feted the federal prohibition agents during raids conducted before repeal. London’s Transport Minister Leslie Hore-Belisha and his beacon safety lights and the part both played in a safety campaign is the subject of the third episode, followed by the defiance of the Blue Eagle by Fred Perkins, Pennsylvania battery manufacturer, whose case was supported voluntarily by a million dollars worth of legal talent anxious to test the NRA.

Concluding subjects tell about Gatti-Cazaza and his 28th and final “first night” of opera at the old Metropolitan Opera House on Broadway, and one Moe Buchbom, American citizen, arrested in France who refused to pay his $6.60 fine unless to the American Government by way of reducing the French war debt.

Pathe News Makes Housing Propaganda

The Federal Housing Administration at Washington plans production of an undetermined number of single reel motion pictures for national distribution to stimulate borrowing by the public for repairing and modernizing homes and commercial buildings—if and when the Administration officers make up their collective mind on the type of picture which would fit in best with the program.

The commercial department of Pathe News already has been commissioned by the Administration to produce one subject—at a price, and officials are continuing discussions and negotiations with several other companies. The plan was discussed some time ago with Erpi’s Audio Productions, producer-licenser.

The Pathe reel will be turned over to the Administration, in charge of John C. Moffit, to be distributed directly to theatres by the government agency. There will be no rental charges, obviously, because of the propaganda nature of the material, exhibitors being asked to contribute their screens for the cause.

Cooperation already extended by theatre owners everywhere in furthering the aims of the Housing Administration by using slides, posters and lobby displays, has been commended by Washington.

The general idea is to have shorts made outlining some of the most appealing features of the Administration’s building modernization efforts, together, possibly, with some “before and after” pictorial showing how the public can avail itself of the Government’s housing program.

This is the first instance under the Roosevelt administration that expenditures have been made by an “emergency” agency for the production of motion pictures for propaganda purposes. Heretofore the effort has been concentrated exclusively in newsmets.

Trust Law Violations Charged in Two Suits

Separate suits under the Sherman and Clayton antitrust acts were filed yesterday in Chicago against large distributors and circuits. Jack, in the Public theatre, naming Balakat & Katz, Warner Bros. and Essaness, charged inability to obtain product for ten cent showings and for double featuring. James Roden of the Loop Astor theatre, named virtually all large distributors in his $300,000 action, which charges conspiracy by B. & K., Warner and Essaness.

Allvine Resigns Post as RKO Associate Producer

Glendon Allvine, RKO Radio associate producer, resigned this week. He did not reveal his plans for the future. Mr. Allvine entered the film industry after the war in a publicity post for Famous Players Lasky Corporation, subsequently acting in a similar capacity for Samuel Goldwyn and Fox Film. Later he was named assistant to Merian C. Cooper, RKO Radio producer, and then associate producer. His last RKO picture was “Silver Streak.”

Green, at Code Hearing, Demands Shorter Hours

William Green, president of the American Federation of Labor, was the first witness Wednesday at the opening of NRA’s Washington hearings for code labor changes. He demanded shorter hours and full participation of labor on all Code Authorities.

Parents Group Meets

The Long Island District of the New York State Congress of Parents and Teachers will hold a meeting in Garden City, February 8. Mrs. Robbins Gilman will speak.

First Division Has Preview

First Division held a special showing of “Hei Tiki” on the Rex in New York on Thursday. The film was produced by Alexander Marky on the Isle of Ghosts off New Zealand.

Code Vaudeville Changes Up

The Code Authority Thursday officially received amendments to the vaudeville section of the motion picture code. A hearing on the changes recently was held by the National Industrial Recovery Board in Washington.

Demand Statewide Ban on Bank Nights

The Independent Theatres Protective Association of Wisconsin and Upper Michigan this week unanimously resolved that unless the use of “Bank Nights” in all theatres in the Wisconsin exchange territory ceases before February 5 the exhibitor members of the organization will ignore the Code Authority decision against bank nights, and will substitute the policy.

The Los Angeles grievance board this week presented its case to federal district attorney Pierson M. Hall, who will defend it against a court order requiring it to show cause why a cease and desist order should be applied to the Mission theatre in San Gabriel on the bank night complaint filed by the Granada of Alhambra. The order also applied to MGM, Vitagraph, United Artists and Paramount Pictures.

In Oklahoma City, Federal Judge Vaught issued a restraining order preventing enforcement of code bans on bank nights against the Gem and Cory theatres, Tulsa, pending a decision by the United States circuit court of appeals in the Huffman case which originated in Denver. The appeal of Harry Huffman to prevent Denver exchanges from obeying the Denver grievance board order to distributors to stop his supply of film unless he ends automobile giveaways was concluded in Denver on Friday after a two-day hearing. The court decision as to whether a permanent injunction will be issued or a temporary injunction dissolved was to be announced late this week.

Newsreel Punch

Charging that a newsreel sequence in which the bullet-riddled body of the slain gangster, Baby-Face Nelson, was shown, was the cause of a miscarriage, Mrs. Doris Preisler, of Los Angeles, last week filed suit for damages amounting to $150,000 against Universal Pictures, Universal exchanges and the Hollywood Pantages Theatre. Sidney Preisler, the husband, also claims to have been injured in health as a result of his wife’s experiences.

Lubitsch Loses German Rights

The Propaganda Ministry in Berlin confirmed on Tuesday reports that Ernst Lubitsch, motion picture director in Hollywood, has had his German citizenship revoked, according to a cable dispatched received in New York by Associated Press.

Mr. Lubitsch arrived in Hollywood in 1923 to direct Mary Pickford in “Rosita” and has directed motion pictures in California since.

Columbia Directors Meet

The board of directors of Columbia Pictures Corporation held a regular meeting at the home offices in New York on Wednesday. The meeting had been postponed from Friday because Jack Cohn, vice-president, was in Florida for a holiday.

Pictorial Library Opens

Pictorial Film Library, working with stock library film sequences, has opened quarters at 729 Seventh avenue, New York.
HAPPY WORDS!
(By the Critics)

And each little word says: "GET EXTRA PLAYING TIME FOR 'DAVID COPPERFIELD'.”
By ANDRE SENNWALD.

"I have in my heart of hearts," said Dickens, "a favorite child and his name is David Copperfield."
The classic story of David's triumphs and sorrows, and of the amazing people who were his friends and enemies, has been made into a gorgeous photoplay which encompassed the rich and kindly humanity of the original so brilliantly that it becomes a screen masterpiece in its own right. The immortal people of "David Copperfield," of whom G. K. Chesterton has said they are more actual than the man who made them, troop across the Capitol's screen like animated duplicates of the original. Philz drawings, an irresistible and enormously heartwarming procession. It is my belief that this cinema edition of "David Copperfield" is the most profoundly satisfying screen manifestation of a great novel that the camera has ever given us.

Therein you will discover all the superb caricatures of blessed memory, led by a manly and heart-breaking David who is drawn to the life in the person of Mr. Walter D. Hale. Here are all the old scenes of David's adventures. Rundstone and Yarmouth; Dover and Canterbury and London. Here are Pegotty, with no shape at all, and Aunt Betsey Trotwood, who expressed both her hatreds and her affections in the furioso manner, and poor Mr. Dick, who couldn't keep King Charles's head out of his writings, and bluff Dan Peggotty, who owned the heart of a child, and Barkis, who was willing, and Uriah Heep, who was 'umble, and dear Little Em'ly, and the terrible Mr. Murdstone, and all the rest.

Lord bless us, and Micawber, the incomparable Micawber, who inhabited a world of creditors and squabby souls, but sent his spirit soaring among the stars. Being himself pretty generally a spiritual descendant of Mr. Micawber, W. C. Fields managed with the greatest of ease to become one with his illustrious predecessor according to the directions laid down in the text of Dickens and the drawing of Philz. The Fields Micawber is, as it ought to be, the one performance that is able to remain predominant among such splendor of character acting as Lennox Pawle's Mr. Dick, Edna May Oliver's Aunt Betsey, Roland Young's Uriah Heep, Lionel Barrymore's Dan Peggotty and both Master Bartholomew as David the boy and Frank Lawton as David the man. Being himself touched by madness and genius, Mr. Fields is, similarly the only player in a notable cast who has the audacity to contribute anything of himself to these incredibly real people of Dickens. But when you have heard him in his lofty rhetorical flights, heard him in the speech that begins: "You perceive before you the shattered fragments of a temple that was once called Man!"; heard him say: "With renewed courage I again throw down the gauntlet to society," you will perhaps understand that Mr. Fields can do no wrong.

Naturally, it is the magnificent Micawber, the indigent aristocrat, the tool of circumstance, who dominates that most splendid scene in which the envenoming Uriah is brought to account for his treacherous conduct toward Mr. Wickfield. Striking his regal pose, with the verminous Uriah quaking before him, and the victims of Uriah's cruelty at his back, he declaims that memorable declaration of independence which begins: "In denouncing the most consummate villain that ever existed, I ask no consideration for myself. I have been myself enmeshed in this villain's machinations."

"I declare that Heep, and Heep only, of the firm of Wickfield & Heep, is the forger and the cheat!" Only a little below him in heroic stature place that other scene of liberation in which Aunt Betsey Trotwood tells the devil Murdstone exactly what she thinks of the way they behaved toward poor David.

Although it is a film of enormous length, according to screen standards—two hours and ten minutes—Hugh Walpole's screen play has been arranged with such uncanny correctness, and each of the myriad episodes which go into the making of the varied canvas has been performed so perfectly, that the photoplay slips by in an unwearying cavalcade. It is astonishing to discover how very much of the novel has found its way to the screen. Some of it has been telescoped for brevity, some of it has been omitted out of sheer painful necessity, but the total impression is one of amazing completeness and accuracy. Pausing only once or twice for the briefest of subtitles, the work flows on its inevitably entertaining way from beginning to end.

Like Dickens himself, it is able to invest each character in this complex story with such a completeness of personality that nothing is too minor to take its place in the unforgettable gallery. Certainly it is in the great narrative tradition of the cinema. A new year which has already been enriched by several distinguished photoplays now adds a genuine masterpiece to its record with "David Copperfield."

"A SCREEN MASTERPIECE" says Mr. Sennwald of the N. Y. Times and Leo says: "EXTRA PLAYING TIME MEANS EXTRA DOUGH!"
"Extended Runs are here again."

By Richard Watts Jr.

"DAVID COPPERFIELD"—Capitol

"DAVID COPPERFIELD," a screen drama, adapted by W. C. Fields from the Charles Dickens, lawyer, directed by George Cukor, and presented on the screen as the Capitol Theatre, with the following cast: W. C. Fields, Lionel Barrymore, and Maureen O'Sullivan, with supporting players.

The screen adaptation of "David Copperfield" is that miracle of motion pictures; a drama that should satisfy the most literal-minded of the Dickens fans, the advocates of first-rate photoplays and the devotees of cinema wholeness at the same time. A film that runs for more than two hours without causing you to squirm in your seat unhappily, it seems so right in its atmosphere, characterization and story-line and so intelligent in its dramatization that it becomes a warm and comforting delight. Of course, it does a bit of plot telescoping here and there, and occasionally omits a tiny minor character, but on the whole it is not so faithful but so intelligent in its fidelity that it can be recommended with heartiness, admiration and loud cheering. If you are a Dickens enthusiast, you should be a set-up for the new film at the Capitol, and it is my guess that you will enjoy it almost equally even if you are not one of the addicts.

It would be pretty much a waste of your time and mine to attempt to remind you of the plot of "David Copperfield." It should be enough to say that it begins with the arrival of the eccentric Aunt Betsey at the Copperfield home upon the eve of David's birth and ends when the grown David finally gets around to marrying the faithful and slightly dull Agnes. At this point, I might as well confess that I am an ardent partisan of Dora, the sweet and half-wit who was David's childhood wife, and add that I have never quite forgiven him for marrying after her death. Anyway, there is neither reason nor room here for doing anything in the way of criticism of novel or picture, when all of the space should be devoted to hymns of enthusiasm for the casting and the playing of all the rich, famous and slightly caricatured roles of a really immortal work.

The fear sometimes strikes me that in my old age I am beginning to weaken in my feud with child actors. Certainly Freddie Bartholomew, a handsome and sensitive-looking English boy, is beautifully moving as David in his younger days, playing the part in a manner approaching perfection. Then, too, as a surprising feat of casting, he is succeeded by a man who looks as if he might be a grown-up edition of him when Frank Lawton follows in the part of the man-sized David. It should not be necessary to add that W. C. Fields is a superb Micawber, reminding us again that he is not only the funniest of living men but a thoroughly fine actor as well. Roland Young smirks and cringes in properly sinister fashion as the evil hypocrite, Uriah Heep, while Lionel Barrymore as the loyal old sailor, Dan Peggotty, Edna May Oliver, as the eccentric Aunt, and Jesse Ralph as the faithful nurse are just as Dickens must have meant. Maureen O'Sullivan is lovely and moving as the prettily helpless Dora, leaving her rival, Agnes, as much in the background as Dickens unintentionally left her. Madge Evans is a realistic Agnes.

The lesser roles are equally successful in their handling. I would recommend particularly Lennox Pawle as the amiable madman, Mr. Dick, although Elizabeth Allan, a gentle and touching Mrs. Copperfield, and Hugh Williams, a deacon and faithful Steerforth, are especially good. Basil Rathbone and Violet Kemble-Coope are the evil Murcottons to the life, while the pretty Florine McKinney, as the unfortunate Emily, Lewis Stone, as the alcoholic Mr. Wickfield, and John Buckler, as the villain Ham Peggotty, are excellent. So, for that matter, is Hugh Walpole, who plays the vicar, in addition to writing the adaptation in such brilliant fashion as to make the new film a thoroughly good treat.

"A MIRACLE OF MOTION PICTURES," says Mr. Watts of the Tribune; and Leo says: "EXTRA DAYS TO YOU, MR. SHOWMAN!"

(Yes, yes, go on!)
DAVID COPPERFIELD
MASTERLY PICTURE

Dickens' Tale Keeps Beauty As Film Play

By BLAND JOHANESON.
"DAVID COPPERFIELD" at the Capitol.
A magnificent adaptation of the Dickens classic. Don't miss it. Produced by M-G-M; directed by George Cukor.

THE CAST:
Dickens: Hugh Walpole
Vicar: Lionel Barrymore
David: Freddie Bartholomew
Nurse Peggoty: Jessie Ralph
Agnes: Maureen O'Sullivan
Amelia: Madge Evans
Uriah Heep: Roland Young
Mrs. Copperfield: Elizabeth Allan
Dora: Maudie oats
David the child: Freddie Bartholomew
Aunt Betsey: Edna May Oliver
Mr. Wickfield: Lewis Stone
Barkis: Herbert Mundin
Mr. Wickfield: Lewis Stone

OBVIOUSLY, it was a formidable task to make a satisfying film version of a book so well-known and universally dear as "David Copperfield." Metro has done it. From its tender and beautiful adaptation by Hugh Walpole, to the most inconsequential detail, "David Copperfield" is a fine, important, beautiful production.

Actors were drafted from every film company to play the familiar roles. The large cast is truly all-star. The boy, Freddie Bartholomew, who plays David as a child, and Frank Lawton, who plays the David grown, give flawless performances.

THEIR SUPPORT includes such stars as W. C. Fields, Lionel Barrymore, Edna May Oliver, Lewis Stone, Roland Young, Elsa Lancaster (Mr. Charles Laughton) plays Clickett. With Elizabeth Allan as Mrs. Copperfield, Maureen O'Sullivan as Mrs. Agnes, the charming, feminine roles are in competent and graceful hands.

STUNNING SETTINGS vividly recreate the familiar old English scenes. A delightful musical score by Herbert Stothart interprets the moods of the situations.

There is pathos in the play, tender romance, and great humor. Mr. Cukor, who directed "Little Women," gave "David Copperfield" the same sensitive and reverent treatment.

THE STORY OF DAVID, best known and best beloved of the Dickensian characters, needs no repetition. It may fearlessly approach the movie, for it does no violence to the immortal book.

It is a wholly fine, beautiful, touching and impressive picture. Don't miss it.
DAVID COPPERFIELD
Dickens Novel Pictured Faithfully by Galaxy Of Screen Stars

By ROSE PELSWICK.

M-G-M has made a beautiful picture of "David Copperfield." In bringing the Dickens novel to the screen, Director George Cukor and writers Hugh Walpole and Howard Estabrook have handled their assignments with skill and charm and reverence.

The entire production breathes of a meticulous attention to detail, from the exquisite sets that reproduce scenes made famous by the book, to the large and able group of players who, in several instances, look as though they might have stepped out of a Cruickshank illustration.

Most of us read Dickens when we were young and formed lasting mental images of the characters that peopled his pages. So, in commenting on the film, there is no saying that this or that portrait is perfect. After all, each person who comes to the Capitol Theatre this week comes there with preconceived ideas.

This column, for instance, couldn't quite see Roland Young, despite his excellent performance, as Uriah Heep; two equally enthusiastic and reminiscent spectators, however, insisted that Mr. Young was just as they had always imagined Uriah Heep to be. Each member of the audience is bound to judge the screen characterizations by his or her own personal and indelible impressions.

Chosen with Care

The cast that M-G-M assembled was chosen with great care and understanding. In the role of David as a child is Freddie Bartholomew, an engaging English youngster who brings both intelligence and feeling to an exacting part. The sensitive David grown up is marvelously well played by Frank Lawton.

W. C. Fields, with the Fields' hat slipping trick, is the hopeful Micawber. Basil Rathbone is the villainous Murdstone of shuddery memory. Elizabeth Allen, utterly enchanting in the costumes of the period, is David's lovely and helpless mother. And there are Edna May Oliver as the tyrannical Aunt Betsey Trotwood; Lionel Barrymore as the hearty Dan Peggotty; Maureen O'Sullivan as David's child wife; Madge Evans as the faithful Agnes; and Violet Kemble-Cooper, who couldn't be improved upon as Mr. Murdstone's harah sister; Jessie Ralph, heart-warming as David's devoted nurse; Jean Cadell as the long-suffering Mrs. Micawber; Una O'Connor as the wailing and lone Mrs. Gummidge; Lennox Pawle, a magnificent caricature of the gentle mad Mr. Dick, and Lewis Stone as the kindly Mr. Wickfield, who is robbed by Roland Young's Uriah Heep.

Faithful to Novel

It's a sincere and affecting picture, and if it runs a bit too long—something over two hours—it's because the director and scenarists tried to incorporate as many of the incidents in the book as possible. It follows the novel faithfully and frequently in episodic manner, depicts young David's happiness with his mother; the heartbreak and misery caused by his cruel stepfather; the boy's apprenticeship in the London bolt works and his friendship with the Micawbers; his flight to Dover where aunt Betsey lived and Mr. Dick flew his kite; his school days in Canterbury; his entry into London to become a writer and his hero-worship of the dasher Steerforth; who was later to become responsible for Little Emily's suicide; his marriage to the extravagant and impractical Dora, and finally his return to Agnes.

Mr. Cukor tells his story with the same sympathy and appreciative sentiment that distinguished his direction of "Little Women." The backgrounds, costumes and photography are superb, and much credit goes to those who undertook the difficult task of translating Dickens, whose genius was words, into an entirely alien medium. You'll find the cinematic "David Copperfield" an important and outstanding production.
PARDON THE INTERRUPTION please!

—we've got to halt the flow of critical adjectives for a moment to tell you that "David Copperfield" is just the start of M-G-M's 1935 parade of hits. For instance:

"SEQUOIA," pronounced See-quo-yah, and already pronounced the unique exploitation success of the year. Held over second week, Seattle! Going strong everywhere.

WALLACE BEERY's happiest rough-and-ready role in "West Point of the Air" positively another "Hell Divers" at the box-office!

HELEN HAYES and ROBERT MONTGOMERY thrillingly romantic in "Vanessa: Her Love Story."

JEAN HARLOW, WILLIAM POWELL top the all-star musical melodrama, "Reckless." Advance tip-off from the Coast predicts one of the year's BIGGEST!

CLARK GABLE, your top male audience draw, is a charming woman-tamer, co-starring with CONSTANCE BENNETT in "After Office Hours." Made for the millions!

JEANETTE MACDONALD and operatic-favorite NELSON EDDY in Victor Herbert's glorious musical hit, "Naughty Marietta"—but nice!

—and, of course, "FORSAKING ALL OTHERS" is still in the headlines with Crawford, Gable, Montgomery getting the huzzahs! And watch for "THE WINNING TICKET," the howling sweepstakes comedy, and "SOCIETY DOCTOR," successor to "Men in White," and more Roars from Leo to come!

and so we go merrily on...
The New Talkies

David Copperfield,' a Rich and Delightful Picture—

By EILEEN CREELMAN.

The movies have again achieved the impossible. It must have seemed impossible at first to compress into the neat reels of talkie entertainment the verbose descriptions, meandering plots and colorful characters of a Dickens masterpiece. With courage and determination Hollywood tackled first the most beloved and perhaps greatest of them all, “David Copperfield.” Through one of southern California’s minor miracles this arrived yesterday at the Capitol Theater with none of the full, rich Dickens flavor lost in the filming.

“David Copperfield,” for an ordinary picture is unusually long. Running over two hours and a crowded fragment of the novel, this is an incredible “David” of a movie. There was so much to tell, so many familiar people to present. A smooth and workmanlike screenplay by Hugh Walpole and Howard Estabrook, who deserve a prize or two for their job, has given it in everything.

Perhaps it isn’t everything. David’s school days have been omitted and some of the thousand and other details. Among the important things here, the personality of Dickens himself as well as that of his David, Aunt Betsey Trotwood, Peggotty, Dorcas Agnes and the rest of them. The charm is here, the vitality and the sense of living. This is a fine picture.

It was months in the making, with Director Cukor scanning England as well as America for the perfect cast. He seems to have gotten it, with ten-year-old Freddie Bartholomew of England carrying off top honors as the frightened, earnest, good little David. A handsome boy, he has the quiet appearance and sensitive face of a Dickens child. His performance is a real delight.

The cast is studded with electric light names, each popping up here or there for a brief vibrant moment. There are the three young women, Elizabeth Allan as the gentle Mrs. Copperfield, Maureen O’Sullivan as David’s weak, silly child-wife, Madge Evans as the tender, understanding Agnes. They wear their picturesque gowns deliciously and enter gracefully into the spirit of a Dickens background.

Edna May Oliver, at her best and the picture’s best, too, is Aunt Betsey, a lovely housekeeper of a woman. Frank Lawton, quiet and serious, is likable as the grown-up David. Roland Young is the lovable, humorous, sinister and detestable W. C. Fields’ Mr. Micawber. His is a little flamboyant, rather than the Dickens character, and one occupying more space than it warranted. Even the lesser characters have been assigned to such capable persons as Elsa Lanchester (Mrs. Charles Laughton), who plays Crickett, the Micawber slave; Lennox Pawle as the affably lunatic Mr. Dick, Basil Rathbone, suave and dangerous as Mr. Murdstone; Violet Kemble-Cooper as his sister, Jessie Ralph as Peggotty, Herbert Mundin as Barkis, Hugh Williams as Steerforth, Una O’Connor as Mrs. Gunnigle and Mr. Wailpole himself.

This “David Copperfield” is a rich treat, even to lovers of Dickens. It is one of the season’s true delights. A stage presentation featuring Redaelli, Patricia Bowman, Doris Daniels, the Capitol Singing Ensemble and the ballet corps, supplements the picture.

“MEMORABLE SCREEN EVENT—★★★★ 4 STARS!” says Miss Cameron of the News.

“HUMAN, TOUCHING” says Mr. Boehnel of the Telegram.

“SEASON’S TRUE DELIGHT” says Miss Creelman of the Sun.

AND LEO SAYS:

Do it NOW! And there’ll be no regrets later! EXTRA PLAYING TIME! EXTRA MONEY IN THE BANK!

Because—
DAVID COPPERFIELD

AMERICA'S SWEETHEART!

In its 3rd glorious week at the Capitol Theatre, N.Y., and delighting box-offices Coast to Coast. The Extended-Run hit of 1935!

(—and another M-G-M sweetheart—SEQUOIA)
40,869 Theatres
Wired of World
Total of 60,918

Sound-equipped theatres of the world have decreased by almost 1,000 in numbers, according to the Motion Picture Division of the Department of Commerce, which this week reported 40,869 of the 60,918 theatres in existence at beginning of this year were wired, contrasted with 41,823 at the start of 1934. However, in its latest figures the Division has used the results of the Bureau of the Census survey of December, 1934, in reaching the total for the United States. The Bureau total was 10,143 wired theatres in the States, as against the 15,000 estimate for the previous year. This difference accounts for the decrease and at the same time reflects an increase in other countries.

Both those totals are at variance with the summarizations from reports made last week by the Film Boards of Trade of the Motion Picture Producers and Distributors of America, Inc. In the Film Board totals, which appeared in detail in the January 26th issue of Motion Picture Herald, the number of theatres in the United States listed as in operation was 14,552, while the total of theatres of all classifications was given as 18,263, all as of January 1, 1935.

On the following page appears a three-year comparison of the Department of Commerce totals of all theatres and wired houses, the world over.

While the Department of Commerce records showed fewer wired theatres throughout the world in the past year than in the previous calendar year, there was an increase of 3,914 over 1932.

In countries other than the United States the Division showed a definite gain in number of sound-equipped houses—23,460 compared with 20,504 in 1933. Germany led the increase, with 489 more than in 1933, and France had 2,902 as against 2,550.

The reports showed a very high percentage of sound theatres in the Scandinavian countries. For Sweden the estimate re-
### World Theatres—Wired Houses

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<td>12</td>
<td>17</td>
<td>12</td>
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<tr>
<td>Iraq</td>
<td>4</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Madagascar</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>689</td>
<td>411</td>
<td>645</td>
</tr>
</tbody>
</table>

### 40,869 of World Theatres Wired

(Continued from preceding page)

- **Argentina**: 1,004 (600) 1,034 (542) 1,008 (580)
- **Brazil**: 1,203 (800) 1,125 (525) 1,090 (530)
- **Mexico**: 701 (350) 701 (265) 701 (265)
- **Chile**: 243 (148) 215 (160) 212 (85)
- **Cuba**: 225 (150) 400 (131) 400 (123)
- **Colombia**: 170 (120) 380 (60) 220 (30)
- **Uruguay**: 137 (118) 127 (110) 125 (110)

40,869 of the world’s theatres were wired as of December 1933, the year before the year before. Brazil reported the largest increase, with 275 added to the sound-equipped theatre column. On the other hand, reports to the Department from its representatives overseas showed a decline in other countries.

#### Universal Theatres Dividend

Universal Chain Theatres has paid a liquidating dividend of $7.50 per share on the eight per cent preferred stock. Stock certificates were presented at the corporation’s Baltimore office.
ARGUMENTS with parents over the eligibility of their offspring to half-rate fares, and the baseball audience struggling to unlock the carcasses of young ones from their seats after they have seen the complete show at least three, are problems encountered by motion picture theatre owners everywhere, from the rockbound coast of Maine to California and Istanbul.

For the former, William Thacker, operating the Royal, at Salina, Kansas, favors the Chinese method for determining ages. Ticket-takers of the Nanling railways have had so many arguments with mothers over the ages of children that the authorities decide hereafter height, not age, would determine whether a child is entitled to ride at reduced fare.

The ticket-takers carry rulers. Children under 2 feet, 6 inches, are considered less than four years old, and ride free. Those measuring between 2 feet, 6 inches, and 4 feet, 4 inches, are rated as between 4 and 12 years of age and ride at half fare. All others are "adults.

A solution has been found for the second problem, too. When the young audience continued to hold its seats through a whole Sunday afternoon at a Milwaukee neighborhood house, and the management was faced with finding seats for early evening patrons who had been waiting for more than an hour, it announced from the stage that all children leaving the theatre at that time would be given candy. The trick worked like a charm and convinced students stampeded toward the exits to provide seats for the standing contingent.

Social Note: Mrs. Ruby LaFauc, wife of Kentucky's greatest colonel creator, was at New York last week to confer with Colonel John Wilson Allicote, editor of Film Daily and general of all Kentucky colonels, on plans for the participation of the merry army in the annual Derby Week festivities in the Blue Grass State. The film industry's Kentucky colonels, including Broadway barbers, will ride the rails southward directly behind some 346 cargoes of motion picture people, led by Charlie Patton on a brevity horse. They will maneuver with mint juleps, Southern belles, horseflesh and African dominos.

The normal procedure of printing periodicals was interrupted last Friday at the large plant of the C. J. O'Brien Press on Lafayette street in New York by the pleading of a customer, the publishers of Cine-Mundial, to rush through the presses a reissue of the current edition. The editors explained in a breathless conversation that the original copies of this Spanish language motion picture fan and trade weekly, published for the South American market, had been lost in the sea in the Ward Line's ill-fated Mohawk steamship.

On the same morning last week when Harry Bangs, district manager of Los Angeles, in the Los Angeles courtroom to take control of a daughter away from Ann Harding, his ex-wife, charged Harding with not having the custody of the child, Radio Pictures in New York wired to the press an announcement that, instead of "a tearful heroine of storm-tossed romance and moulded, dignified, dramatic dame" as the fans know her in films, they will see a new Ann Harding, "a gay and carefree girl," in her next production. That's first class irony.

The motion picture industry is cracking its teeth trying to pronounce correctly the name of John Boettiger, now aide to Will Hays and newer son-in-law of President Roosevelt.

Some pronounce it like "Bettie," as in "I'll betcha dollar."

Others call it "Bird-digger," as a woodpecker does.

Correct official pronunciation is "Body Gur"—accented on the first syllable, like "Will Hays' body-gur."

D. W. Griffith is supposed to be lining up with MGM for a picture. And what could be more appropriate for his return than a starring part for Mr. and Mrs. Dionne in "The Rebirth of a Nation" with the Dione quintuplets.

A train crew at Kansas City Union Station—resting place for streaming locomotives carrying passengers to and from New York and Los Angeles, was discussing the relative merits of prominent motion picture people as tipners.

"The only difference between Will Hays and John D. Rockfeller," said one, "is that Rockfeller gives you a shiny dime."

Jack Miller, Illinois exhibitor leader, is just an old fashioned Chicago sportman at heart. He is reported to go duck hunting with a machine gun.

Dayton, Ohio, movie fans with a flair for serialization are inquiring whether they are to get an extra special break, having read in their newspapers an advertisement inserted by all too modest Loew's:

Metro-Goldwyn-Mayer's DAVID COPPERFIELD Is the Ten Best Pictures of 1935

All of the opposing Paramount bank and creditor groups want to reorganize the corporation along a different line. Their chief difficulty is agreeing on the lines.

Ripleywise, there's a motion picture company which expends $26,000 weekly for home office and exchange operations and during the same period grosses only $9,000 from its product.

The interest of the Warner home office prose agents is so centered on Warner pictures and Warner stars and Warner this and Warner that as to cause them to send a letter to our Paul Mooney addressed: Paul Mooney.

Seen at a small-town Georgian theatre: "Liberator of a Bengal Lancer." The real inside.

Carole Lombard, being interviewed by Juliette Shelby in Hollywood, was asked how she liked to wear perfume. "I like to stick for blocks," retorted the little lady.

Add to the list of marquee oddities the Paramount theatre's double feature announcement at Marion, Indiana:

LIGHTNING STRIKES TWICE
THAT'S GRATITUDE

The dignified Fox Film publicity department in the home office, bordering on Holmby Hills, at Ninth Avenue and New York, passes to the press, expecting publication, some reminiscences of the days long ago when John Boles, their Texan star, was a World War "gotee crashing" spy in the employ of the Allies.

Young Mr. Boles, 34, covered enemy air raids by admitting to a deep-rooted sense of precaution at the time. He usually leaving a dangerous spot "just in advance of a bombing." One day he was assigned to a debarkation point, from which American soldiers entrained for the front. The camp was located at the base of a hill, on the summit of which resided a very "suspicious woman." Agent Boles was detailed at once to investigate.

It seems that she had an inordinate hobby of drying her laundry on a clotheshorse which was so conspicuously situated on the hilltop that it could be viewed for miles around. Moreover, it was generally suspected by the camp's officers that with each fresh arrival of a shipload of American ladies, the lady would raise a red petticoat—on the hilltop. Allayed the suspicion came from here on in the form in which we received it as "News from Fox," John Boles speaking.

"I soon discovered she was just a harmless, homely old peasant woman, who wore red petticoats, did her own washing, and was lonely. She lived alone on the hill, and the sight of thousands of young Americans whetted her appetite for companionship. She admitted she hoped that her red skirt would be noticed by the men, as a signal to the men of her loneliness, and craving for companionship."

Hinkey, Dinkey Parley Voss.

Bert Rogers, father of motion picture player Buddy, is now the president of Palm Beach, the marquetry parlor, the sweetest job within the gift of the young people of Johnson County in Kansas. And was Bert Rogers dressed up a la Hollywood when he took the oath of office as judge of the town? Or was he dressed? Arrived in a blazing necktie, a sniffy brown suit, and shiny shoes too, match, Judge Rogers was the handsomest judge that ever wore a celluloid collar around the neck or a tilted pencil behind an ear. Buddy would have got as much of a kick out of it as the prairie Kansas townsfolk. For the suit and the shoes his pop was wearing were discarded by the son before he departed these shores to make a picture for a British company. Buddy is big-hearted that way.

The shifty judge explained to all who would listen that he hated to throw the suit away, since it had been worn by Buddy in pictures. And he got the shoes when they became too small for Buddy as a result of standing on his feet conducting a Hollywood orchestra. It seems Buddy's feet spread out. He'll be sending along some boots, too.

We expect to hear any day that Mary is spelling the name Pickford, Hollywood estate, with a hyphen (Pick-Fair), or is it a minus sign?

Probably taking its cue from Jock Whitney's new promotion of Technicolor in motion pictures, a Kansas mining company has placed on the market a green-gold dol, the color effect being achieved by spraying. Next they'll be asking what flavor you prefer.
NEW RECORDS IN DETROIT!

Broke all attendance records at the Michigan Theatre! Rolled up a full week's business in three days! Theatre spillover by patrons staying over to see the picture a second time. Check on audience comment places "THE GILDED LILY" definitely in the rave class.

Just What the Customers Are Looking For!

"As fresh and sparkling as this week's New Yorker... it wouldn't surprise us to find 'THE GILDED LILY' blossoming into a box office sensation... just what the customers of 1935 are looking for... will build at the box office by leaps and bounds."


CLAUDETTE COLBERT
GILDED LILY

"The GILDED LILY"
CROWDS IN NEW ORLEANS!

Box office gross soars to the best business in three months as crowds stampede the Saenger Theatre. Hailed by enthusiastic audiences as Colbert's very best picture without exception. Hold out lines from the start!

BOX OFFICE EVERYWHERE!

"THE GILDED LILY" should prove box office everywhere and will more than satisfy all audiences ... dialogue that sparkles ... Colbert does a top-notch job ... she doesn't miss a trick ... MacMurray does a grand job."

—Hollywood Variety

BUSINESS IN BUFFALO!

Buffalo Theatre reports best business in 10 weeks—which includes top holiday business. Pronounced by audiences as the most satisfying entertainment ever to hit the screen. Newspaper reviews hit the peak in the raves!

A HIT!

"A delightful picture and box office entertainment that will click in any community.... good comedy and clever dialogue.... Colbert together with MacMurray put the story over with a punch."

—Showmen's Round Table

with Fred MacMurray
A Paramount Picture
Directed by Wesley Ruggles
TWO ACES WHO WILL ZOOM BOOM!

A BOX OFFICE BULLS-EYE!

Something to see and ponder and admire... fascinating and exciting and thrilling... the
finest dream of love and courage thus far hooked to this type of driving... in entertainment...
appeal will engage the most exciting audiences of the new season as well as the possession...

MYRNA LOY - CARY GRAN

FLASH!

First three days' business at the Palace Theatre, Rochester, zoomed
box-office receipts to a normal week's gross! Pressure of ever-increasing
crowds is pushing "WINGS IN THE
DARK" into the top-notch
money-class
of the season!
King George Film Abandoned; Trade Showing Is Snag

London Films, British producer, has suddenly dropped activity on the production of a film which was to have recorded, in celluloid, the highlights of the reign of King George V, and which was to have been exhibited throughout the British Empire during the Silver Jubilee. Winston Churchill wrote the scenario, no expense was to be spared in the acquisition of action material, and the production was to have cost $500,000.

London Films, officially explaining the abandonment of the ambitious picture, following considerable mystery as to the real reasons, said that in order to include incidents with actors and studio sets it would be necessary under the Cinematograph Act to trade show the film before booking by exhibitors. With an absolute May release date, there would be insufficient time between the film's completion and the release date. The film could be compiled from old newsreel shots, the statement said, and thus avoid the necessity of a trade show, but that would be undesirable, particularly since at least one other company has announced its intention of giving away a jubilee film.

Pathe, in association with Sir Austin Chamberlain for John Drinkwater, plans "Twenty-five Years a King." This, like Gaumont British's planned free film, will be a compilation of newsreel material. It is understood principal circuits had booked the London Film production "blind" at 40 and 50 per cent.

Theatres in Move To Halt ASCAP

Reports emanating from the Midwest this week indicated that there is a definite move underway among exhibitors in the territory to enjoin collection of the music tax by the American Society of Composers, Authors and Publishers until the government's anti-trust suit against the organization is determined.

Exhibitor groups in one state are preparing to take action through the federal courts against collection by ASCAP of the increased schedule of fees which went into effect on October 1. Counsel for these groups has been instructed to file an antitrust suit against the Society on behalf of theatre owners jointly. It is planned to ask the court to enjoin fees already collected and to act as a repository for all claims to be paid by exhibitors. The court will be petitioned to hold the collections in escrow until the court hands down its decision in the anti-trust action. If ASCAP is found to be a monopoly and dissolved, the funds would be returned to the exhibitors.

Louisiana's new law taxing author-publishers $5,000 a year for each parish in which they collect royalties was challenged by Judge Dawkins, who said the law does not apply to "musical compositions."

Censor Notes Fewer Cuts Since Production Code

Samuel D. Schwartz, retiring chairman of the Pennsylvania state board of censors, revealed that since the functioning of the Production Code Administration there have been fewer eliminations needed in current films, at a Philadelphia MPITO dinner in his honor last week.

From the beginning of his period as censor until the formation of the new code, Schwartz revealed that 60 per cent of the films viewed by his board required eliminations. In comparison, the Ohio board made eliminations in 48 per cent of the films and New York in 36 per cent. In the last 28 films he viewed, Mr. Schwartz said that there were only minimal eliminations in four, with the possibility of cuts in two of them being restored. He also revealed that he will join the Warner Brothers organization at the home office.

Operator's Pay Fight Expected

Disagreement over provisions of the basic operators' wage scale for the Greater New York territory is expected to flare into an open fight when a hearing on the proposed scale finally reaches the floor in Washington on February 1. The hearing will be postponed this week, the previous date having been January 25.

Remarkably, all of the fact-finding committee, which has been holding a series of meetings on the subject with Compliance Director Sol A. Rosenblatt during the past few weeks, will oppose the present basis, it is understood.

On still another side, the International Alliance of Theatrical Stage Employees, acting for Local 306, is against the 30-hour work week in the new scale, preferring to continue the present 40-hour basis. The Theatre Owners' Chamber of Commerce, representing a number of small theatres, is opposed to the 75-cent minimum clause as well as the $60 a week low for booth costs, their contention being that many small exhibitors are now paying from $35 to $45 a week and cannot stand the increase.

A new field for operators' unions was indicated this week when it was revealed that the unions are gradually enroaching on the sound equipment servicing field. Under arrangements with theatre operators projectionists would take over the job of servicing reproducers as well as operating the machines. The MPPTO of Eastern Pennsylvania already has effected such an agreement with the Philadelphia operators' local.

Columbia Closes With Osso for French Sales

Negotiations have been completed whereby Adolphe Osso will distribute all Columbia product in France and Belgium the next two years. Mr. Osso returned to France Saturday and immediately will incorporate a new company to be known as Colosso Films. The arrangement is understood to be on a percentage basis with a minimum guarantee.

Academy's Award Nominations in; Results Feb. 27

Nominations for the seventh annual awards of merit of the Academy of Motion Picture Arts and Sciences close on Thursday, January 31, the nominees to be announced about February 4, according to Frank Lloyd, Academy president. The balloting, by more than 600 members of the Academy, is now in progress, and counting of votes will begin shortly after the close of nominations.

Final ballots will be mailed February 12, the results to be announced at the annual awards dinner dance to be held February 27. Greater scope has been given the awards this year, with workers in other phases of production eligible for created merit awards, including music writing, music scoring, film editing and assistant direction or unit management.

Eleven assistant directors have been nominated for that award, including: Scott Bond, "Instruction of Birds"; Jasper Bystone, "Carolina"; William Cannon, "Wonderbar"; C. C. Coleman, "Broadway Bill"; James A. Duff, "Night Alarms"; Ed Kelly, "Little Minister"; Robert Lee, "We Live Again"; Walter Mayo, "Custjw"; Arthur Rosson, "Viva Villa"; Cullen Tate, "Cleopatra"; Mack Wright, "Shock."

Awards are made for best masculine performance, best feminine performance, best production, direction, cinematography, art direction, writing, sound reproduction, short subjects and scientific or technical achievement.

Bernard Compares Block Sales to Old English Method

Jeffrey Bernard, general manager of GB Productions, speaking at a Philadelphia luncheon given for him and Arthur A. Lee, vice-president this week, compared block booking in this country with the procedure in England before the government ordered the practice stopped a few years ago.

He said he cannot understand why playdates cannot be inserted in contracts when a salesman visits an exhibitor. He has not come from England to realign GB's personnel, as was reported.

He indicated that GB has an agreement with Fox for calling an exchange of stars next season's program will range from six to 16 pictures. Mark Ostrer, company head, arrives from London shortly.

"My Heart Is Calling," starring Jan Kie- pura and Martin Eggerth, was previewed at the Waldorf-Astoria in New York last week, at a benefit for the National Plant, Flower and Fruit Guild. The gold medal of the Institute of Amateur Cinematographers for the best British film of 1934 has been awarded to the GB mystery film, "The Man Who Knew Too Much."

Joseph F. Woodward has resigned from the GB Western City sales. He will join Fox as northern Kansas salesman. Leon Abraham, former Universal Omaha booker, has joined GB as salesman and booker.
AUSTRALIAN INDUSTRY IS UNDOING HARM OF "SHOWING OFF" TO PUBLIC

Decline of Rentals in Australia Compared with Salaries, Taxes

<table>
<thead>
<tr>
<th></th>
<th>1930 E</th>
<th>1931 E</th>
<th>1932 E</th>
<th>1933 E</th>
<th>1934 E</th>
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</thead>
<tbody>
<tr>
<td>Gross Australian rentals and sales of advertising posters</td>
<td>2,162,109</td>
<td>1,858,075</td>
<td>1,504,608</td>
<td>1,361,381</td>
<td>1,461,806</td>
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<tr>
<td>Australian operating expenses (not including salaries and taxation) and less sundry income</td>
<td>260,164</td>
<td>245,496</td>
<td>242,008</td>
<td>181,046</td>
<td>199,011</td>
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<tr>
<td>Salaries paid in Australia</td>
<td>241,341</td>
<td>229,696</td>
<td>218,492</td>
<td>210,354</td>
<td>207,886</td>
</tr>
<tr>
<td>Australian income tax</td>
<td>67,226</td>
<td>53,325</td>
<td>43,584</td>
<td>38,319</td>
<td>28,731</td>
</tr>
<tr>
<td>Duty, primages, print costs, towards charges on films and accessories, paid in Australia</td>
<td>309,180</td>
<td>302,092</td>
<td>242,598</td>
<td>256,946</td>
<td>301,563</td>
</tr>
<tr>
<td>Accessories purchased in Australia</td>
<td>49,674</td>
<td>48,323</td>
<td>42,167</td>
<td>49,294</td>
<td>62,632</td>
</tr>
<tr>
<td>Total deductions</td>
<td>1,139,575</td>
<td>960,385</td>
<td>837,517</td>
<td>784,658</td>
<td>880,874</td>
</tr>
<tr>
<td>Amount available for remittances to producers and suppliers, before deducting exchange, American cost of production of films and posters, American administrative costs, etc.</td>
<td>1,022,534</td>
<td>697,690</td>
<td>667,091</td>
<td>576,723</td>
<td>580,939</td>
</tr>
<tr>
<td>Amount which would be received by producers after deducting average cost of exchange during financial years (based on exchange remitted each month)</td>
<td>988,872</td>
<td>761,005</td>
<td>399,431</td>
<td>333,455</td>
<td>467,375</td>
</tr>
<tr>
<td>Amount which would have been received by producers out of each £ of revenue in Australia, assuming their proportion had been remitted each month</td>
<td>9/2</td>
<td>8/2</td>
<td>5/4</td>
<td>4/11</td>
<td>6/5</td>
</tr>
<tr>
<td>Amount in each £ received in Australia, paid as salaries in Australia</td>
<td>2/3</td>
<td>2/6</td>
<td>2/11</td>
<td>3/1</td>
<td>2/10</td>
</tr>
</tbody>
</table>

AUSTRALIAN INDUSTRY IS UNDOING HARM OF "SHOWING OFF" TO PUBLIC

Average Film Rental $13,926
Now; Box-Office Receipts Off One-Third Since 1930; Salaries Are Down 14 Per Cent

By CLIFF HOLT
Sydney Correspondent

Unofficially, but none the less reliably, the gross earnings in the Commonwealth of the Australian-produced film, "On Our Selection," were reported as in the vicinity of $600,000. I remember that the New York office of an Australian distributing representative wrote down a quota of $45,000 on one of the first of the bigger musicals released here. "Rookery Nook," to mention but one of the highly successful British talking films first sold in Australia, realized a gross rental of £25,000. Yet authentic and official statistics show that the average rental of a film in Australia is now only £5,306. With the pound sterling at $3.91 as this is written, this amounts to $13,926.

A curious notion has ever existed in the minds of the Australian public that the motion picture industry has always wallowed in millions. We have only ourselves to blame. We have built huge, ornate cinemas and boasted of the terrific expense entailed in their construction. We have circulated a lot of blatherskite about our "million dollar productions." Like the nouveau-riche of fiction (and sometimes fact) we have flaunted our wealth before the curious gaze of the pop-eyed, gullible public, even if we haven't been so wealthy. And now we have to set about undoing all the harm we did, when, bluntly, we were busy showing off.

As the first effectual step in this direction, the Motion Picture Distributors Association has gathered together some statistics that prove distinctly illuminating--far too illuminating, in fact. They have been compiled from the accounts of the companies which constitute the Association, and the figures have been certified by a chartered firm of accountants. From the £10,800,000 that flowed into motion picture box-offices in 1930, the figures plunge to £7,900,000 in 1934. In other words nearly 33 per cent has disappeared in the space of four years.

In 1930 gross Australian film rentals stood at £2,162,109. Now they appear at £1,461,806. The amount available for remittances overseas has dropped from £1,022,534 to £580,932 in the same period. Further, the statistics show that out of every £1--taken at the box-office, the producers receive approximately one penny farthing, and here's another striking point: Gross rentals in 1930 totalled £2,162,109, and the industry paid in duty, primate, etc., the sum of £509,180. Yet in 1934, when gross rentals slumped to £1,461,806, duty and primate stands at the colossal sum of £401,563.

It is a graphic illustration of what the industry has to contend with. Despite this, salaries have been maintained. In the boom year, 1930, the wages bill was £241,341. This year it stands at £207,886--a 14 per cent decrease, but a decrease that stands more than fairly synonymous with the 33 per cent lost in total revenue.

In an endeavor to open the eyes of our politicians by plain facts facts free of all biased propaganda--Sir Victor Wilson has sent a tabulation of the figures to every Parliamentarian in the Commonwealth. In his covering letter he refers to the false impression existing in Australia as to the true position of the film industry. He says, in part:

"It is common talk that 'millions' are sent out of Australia for films, whereas a careful perusal of the figures will show you that the total yearly remittances are actually in the vicinity of only half a million pounds, out of which the producers are called upon to provide for all the costs of preparation and manufacture of the entertainment for the whole of Australia."

It should be noted that the revenues of British Dominions Films and British Empire Films are not included in the statistics, these companies not being members of the MPDA.
THE STARS THAT BELONG TOGETHER
...and your box office knows it!

One more triumph for the beloved co-stars of "Daddy Long Legs" and "Paddy." From the pages of Robert Nathan's stirring best-seller comes this drama of today... down-to-earth in its moving sincerity... up-in-the-clouds with its limitless joy of living... to win new plaudits for its stars... new profits for you!
ONE MORE SPRING

From the novel by Robert Nathan

WALTER KING • JANE DARWELL • ROGER IMHOF
GRANT MITCHELL • ROSEMARY AMES
JOHN QUALEN • NICK FORAN
and STEPIN FETCHIT

Produced by Winfield Sheehan • Directed by Henry King
Screen play and dialogue by Edwin Burke
"One of the most interesting of the Mr. and Mrs. Martin Johnson series. No lover of jungle thrillers should miss it."
—N. Y. Mirror

"Fascinating...startling...breath-taking. None of the films dealing with the Dark Continent has seemed to me more continuously interesting."
—N.Y. World-Telegram

"'Baboona' is lively, entertaining and surprisingly well-photographed."
—N.Y. Herald-Tribune

"Fine entertainment...novelty, thrills, pathos, humor. Shots that have never been seen before on the screen."
—Motion Picture Daily

"★★★! Mr. and Mrs. Martin Johnson have never made a more entertaining record. Something new under the African sun."
—N.Y. Daily News

"Certainly the most captivating picture the Martin Johnsons have brought back from Africa. Novel, exciting...highly amusing."
—N.Y. Post

"Unusual, remarkable, interesting achievement. There's a new kick in viewing the man-conquering continent from god-like heights."
—N.Y. American

" Possesses fascination. Striking scenes of elephants, rhinos, flamingoes, giraffes and other wild game."
—N.Y. Times

"Consistently absorbing...frequently fascinating...refreshingly different from most pictures of this type."
—Film Daily

"Unquestionably best of big game expedition films. Plenty of box office appeal for all. Get behind it."
—Showmen's Trade Review
BEST OF THE MARTIN JOHNSON FILMS
OF ALL EXPEDITION FILMS.
GOOD SHOW!

states New York Sun

BOONA
AN AERIAL EPIC OVER AFRICA

Supervised by
Truman Talley

-and it's
HELD OVER
PRESS CHAMPIONS HARASSED MANAGER

Kansas City ‘Times’ Charges Film Theatres Are Breeding Ground for Young Hoodlums

Public press leaders have brought out into open discussion one of the oldest and most universal points in theatre operation: disturbances created by too playful youngsters and, even more annoying, by hoodlums whose pranks menace the safety of those in the audience.

Having received complaints from readers, the Kansas City Times in Missouri last week made the bold declaration that motion picture theatres “have become the breeding ground for a certain type of youthful hoodlumism and for mischief making.” Having been menaced by such a child, the manager of one theatre was so upset that he declared: “I don’t know whether it is a case of prank or of vandalism, but something must be done to check it.”

Refuse to File Charges

“Unerved and indignant, the father ran to the house manager. He soon discovered that three boys between 11 and 14 years old had unscrewed light bulbs from the balcony fixtures and were dropping them in the house. The first two, striking the man’s overcoat and the seat cushion, had not broken and exploded. The boys were turned out of the act and caught a third when the manager caught them.

“The manager was horrified at the thought that the baby or its mother might have been blinded. He called a policeman. The policeman turned and made the boys realize the selfishness and ruthlessness of their action, but met with small success. The boys were insolent and cocky. The policeman said he felt his talk had no effect and asked the father should he arrest them. Either the father nor the manager were willing to file charges, and the boys swaggered away.

“Before he left the policeman turned and delivered himself of a bit of practical philosophy:

New Or Later

‘You should have filed charges,’ he said. ‘Those kids had exactly the same attitude toward the law and the police and the rights of other people as those bigshot gangsters have. I don’t blame ‘em for trying a prank, but I do blame ‘em for not being sorry when they frightened a mother and put a baby in danger. They’re well-dressed kids. If some poorer youngster swiped a few brass faucets from a vacant house, those three boys’ fathers would file charges that would land the thief in juvenile court. And he should know.

“Those kids might have made somebody spend all his life in blindness and they didn’t care a snap.

“They’re going to have to learn to respect the rights of other people because they’re going to have to live in a world with other people. Sooner or later, the remainder of society makes you learn that. The bigshot gangsters are learning it on the streets. If someday they could have made those kids realize it today, it might have saved some cop bending a billy over their heads in the future.’

Fair to Handle Screen Ad Deals for Alexander

Al Fair, former general manager of Universal Chain Theatres, Inc., has arranged with the Alexander Film Company, of Colorado Springs, Colo., to handle negotiations for screen advertising privileges with theatre owners and circuits throughout the country. His headquarters will be at the Alexander New York office, 27 Madison avenue. Mr. Fair at one time handled the screen advertising of Paramount-Publix for five years.
Unique Theatre Is Operated by Town Committee

Definitely unique, from the point of view of operating direction at any rate, is the Starr theatre, at Rhinebeck, small town in New York state. Physically, the house was once a Y.M.C.A. gymnasium, and now boasts a swimming pool (unused), an active men's club equipped with bowling alley, pool tables, and a public library and reading room. The theatre itself accommodates 300.

Operated by a committee of eight business men of the town, the active manager of the theatre is Frank L. Asher, who incidentally operates an insurance company, a coal company, and exercises the jurisdiction of a local police judge. Also on the committee are First National Bank president William H. Judson, a plumber, a lawyer, a veterinarian, a garage owner, a painter and the manager of the local power company. They serve without pay, and have been so doing since the first run franchise on Warner Pictures was played out as "Old Kentucky Home." The house was originally under private ownership.

The building was donated to the town in memory of William Starr Miller, and the proceeds of the present operation are devoted to the support of the public library. More than 1,000 performances have been given, at first twice each week, more recently on Saturday evenings only. Two motor-driven projectors have replaced the single hand-cranked projector, in 1929 a piano in the pit gave way to disc reproduction, and that in turn the way of the outdated late in 1930, sound-on-film apparatus taking its place. Wide range, walls acoustically treated, modern sound screen, upholstered chairs, have followed in turn.

Skouras Firm Owes Taxes, U.S. Claim

Referee in Bankruptcy Hope in St. Louis has taken under advisement evidence presented in the effort of the government to prove its claim for additional income taxes against the bankrupt Skouras Brothers Enterprises, Inc., for 1920, 1928 and 1930, in the total amount of $32,480. If the government prevails, the referee's award would become a preferred claim against the company's assets.

The government contends the company realized a profit of $241,224 in 1928 on its sale of preferred stock, $44,439 on the sale of non-operating assets and First National product to Warner for $284,502. The company claims the profit was only $143,255.

The company further contends that a large portion of the bonds issued in the sale by Skouras of the Ambassador and Grand Central properties in 1928, as well as stock in the St. Louis Properties Company, to which the sale was made, are worthless today. The government claims the bonds were worth not less than $300,000 in 1928, which would indicate a profit of $202,000.

Premier Questions Censor Quiz Plan

Archbishop of Canterbury Heads Formidable Delegation Demanding Inquiry

By BRUCE ALLAN

London Correspondent

The formidable movement to establish a more stringent form of film censorship in England revealed its strength last week, when a deputation headed by the Archbishop of Canterbury, the leader of the Church of England, and representing twelve other national bodies, waited upon the prime minister, the Right Hon. J. Ramsay MacDonald, to request an inquiry into the workings of the British Board of Film Censors.

The deputation, for which Sir Charles Grant-Robertson, vice-chairman of Birmingham University, acted as official spokesman, included representatives of: The Free Church Council, Jewish Community, Salvation Army, Public Morality Council, National Cinema Inquiry Committee, National Council of Women, National Union of Teachers, Parents' National Educational Union, National Society for Prevention of Cruelty to Children, Mothers' Union, National Association of Schoolmasters, National Union of Women Teachers.

The Archbishop, introducing the deputation, disclaimed any idea of attacking the British Board but said that the influence of motion pictures upon children and adolescents was a sufficient reason for an inquiry.

Sir Charles Grant-Robertson was much more outspoken, alluding to present conditions of "dishonour and disgrace", and asserting that "25 per cent of films that have passed the censor are for one reason or another unsatisfactory and in many cases really demoralizing".

He asked for appointment of an "objective and authoritative" body to investigate, entrusted with power "to recommend constructive measures for the reform and improvement of existing conditions." Other speakers paid particular attention to the influence of the film upon children.

MacDonald Noncommittal

The reply of the prime minister was notably non-committal. His most significant remark was that "inquiries, particularly perhaps when any question of morals was involved, do not always yield all the results expected from them." He promised that "the subject shall receive examination at once to decide what is the wisest course to pursue."

More significant was the remark of the home secretary, Sir John Gilmour, that the power of censorship really rested with local authorities and that it was notoriously difficult to reach agreement on "a matter largely of taste."

Tradition opinion generally takes the line that the exponents of official censorship have met with a decided rebuff by the apparent intention of the government to refuse an inquiry, but there is some fear that stipulations regarding the admission of children may be stiffened and that there may be a stricter classification of "universal" and "adult" films.

Twice Censored Already

Any American film which receives a certificate from the British Board has been twice censored, in New York and in London. Frequently, further cuts are made here in a print passed in America. There is a further power of censorship by local licensing authorities which is not infrequently exercised.

There is the instance of the Irish Free State by which to compare state and trade censorship. Mr. J. A. Montgomery, a Government official adjudicating for the most part on films previously passed by both American and British censors, rejected 117 features entirely in 1934 and ordered drastic cuts in many others. In passing, he killed 797 posters.

He had a busy year, the features submitted totalling 1,504 and the subjects of all length 2,775. Footage: war: features, 4,711,958; all films, 6,994,092. British films, 138.

Optimistic Developments

More 1934 statistics, just to hand, encourage the optimistic view with which the trade generally begins the year. Summarizing the new money brought into British industry during the past twelve months, they definitely support the view that the commercial revival has begun. The total in all fields is £244,964,405 (at $5 is $424,974,250) more than in 1933. Cinema investments were: £1,895,435 in 259 new companies ($9,477,175), Theatre investment absorbed £92,635 ($2,413,175) of this total. There were 11 "public" companies, with a capital of £638,100 ($3,190,500) and 248 private companies, capitalized at £1,257,335 ($6,286,675). The total shows a decrease as compared with 1933's £76,301,405 ($2,258,290) but the trade's possibilities of expansion is not unlimited and its expectation of profit rests on the general situation rather than on internal growth. British banks are bursting with money, much of which must find its way into industry in 1935, and the box office will quickly feel the result.

Newman Leaves $137,000

The will of the late S. G. Newman, principal of Radio Pictures here, reveals an estate valued at $27,573 (approximately $137,865). After the death of his wife, he left a life interest in a third of his property to his stepdaughter, then to the House for Aged Jews. One-third goes as a life interest to his stepson, passing to the Cinematograph Trade Benevolent Fund.

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Leasim General Manager

Harry W. Leasim has been appointed by E. D. Leishman to be general manager for Europe for Radio Pictures, with headquarters in Paris, where he has been managing director of RKO-Radio French interests.
Authority Sends Questionnaire to Local Boards; Compromise of Code Amendments Heard

The motion picture Code Authority this week took preliminary steps in what is to be a thorough check on the activities and methods of local clearance and zoning and grievance boards in the field during their first year of operation with the mailing of questionnaires to all impartial members of local boards for suggestions and recommendations on activities and procedure. The impartial members' answers will be included in a report being prepared by John C. Flinn, executive secretary of the Code Authority, on the year's work, and the resume will be submitted to the entire Code Authority membership for approval in the near future.

In addition to the questionnaire sent to each impartial member, Mr. Flinn has compiled a complete record of all cases before local boards, together with the disposition of each complaint.

Questionnaire Comprehensive

The questionnaire is divided into eight separate sections, as follows:

1. How many members of your local code board sincere in their determinations and is the individual fair in reaching conclusions or is he swayed by the group he represents?

2. Was a group representation or membership of your local board could you suggest?

3. Can you suggest any improvement in the rules of procedure issued by the Code Authority?

4. Can you enumerate any unfair trade practices or provisions which should be added to the code?

5. Can you suggest any unfair trade practice or provision which should be eliminated from the code?

6. How can appeals to the Code Authority be reduced in number without unfairness to any complainant or respondent?

7. Within your experience and observation has the motion picture industry since the adoption of the code been benefited or retarded?

What makes you think so?

8. What should be done about clearance and zoning schedules?

Amendment Compromises Heard

Modifications and compromises on pending amendments to the film code, worked out by the NRA since the hearing in Washington in December, were heard by the Code Authority in New York on Tuesday. Deputy Administrator William P. Farnsworth developed plans for meeting the two most controversial issues, lease interference provisions and the proposal to make exhibitors responsible for the payment of code salaries by unit owners.

The Administration is known to be opposed to elimination of the lease interference clause, but has worked out clarifying provisions recognizing the rights of property owners, holders of mortgages and others having a direct interest in seeking tenants.

After consideration of its own amendment to make exhibitors responsible for the payment by contractors in theatres of code salaries, the Administration was prepared to drop the matter on the grounds that there already is, in Section 10 of the code, a provision which gives the Code Authority the power to make rules concerning the relationship of independent contractors with exhibitors. This latter provision, it is believed, may be enforced to bring about the results which the Administration had in mind when it entered into negotiations to require the exhibitor to see that the independent contractors did not "chisel."

To Clarify "Availability"

The Code Authority generally is brushing up loose ends in the code and its administration. The most important thing to be taken up being the definition of "availability" in the code section dealing with selective contracts. The Code Authority's legal committee was working this week on a proposed amendment to the code to clarify the term. According to the code, films bought selectively must be distributed through distributors in California. If otherwise the exhibitor must take the pictures at a later date.

The Authority also is planning an amendment to outlaw misleading advertising wherein an exhibitor uses a title which does not rightfully belong to the picture he is playing. Its first such case of this kind was rendered 10 days ago in the case of Metro-Goldwyn-Mayer in Cleveland against B. W. Bickert of the Palace Theatres. The charge was made by the MGM office that Bickert used the title "Treasure Island" in advertising a picture known as "Pirate Treasure," and the Cleveland board, by a unanimous vote, certified the complaint to the Code Authority, which decided it constituted an unfair trade practice.

"In a case of this kind the members of the board in the field on their 1934 code assessments must settle their accounts by February 15 if they want a fair right to file complaints with local boards.

The problem of effectuating a plan of clearance and zoning for Los Angeles which will meet with general approval failed again last week in New York when the Code Authority attempted to reconcile producers' representatives. The producers' representatives refused to accept such a plan, while the contention of distributors is that there never has been a schedule based on admissions and that one to be adopted it could not possibly work. Distributors contended the plan was a dismal protection to the highest bidder regardless of admissions. It also is held that if all theatres in a given territory were to be given the same availability in accordance with admissions, it would result in critical print shortage or necessitate an increase of thousands of dollars for extra prints. a Cleveland exhibitor is complaining the clearance agreement which expired January 1 with a temporary plan.

Denver Claim Filod

Judgment for $95,000 was entered in Denver district court this week against Denver Orpheum Company in favor of Stadium Theatres Corporation, on two notes made in 1932 by the Orpheum Corporation to Orpheum of St. Louis, an independent theatre in Allco-Orpheum. Still later the notes were taken by Stadium, organized to take over some of the assets of the defunct RKO concern. The court action was taken to get the notes into record as a recognized claim against the Denver Orpheum.

Eight Killed in Theatre Cave-in

Eight persons were killed and 40 injured when the roof of the Alazar theatre at Medellin, Columbia, caved in Monday night.

Government Plans Coast Action on Monopoly Charge

Independent theatre owners who have petitioned Washington for federal relief from alleged monopolistic practices of distributor-circuits, were awaiting this week the next move of the Department of Justice in its investigation of this phase. Washington reported that the Department was about to act in Los Angeles against Fox West Coast and had so advised independents in that area.

In a letter to independent owners in California, Kansas City and other sections, the Department was understood to be giving even further consideration to the motion picture situation.

To California matter has been pending before the Department for a number of months. Since the inception of the recent St. Louis proceedings, which resulted in federal grand jury indictments against Warners, RKO and Paramount, the demand for action has gained impetus in Los Angeles and elsewhere.

If the Department starts prosecutions in Los Angeles, as is expected, it was said at Washington that the action may either be in the form of charges of violation by Fox West Coast of the consent decree of 1930, or else an action similar to that conducted in St. Louis. The principal complainants in Los Angeles are the independent Theatres Owners of Southern California, who asked relief from competitive practices of Fox West Coast.

The California exhibitors are supposed to have received a letter this week from Assistant Attorney General Harold Stephens, of Washington, outlining the attitude of the Department toward the charges. The letter followed the first hemorrhage of action by Department operatives in Los Angeles.

Minneapolis was mentioned this week as a possible future scene of federal action. Already mentioned as a possible corridor for the Atlanta, Cleveland, Kansas City, New Orleans and Philadelphia.

Tentative suggestions were said to have reached the Department looking toward a settlement of the St. Louis indictments against Warners, RKO and Paramount.

Settlement by the government without trial by a consent decree, could be made by an action of the Department to nullify the criminal indictments, initiating equity actions and withdrawing the criminal charges.

Warner Bros., RKO and Paramount were served Wednesday with copies of the criminal indictments obtained by the Department at St. Louis. The managers were ordered to appear in St. Louis federal court and enter pleas "forthwith." St. Louis counsel of the companies were expected to plead not guilty.

The troublesome protection situation this week caused Kansas City independents to threaten to appeal to the government for relief on the ground of violation by distributors and circuit theatres of antitrust laws. The independents also are protesting that most of the distributors will not sell product to be shown at 10-cent admissions and that they have placed restrictions on double billing.

Appointed to consider lines of action was a committee composed of Jay Means, E. Rolsky, R. Bruckner, Mrs. A. Bauer and S. Yoon; the Midwest Circuit was cited as the principal target in the fight against allegedly unfair protection.
A TENT SHOW THAT FROZE TO DEATH

Bill Malin, of Augusta, Arkansas, Oldest Exhibitor in State, Recalls Songs Outdrew the Films

The little town of Augusta, down in the pioneer Arkansas county of Woodruff, has several distinctions. Within its confines runs what is called the shortest railroad in America, the Augusta Tramway and Transfer Company. And only a few miles away runs the longest railroad in the world, the Southern Pacific.

And it is the home of W. E. "Bill" Malin, who at 42 is known as the oldest motion picture exhibitor in the state, in point of service.

Mr. Malin opened his first show 25 years ago in a tent at Cotton Plant, near Augusta. Today he is the owner of the Luna theatre at Augusta, an institution that likewise can claim several records. It is called the smallest theatre in the state, with a seating capacity of 208, the only theatre in the county, and during its 18 years of operation it never has failed to have the show go on, except for intermissions of an hour or so due to mechanical delays.

Mr. Malin’s experience in the motion picture business goes back farther than 24 years. In 1908, two years before the tent show played, he was operating a show for Laney and White in Cotton Plant, and three or four years before that he had obtained his first theatrical job—"sweeping out" at the old opera house in his home town. From janitor he was promoted to property man, stage manager, and bill poster. This at 16.

Days of "Uncle Tom's Cabin"

Those were the days when the only shows the small-town residents ever saw were given by touring dramatic companies, playing on a 50-40-20, to advantage basis. The bloodcurdling cruelty and crocodile fearfulness of "Ten Nights in a Barroom" and "Uncle Tom's Cabin,"

"It was fun stealing makeup from the actors and trying it out on myself and my friends," Mr. Malin reminisced, gray eyes a twinkle. "When 'Railroad Jack' played, I swiped some heavy whiskers from the leading man and Horace Mathis and I wore them to school. I'll never forget the whippings that Professor Anderson gave us."

"And when I was 12 or 14, I slipped off with a tent show and stayed with them two weeks. It was fun sleeping in a tent, but it didn't last long. My father telephoned the mayor at Judsonia to send me home or put me in jail, so I went home!"

Bushel of Bustles

One night when Mathis had a crowded house, 18 reels of film caught fire and the operator kicked them out in front of the main entrance. The audience escaped by the back door, and the building was saved, but after the fire, Malin recalled, a bushel of bugsyes and "rais" was lost in the scramble, were collected.

Whether because of the fire or the loss of personal beauty auxiliaries, the public became wary of theatres. They refused to allow them on Main street, and the opera house was moved to the city hall. In 1908

THE OLYMPIC IN ITS HEYDAY

Mr. Malin was hired to run a moving picture show for Laney and White. It was the time the "illustrated song" vogue began.

"We ran three reels each night—one western, one comedy and one drama," he said. "There would be Mabel Normand, 'Fatty' Arbuckle, Charlie Chaplin and Ford Sterling, all in one Mutual Keystone comedy. But the main attraction was not the moving pictures, but the illustrated songs, for which a piano player and a singer had to be hired at $1 a night, each. Every night we advertised a new song. We could get a crowd any time with 'Where Is My Wandering Boy Tonight,' 'Red Wing,' or 'Hiawatha.'"

The show was moved back to Main street, where the walls of a burned building were used and the theatre was made an air条件. Then Bill persuaded his father, George J. Malin, and Joe Greenfield, a merchant, now of Wynne, to join him in buying a tent and installing a show of his own, grandly named the Olympic. The 60 by 90-foot tent seated 700 or 800 and cost $300.

"The tent was nailed to a side wall of lumber about three feet high. We had two storys in the tent. That way before electric system was installed in Cotton Plant, so for lighting we tossed some carbide on to a piece of lime, which threw a soft light on to the curtain. When we cut the lights off at eight, they made a snap, and the people invariably jumped as if they were shot. A tank of carbide lasted two or three months."

Admission charges were 5 and 10 cents and the show made money. A whole week's program—three reels each night, with a change every night, all advertising and express charges paid one way—cost only $18. Three reels were seen in one shipment. There was no musical tax; no occupation tax. The most expensive part was the illustrated song program. Mr. Malin recalled numerous instances where the piano player and the singer took over the show for what the manager owed them.

"It was hard to convince them that the people on the screen were not real—that there was no trick to it. We often had to shoo curious persons away from the curtain; they all wanted to feel the curtain, to see whether the characters were alive."

Show Snowed to Death

Then the tent show "froze to death!" Every time a wind came up, Mr. Malin had to let the tent down to keep it from blowing away. In the winter of 1912-13, Cotton Plant had one of the biggest snows in its history. The tent had been let down, and after being buried underneath snow for three weeks, the canvas was ruined. For a while the sides of the tent were used and the show was operated as an aircondite; then the old Oscar the Blacksmith show was remodeled, and Mr. Malin moved into it.

In 1914, his father bought the old Colonnial theatre in England, Ark., and sent his son there as manager. In a year he returned to take over the show—and to take Miss Luna Thomason of Siloam Springs as his bride.

Screen of Muslin Sheet

The Luna then was a turn-around house with an unattractive entrance. Equipment consisted of 250 cane-bottomed chairs, a one-pin Edison machine, a piano player, and a screen made of three widths of muslin sheeting. There were four ceiling fans, and a stove was the only means of heating the house. Seats for whites and Negroes were separated by ropes.

One night when an advertisement for du Pont powder was being shown, something fell off a table in the theatre up onto just as the powder charge in the picture exploded, and the picturegoers were so frightened they almost tore down the building trying to get out.

A Negress in the balcony, watching the approach of a train in a picture, the engine coming straight toward her, frantically climbed over the audience in an attempt to escape.

Mr. Malin's theatre today is one of the most uptodate in eastern Arkansas.
Ann Harding kindles the fires that slumber deep in the heart of every woman who ever hungered for romance. As "Lotty Wilkins," heroine of this much-discussed book and stage play, she dares to do what every woman would love to do... to make her dreams of happiness come true! A delightful drama that fairly sparkles with the sheer joy of living!
FRANK MORGAN
KATHARINE ALEXANDER
REGINALD OWEN • JANE BAXTER
FROM THE NOVEL BY "ELIZABETH" • DIRECTED BY HARRY BEAUMONT
Can an innocent girl resist for long the lure of Broadway after dark? . . . BEAUTIFUL NIGHT CLUB HOSTESS TELLS ALL . . . in this colorful drama of bright lights and heartbreak in the shimmering Valley of Sham!

Gigol

WITH

ADRIENNE AMES
RALPH BELLAMY
DONALD COOK
ROBT. ARMSTRONG

FROM THE STORY BY GORDON KAHN
DIRECTED BY CHARLES LAMONT
PRODUCED BY SELECT PRODUCTIONS
ASSOCIATE PRODUCER—BURT KELLY
RKO-RADIO PICTURE
"LEADING PICTURES"

The following list of pictures was compiled in the office of Mrs. T. G. Winter, public relations department, Motion Picture Producers and Distributors of America, Hollywood office. This group of films covers a monthly release period.

Best of the Month

IMITATION OF LIFE. Universal. Director, John M. Stahl. From the novel by Fannie Hurst. Cast: Claudette Colbert, Rochelle Hudson, Laura Lee, Robert Barrat, Frank Coghlan, Jr., Jean Hersholt, Hugh Reilly, Harold Huber, Jeanette MacDonald. A story of courage and sacrifice in the lives of two mothers, one white and one colored, who fight to hold their children together. Well-made picture, perfectly acted. 


SWEET AIRLINE. Warner. Director, Mervyn LeRoy. Cast: Irene Dunne, Nydia Westman, Neil Sparks, Hugh Herffert. This musical production moves through a series of episodes which take a girl from her father's simple cafe to the heights of the concert stage. 

Social Drama


HELLO DORADO. Fox. Director, James Cruze. Cast: Spencer Tracy, Madge Evans, Stepin Fetchit. A group of prisoners, marooned by a cloudburst, peer back into the days when "Hello Dorado" was the busy center of a gold rush. Family. 

LITTLE MEN. Mascot. From the novel by Lora M. Alcott. Director, Phil Rosen. Cast: Erin O'Brien Moore, Ralph Morgan, Junior Durkin, Frankie Darro, Tad Alexander, Dickie Moore, Buster Phelps. Provides a through which a glimpse is had of boy and girl psychology, through the family picture certainly, but a small sad perhaps for junior matinees. 


WICKED WOMAN. MGM. Director, Charles J. Brabin. From the novel by Ann Austin. Cast: Mary Astor, Charles Bickford, Jean Parker, Zelda Sars, Betty Furness. This story of a woman's grim battle for the happiness of her four children. Adults. 

Fantasy

BABES IN TOYLAND. Hal Roach. MGM. Directors, Gus Nenius and Charley Rogers. Cast: Stan Laurel, Oliver Hardy, Charlotte Henry. Here are the famous comic characters in Googie playmates, Tea! Overly exciting for small or nervous children. 

CHIN CHIN CHOW. Gannett British. From the stage play of the same name by Oscar Asche. Directors, Walter Forde, Cast: George Robey, Fritz Kortner, Anna May Wong, John Garrick, Pearl Argyle Jetsam, Denis Hoey. As a family picture, its suitability is largely in the judgment of parents. 


Mystery, Melodrama, and Crime

MYSTERY WOMAN. Fox. Director, Eugene Ford. Cast: Marion Byron, Gilbert Roland, John Halliday, John Davidson, Missela Auer. When a French officer is court martialed and sent to Devil's Island, his wife, believing in his innocence, determines to clear him. Adults and young people. 

Worldly-Wise

(Pictures of fine production. Some of them have themes and incidents of questionable character. With this production, they are strictly for adults, not within the understanding or interest of children.) 

For Sales All Others. MGM. Director, W. S. Van Dyke. From the play by Frank Cavett and Edward Roberts. Cast: Joan Crawford, Clark Gable, Robert Montgomery, Billie Burke, Charles Burrett. 


Short Subjects

(The "best" are starred.) 

Note: Whether the names of two producing companies are given in the following list, the first indicates the producer of the second. D: Distributor, F: Film, S: Suitability for Family, J. M., Interest and suitability for children's matinees. A., for adults only. 

Travel


Red Ruby RKO. Vagabond Adventure series. Interesting views of the new Russia. 

Sports

POLO. Vivid. Col. Polo pony training. F. and J. M. 

FLYING PIGSKIN. Col. Football as everyone's game. F. and J. M. 

Good Golfers Start Young. Col. Champions in disguise. F. and J. M. 

Good Barrington. Vivitarone. F. and J. M. 

Motorcycle Cossacks. MGM. Pete Smith "Oddity." F. and J. M. 

Cartoons

Don Quixote. Celebrity. Don Quixote in color cartoon dress. F. and J. M. 

RHYTHM IN THE BOWL. Vitaphone. Merrie Melodies series. Holo symphony. F. and J. M. 

Discontent Canary. MGM. Color. F. J. M. 

Jackie Little Elites. MGM. Color. F. and J. M. 

Tale of Vienna Woods. MGM. Color. F. and J. M. 

Toland Broadcast. MGM. Color. F. and J. M. 

Krazy's Watercolor. Columbia. F. and J. M. 

Bugsy's Adventure. Vitaphone. Looney Tune. F. 

Topolopuley. RKO. F. and J. M. "Grandfather's Clock." "Little Bird Told Me." 


Tom, Tom the Piper's Son. Educational-Fox. Terrytoon. F. and J. M. 

Parrotville Fire Department. RKO. Color. F. and J. M. 

Jack's Shack. Educational-Fox. Terrytoon. F. and J. M. 

Dance Contest. Paramount. Popeye. F. and J. M. 

Comedies and Musicals

The Live Ghost. Roach-MGM. Laurel and Hardy. F. 

Merry Stories. Paramount. F. and J. M. 

Goopy Movies. No. 7, 8 and 9. MGM. F. 

Phil Siptalks and Musical Queen. Vitaphone. F. 

Bacon Hill Billies. Amity. Color. F. 

His Lucky Day. Educational-Fox. Ernest Torrence, A. 

Soviet No. 2. Paramount. A. 

Hello Sailors. Educational-Fox. A Tom Puckett. A. 

See America First series. "Son of the Great Divide." F. and J. M. 

Boston Tea Party. "Hail Columbia." 

Historical Interest

See America First series. "Son of the Great Divide." F. and J. M. 

Novelties

Educational-Fox. The New Children's Film. F. 

Snapshots No. 2. Columbia. F. 

Hollywood Movie Parade. Educational-Fox. F. 

Pictorial No. 5. Paramount. Gathering roses in the Balkans for making perfume. F. 

Your Stars for 1935. Educational-Fox. "Treasure Chest" series, the astrologer. A. 

Superstition of Walking Under a Ladder. Paramount A. 

SMPE Sponsors Unit Of Standards Association

A motion picture committee of the American Standards Association is being formed under the sponsorship of the Society of Motion Picture Engineers to decide on standard terms, dimensions, test methods, performance characteristics, etc., in connection with motion picture technical processes. The SMPE has conducted such work in the past through a committee of its own, and many of its standards have been accepted by the standards association. The new committee will have representatives of such allied fields as electricity, radio, acoustics, illumination, optics and fire protection.
Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

WEST POINT OF THE AIR

MGM

This production is also a human-interest story and a tribute to the U. S. Army Aviation Corps; it traces this branch of the service in spectacular fashion from its beginning to the present day. Story and screen play are by Lieutenant Commander Frank Wes, who has specialized in thrill aviation stories, as evidenced by "Dolphins," "Hell Divers," and "Air Mail," and by A. J. Beckhardt and Harold Buckley. Direction is by Richard Rosson, who made "Today We Live."


Made in cooperation with the Army Air Corps at Randolph Field, the picture might be termed the big parade of the nation's army forces. There being unusual value in the cast, there is much more to look at in the topical atmosphere surrounding the production. One of its big features will be a thousand planes flying in military formation; others are aerial combat sequences, in which 20 parachute jumps are made simultaneously.

To motivate the story there is a father and son situation with the girl who plays courageously pointing the way to fame and glory to the boy she loves. Supplementing that, there is a romance, "DI of a!" Inspired to the boy to fight his way to greatness.

CALIENTE

Warner

Fundamentally a musical, this production is also a sparkling comedy romance drama. It presents Dolores Del Rio as a sensational, exotic Spanish dancer leading Pat O'Brien, magazine editor, into a wild love affair as revenge for some of his caustic criticisms, and then, as a whole host of exciting and glamorous situations accrue, finding herself in love with the man she tried to ridicule.

The major locale is the wellknown Agua Caliente Casino. Against that background, dances arranged and directed by Busby Berkeley, who made "Gold Diggers of 1933" and did the dance numbers in "42nd Street" and "Wonderbar," feature a new bevy of beautiful girls. Special music for Miss Del Rio and the ensembles has been prepared by Mort Dixon and allie Wroblewski. Included are "The Lady in Red," "Mexican," and "In Caliente." Direction is by Lloyd Bacon, who was in charge of "42nd Street," "Wonderbar" and "Devil Dogs of the Air." Original story and screen play are by Ralph Block and Warren Duff, with adaptation and additional dialogue by Jerry Walk and Julius Epstein.

Settling and costumes being lavishly elaborate, with the group dance numbers to feature half a dozen novel evolutions, the picture has enough potential production value for several features.

The cast supporting the leading players is composed of wellknown screen personalities. Included are Glenda Farrell, Edward Everett Horton, Leo Carrillo, Harry Holman, Herman Bing, Phil Regan, Winifred Shaw, Olive Jones, John Hyams and Florence Fair.

While the production's spectacle undoubtedly will prove the chief instigator of curiosity, among the other salable assets, exclusive of personalities and girl glamour and music, is the comedy and some of the romantic and dramatic elements. It is an asset not to be overlooked.

A DOG OF FLANDERS

Radio

In this production, story value seems to be the best angle for exploitation and showmanship. The novel on which it is based, authored by "Quilda," has been long considered one of the finest novels of the finest heroic love stories. The locale is Holland and it is a tender yet powerful story of simple folk and simple human lives. It deals with a poor boy, his grandfather, a dog, a young girl and her family, and the youth they had chosen for her to marry. It is full of those ingredients—romance, drama, comedy, tragedy, deception and triumph—that have proved their power. Wholesome throughout, it deals in the actual understandables realities of life, and in production, a sincere effort is being exerted to capture faithfully the spirit of the book and story.

Screen and adaptation are by Ainsworth Morgan, who did "Man of Two Worlds," and Dorothy Yost, who collaborated on "The Gay Divorcee." Direction is by Edward Sloman.

The two principal personalities are children. Frankie Thomas, who plays the lead role, was seen in "Wednesday's Child." Helen Parrish, 11 years old, has been seen in several Paramount features. Another important principal, Richard Quine, is also a juvenile. The adult players are more generally familiar. O. P. Heggie, recently seen in "Count of Monte Cristo" and "Peck's Bad Boy," is the grandfather. Others are DeWitt Jennings, Ann Shoemaker, Christian Rub, Henry Kolker, Nella Walker, Addison Richards, Sarah Pad- den and Harry Beresford.

The action, dialogue and situations being keyed to play upon the heart strings, showmanship which reflects these qualities with dignity and good taste lends to be the type of interest creation to apply.

LADDIE

Radio

A moving story of rural family life in Indiana in the '70's, plus a wholesome romance of two young folk, all of which builds to a tense dramatic climax, "Laddie" is probably one of the best known, among the moderns, of all Gene Stratton Porter's works. While actually a story of the Stanton and Pryor families, their simple homely joys and sorrows, and triumphs, it does in featuring Laddie and Pa- melia develop a heart touching love story.

While made once before, eight or nine years ago, this version is entirely different. The current screen play is by Ray Harris and Dorothy Yost. It is being directed by George Stevens, maker of the recent "Kentucky Kernel.

John Beal, who made his screen debut in "The Little Minister," will be seen in the role of Laddie. Gloria Stuart, featured in many Universal pictures, plays the part of Pamela.

In the supporting cast are Charlotte Henry, now in "Babes in Toyland," Donald Crisp, Gloria Shea, Willard Robertson, Dorothy Peterson, Annabella, Dean Jagger, nem Butler, Grady Sutton and Greta Meyer.

As with all the Porter stories, evidenced herein, also is being brought here, there is a wholesomeness with a unique modern appeal. In this production a sincere attempt is being made to preserve and embellish that quality. Not only are the scenes laid, but also costumes, furnishings incidental to family life, and dialogue and action reflecting the values and atmosphere of the story, are being subjected to more than usual attention.

In a novel way "Laddie" gives indications of being an unusual all-family picture, as in its action and characterizations there is something of interest for all ages.

STOLEN HARMONY

Paramount

In the combination of good theatre elements of which this production is being concocted, the reputations of the personalities associated with practically every phase of it; the title, novel production assets and general atmosphere, there is plenty of allure and potential exploitation merit. Essentially the yarn is a comedy romance thriller with music and dancing.

The original story is by Vera Caspary, noted short story writer and credited with the authorship of "Private Scandal," and "Such Were the Deans." The screen play is by Leon Gordon and Harry Rustin. Music and lyrics are by Harry Revel and Mack Gordon, who recently functioned similarly on "College Rhythm." Direction is by Alfred Werker, who made "House of Rothschild," "You Belong to Me" and "Advice to the Loved.

George Raft is starred. The character of his role, an ex-convict essaying to be a saxophone-playing dancer, in an atmosphere that teems with gangster menace, seems to be the best fitting that he has had in some time. The production also brings Ben Bernie, noted dance band leader and radio broadcasting figure, into featured screen limelight. They, with Grace Bradley, appearing as Raft's dancing partner, are the principals. The supporting cast lists Lloyd Nolan, Harold Huber, Goodee Montgomery, Charlie Arn, Paul Gerrits and Iris Adrian, who is currently appearing in "Rumba."

In the story, a gang kidnaps Bernie's bus-load of entertainers and embarks upon an exciting-packed cross-country tour. The situation is such that the befriended Raft seems to be in league with the crooks. However, not having been an "ex-con" for nothing, he manages to land the whole gang in a policeman, and while he is slightly wounded in the gun-fighting tussle, he proves himself a real hero in the eyes of the girl and the rest of the band boys.

Columbians Set Affair

Hal Hode, president of the Columbians, organization of home office employees, is preparing for the fifth annual dinner dance, scheduled for March 2, at the Waldorf-Astoria Hotel in New York.
THE HOLLYWOOD SCENE

By VICTOR M. SHAPIRO
Hollywood Correspondent

R EPERCUSSIONS of the discussions now going on in Paramount's reorganization committees in New York are being heard at the Hollywood studio.

Wellknown is the fact that "book" is being made by various persons on the lot, with odds long and short as to who will head the studio. The names of Selznick, Warner, Roether, Boyce-Smith, Briskin, as well as Emanuel Cohen, incumbent, all have their backers.

Favorites for Player Awards

With Thursday the final day for the casting of nomination ballots for those eligible to the Academy annual awards to be given February 27, ballots received thus far place the following players as the favorites for player awards:

Anna Sten, Grace Moore, Robert Donat, Shirley Temple, George Brent, Jackie Cooper, Charlotte Henry, Frankie Darro, Charlie Chaplin and Anna Sten. Katharine Hepburn, Leslie Howard, Claudette Colbert, Loretta Young, Wallace Beery, Fredric March and George Arliss.

The week's news provokes much speculation concerning two sequels to MGM's "Sequoia," now being planned in Hollywood. As soon as MGM discovered they had a "natural" in their animal drama they immediately announced preparations for a similar story with John Considine and Chester Franklin repeating as producer and director. In the meantime Paramount has been working on an outdoor picture to be produced by Charles R. Rogers and to be titled "Wild Glory," Vance Hoyt, author of "Sequoia," has been ticked by Paramount to turn in the original story.

At Warner indicate a follow-through on their musicals. Preparation is being rushed on two all-star musicals, the first temporarily titled "Jamboree of 1935." * *

Want Cooper Appearances

Now that shooting has been completed on Sam Goldwyn's "The Wedding Night," co-starring Anna Sten and Gary Cooper, the tall male star has been wined and dined for personal appearances with Paramount's "Lives of a Bengali Lancer." In fact Cooper could very nearly state his own terms for the deal. To date, however, he has turned them all down, preferring to vacation in New York with his wife, Sondra Shaw.

The guessing game of the week still centers around Marion Davies' first production for Warner. The Burbank studio has been rehearsing work on "Page Miss Glory," based on the current New York stage production, but so far have not been able to sort out a suitable script. In the meantime, the Cosmopolitan outfit, anxious for Miss Davies' first picture to go into production the latter part of February, are in favor of a talking version of "Little Old New York" as Marion's initial vehicle.

Travel pictures for MGM release, returned to Hollywood this week after three months spent obtaining intimate scenes of Guatemala, will serve as the seventh subject in his series of eight for the 1934-35 program. The last of the program will be "Glimpses of Hollywood." Before getting under way with his series of travelogues for the 35-36 season, Mr. Fitz-Patrick plans to make a feature picture in Africa, based on the life of Stanley.

Federal district court here established a precedent in issuing a restraining order upon the local grievance and zoning board, along with major distributing organizations, setting February 4 to show cause why they should not deliver film to Q. W. Lewis, operator of the San Gabriel theatre.

Several weeks ago the grievance board issued a cease and desist order to the distributors from serving Mr. Lewis because of a violation in staging Bank Nights.

*$83,013 Damages in Laboratory Fire

A. M. Rodgers, jr., assignee for RKO, Feature Productions, and Larry Dan- mier, was awarded $83,013 judgment for damages to negative in the Consolidated Film laboratory fire five years ago. Judge Leon Bankmier ruled Consolidated was negligent in permitting a polishing device to be operated near an exposed film rack.

Bishop John J. Cantwell of the Los Angeles and San Diego diocese placed his personal stamp of approval on the film production of "David Copperfield." In a letter to David O. Selznick, the producer, Bishop Cantwell said, "I congratulate you on so fine an achievement. From start to finish it is very enjoyable entertainment. Heartiest good wishes for continued success.

William Conklin Recovering

William Conklin, head of the Actors Adjustment division of Actors Equity, is newly recovering from a paralytic stroke sustained last week.

"Unusual Weather," a phrase not facetiously applied this time, continues to be responsible for a number of film personalities being confined to their homes and in the hospitals with colds. In many cases production has been delayed.

Wallace Beery, MGM player, last week on the Coast was presented with the national medal of Italy for the best screen performance of 1934, by Marquis R. Della Rosa, Italian Consul in Los Angeles. The National Fascist Association of Motion Picture and Theatrical Industries, adjudged Beery's performance in "Viva Vida" the best of the year.

Zimbalist a Director

Sam Zimbalist, for several years assistant to Hunt Stromberg at MGM, has been promoted to the position of director.

Columbia has signed with Kenneth J. Bishop, vice-president and vice-president of Northern Films, Ltd., Canada, for the production and distribution of six British quota films dealing with the activities of the Royal Canadian Mounted Police. North-
JOE AUGUST, A.S.C.

One of the most noted of Hollywood Cameramen, who has been behind the lens in the making of scores of successful pictures

I HAVE photographed 220 pictures in my career, but never have I been more impressed than with Edward G. Robinson’s amazing performance in “The Whole Town’s Talking”. This is surely a new type of story, and a real new ROBINSON, such as the world has never seen before. It is a masterpiece of direction by John Ford and written by Jo Swerling and Robert Riskin, from a story by W.R. Burnett.

Joe August

COLUMBIA PICTURE
JOHN FORD
Distinguished director, fresh from his recent triumph, "Judge Priest", now produces his most notable contribution to the screen.

I believe motion picture audiences will be surprised and delighted at the extraordinary new screen personality of Edward G. Robinson in this great topical story sensation: THE WHOLE TOWN'S TALKING.

It was a unique privilege to direct it.

It is terribly exciting, with all the quality of a front page sensation.

It owes much to the fine writing of Robert Riskin, Jo Swerling and W. R. Burnett and to the splendid performances of the entire cast.

John Ford
To My Master, the Audience: You will find in "THE WHOLE TOWN'S TALKING", your money’s worth of chills, thrills, chuckles and occasional laughs abdominal.

I bow to JOHN FORD who knows how wonderful laughter is and by his inspired direction of this picture proved it –

To BILL BURNETT whose story originally hurled me into this pleasant adventure –

To EDDIE ROBINSON who is Hamlet in every part he plays, like every other great actor; that being the only part there really is –

And to as swell a supporting troupe as any producer, director, star or author could possibly pray for.

JO SWERLING
I adapted "Lady For A Day", "It Happened One Night" and "Broadway Bill", but I've never worked on a more timely story than "The Whole Town's Talking". It actually gives Edward G. Robinson an entirely new screen personality. For sheer novelty and wildfire audience appeal, it surpasses anything he has ever done.
Rumba
(Paramount-LeBaron)

Romantic Musical

The major action of this picture is an expert lesson in how to do a refined rumba dance. While it may not give plenty of production value in good looking sets, lavish costumes, lots of dancing girls, a continual air of eroticism and a strangely stern accompaniment, the show's appeal is primarily to the moderns.

Thematically, the picture is a topical sequel to "Bolero". Here are the stars of that show, Raft and Carole Lombard, again featured, but the dramatic-romantic situations to which Nick Newport is accustomed certainly are. Rumba's color setting and production values are different from the original, but they are still the same director, Robert Z. Leonard, who directed "Bolero," and the plot is an extension of the music theme. The story is set in a rumba club and it is centered around a beautiful young girl, Diana, who loves Travis Hardie, a stockbroker. But Travis' fiancée, Mary, is jealous and she makes life miserable for Diana. Eventually Diana returns to her old home, where she finds Travis and his fiancée get married. She is heartbroken, but she goes on with her life and becomes a very successful businesswoman. She finally meets Travis again and realizes that they were meant to be together. The picture shows the love story, the rumba dance, and the romantic atmosphere of the nightclub. The cast is well chosen and the acting is excellent. The musical numbers are also well done and the songs are catchy and memorable. Overall, "Rumba" is an enjoyable and entertaining film that showcases the elegance and beauty of the rumba dance.
THE MASTERS
AT IT AGAIN!

UNIVERSAL, who made them shake (dollars into your box office) with "Dracula," "Frankenstein" and "The Invisible Man," now gives you

The MYSTERY of EDWIN DROOD

Starring
CLAUDE RAINS
DOUGLASS MONTGOMERY

with
HEATHER ANGEL • DAVID MANNERS
FRANCIS L. SULLIVAN • VALERIE HOBSON

Directed by
STUART WALKER • Produced by
EDMUND GRAINGER

And Coming...The Shivery Sensation "BRIDE of FRANKENSTEIN"
MORTISE A SPACE, MR. ENGRAVER!

UNIVERSAL wants to go to press with the news that "THE GOOD FAIRY" is booked into RADIO CITY MUSIC HALL!
MOTION PICTURE HERALD

February 2, 1935

VICTOR AND VICTORIA

Inspector Piper — James Gleason
Polly LaFont — Jeanne Lorene
Professor Mauze — Albert Meeker
Desdemona — Dessie O'Brien
Dr. O'Herbert — Arthur Hoyt
Pilot and Navigator — Robert Strawson
Arthur Mack — Morgan Wallace
Post — Robert Carter

Haldgren Withers — Edna May Oliver
Inspector Piper — James Gleason
Polly LaFont — Jeanne Lorene
Professor Mauze — Albert Meeker
Desdemona — Dessie O'Brien
Dr. O'Herbert — Arthur Hoyt
Pilot and Navigator — Robert Strawson
Arthur Mack — Morgan Wallace
Post — Robert Carter

Wesley and Victoria

Music

A lively and tuneful operetta, this musical romance is presented as a really entertaining picture, containing a sufficient number of subtitles in English to make ready understanding of the story possible, but the part of those not understanding German, and having the general appeal of attractive melody.

For those who are, in a sense, followers of the foreign product, there are the star names, Renate Mueller and Adolf Wohlbueh, who played in "Waltz Time in Vienna," and Hermann Baur and Ingrid Schaffrath, who together form the metropolitan center, which customarily uses foreign product, may well sell this as real entertainment, or the theatre which has its location in a German community.

The story is the simple and amusing yarn of the girl who masquerades as a man, and all the difficulties that arise from fact that she carries her sex. The romance is the key to the final renunciation of her masculine role, which in turn brings about the eventual stage success of her partner in deception. Comedy plays a dominant part in the development of the story, so that comedy and romance, plus music, seem to be the outstanding sales elements.

Thining is the would-be dramatic actor who can neither act the theatrical part of the young man that meets Miss Mueller, a young actress trying to get work. Thining's early attempts to impress the young lady, she meets him again in a cheap restaurant, and he admits he is a girl impersonator at a cabaret. He has a bad cold and she consents to substitute for him for the time being. Her act is a hit, and a theatrical manager, in the cabaret, engages them for the "big time." Miss Mueller of course continues her career as a girl impersonator. Thining, as the personal manager, and the only person aware of the real sex of his performer, is a real hit, and they move on to Paris, and finally London.

There Wohlbueh and his friends see the act in a theatre, and although he is disappointed not being able to do the act himself, he is, after all, a girl and must make Miss Mueller's acquaintance, and she proceeds to fall in love with him, and can do nothing about it. Eventually Thining is attracted to a chorus girl at the theatre, and to take her attention from the attractive young "man," tells her Miss Mueller is a girl. Wohlbueh has learned the fact himself, and proceeds to lead a merry merry chase, as she attempts to retain her masculine identity. Finally, she decides to quit London, but meets Wohlbueh, to complete the deception.

Thining goes on for the act in her place, and is a real hit as a comedian.—AARONSON, New York.


CAST

Suzanne Loby — Renate Mueller
Victor Hermecz — Hermann Thimming
Pilou — Adolf Wohlbueh
Douglas — Fritz Ogmar
F. A. P. Kuntzig — Arlert Waessler

Lawless Frontier

(Warner)

Drama

Weighty dramatic material, this picture, suggested to Carroll Graham affords Paul Muni another opportunity for the type of strong character portrayal he has done so notably in the past, and makes him the star in this, his most in this instance. However, the film cannot be classified as general, or family screen fare, although the futility, the arrogance, the reckless behavior of a headstrong woman stalk through the story. Much may be made of the performance of Bette Davis as the woman driven by the desire for revenge, a desire she committed to gain the attention of a man who cared nothing about her. It is the type of unmitigatedly sympathetic dramatic role with which she has attracted previous attention.

In the sense that the picture is extremely well done, it is an attempt at character performances, it may be called entertaining material, but in its delineation of the utter uselessness of striving, the futility of a man's earnest and hard fought effort to make something better of himself, it is bitter portraiture. If there be any moral significance to it, it is a stern admonition to a man to stay on his own side of the tracks, which is hardly an appealing philosophy in any case.

The sequences having the factor of names, those of Muni and Miss Davis being strong, and the dramatic weight of the story itself. The title is indicative of the setting of a large part of the story, and the character of Miss Lindsay, Robert Barrat and Eugene Pallette in particular.

Miss Muni, and the idol of his mother, studies long and hard in a California town to become a lawyer, working during the day, studying at night. Becoming a lawyer, and ambitious, he is bitter at the small client he has accumulated, is cautioned to patience by Barrat, the judge. His first big case comes when an old girl friend, the victim of the careless driving of wealthy Miss Lindsay. In court, Muni's obviously incomplete knowledge of the law dooms the case, but to his losing his temper, striking opposing counsel, and subsequently being disbarred.

Nearby breaking his mother's heart, he leaves home, comes to rest in Pallette's gambling casino on the border. His brains and energy bring success to the place and Miss Davis, his youthful and ambitious wife, is attracted to Muni, although he pays no attention. Muni obtains a partnership, and Miss Davis, finding herself in a relationship with the wild west,年之 wife, is attracted to Muni, although he pays no attention. Muni obtains a partnership, and Miss Davis, finding herself in a relationship with the wild west.
The Old Curiosity Shop

(Abbott and Street Pictures)

Period Drama

Outstanding in this British production is a presentation of the great Dickens novel, which offers box office values of the type which were associated with the achievements, in make up and acting, of the old days of Charles and Mary Pickford. Hay Petrie scores a personal triumph in the role and offers one very effective method of exploitation.

My Heart Is Calling

(Gaumont-British)

Romantic Musical

This one has originality, melody and comedy, is done with speed, and uses some big sets and crowds. It looks like box office, if the proper campaign is put behind it. Three big scenes ask the showman to get busy. In one the tenor hero sings from the mastshead to a still shirred audience on the deck of a big liner. In another he repeats his operatic act in the gaming rooms at Monte Carlo, holding off the gendarmerie with a couple of tigers, and in the entire opera company sings "Toisc" in the Casino gardens, drawing all the people out of the theatre which has refused him a date.

The tenor, Jan Kiepura, can sing; the comedians, Sonnie Hale, Hugh Waller, are good; Miss Hankey, a fine musician, and Miss Petrie is a most promising young actress. Miss Hankey will lead the old man out of the house while Miss Waller is sleeping. Man and child are sought by the former's brother, returned from abroad with a fortune. Miss Petrie hears of the old man's misfortunes and chooses to arrange that the stranger shall lodge with Sampson Brass, a shabby lawyer in his prime.

R. D. Blackmore's novel is given a complicated and amusing atmosphere by Mrs. Hale and the elderly耕者. They are old friends of Buttercup, and are in a strange way tied up with the events of the story.

The novel is based on a real incident in the life of the author, and the story is told with a great deal of humor and pathos. The setting is a small English village, and the characters are all well drawn. The story is based on the life of a young girl, whose father has been murdered by the looting soldiers of Napoleon, and who is determined to avenge him. She sets out to find the men who murdered her father, and with the help of her friends, she finally succeeds in bringing them to justice.

The book was a great success when it was first published, and it has since been translated into many languages. It is a touching and inspiring story, and it is easy to see why it has become so popular.
MOTION PICTURE DAILY

STORY: one of the best known in the English language . . .

ACTING: Howard brilliant . . . Merle Oberon beautiful . . .

PRODUCTION: Exceptional

DIALOGUE: Witty and Clever.
THE BUSINESS

LESLIE HOWARD

and

MERLE OBERON

will do in THE

SCARLET PIMPERNEL

AT THE RADIO CITY MUSIC HALL

STARTING FEBRUARY SEVENTH

An ALEXANDER KORDA Production

Released thru

UNITED ARTISTS
accuracy of character and period, and that one of the adapters is Margaret Kennedy, of "Con- stant Nymph." Surviving descendants of Charles Dickens also have assisted in the work.

F. Petrie's work is such as to justify special advertising—ALLAN, London.


Mr. Widget

(Educational)

Good Comedy

Joe Cook, the comedian of the Broadway stage, herein stars in his first Educational short comedy, as the real estate salesman who can make a sale on any property. He thinks the boss's daughter loves him, and when she leaves a note arranging her elopement with the manager, Cook gets it, and thinks she means him. He is kin standing on the corner. The mouthed Mr. Cook has an opportunity here to show many of the Rube Goldberg type of gadgets for which he has long been famous on the stage. The yarn doesn't mean much, but it affords Cook an opportunity to do his tricks, and the result is really entertaining. Running time, 21 minutes.

Robinson Crusoe Isle

(Universal)

Entertaining

An entertaining Oswald cartoon, in which our hero, cast upon Crusoe's isle, becomes his Man Friday, the predecessors having ended in a savage soup pot. He is enjoying life with his new subject, the goat, which he will do in a song, accompanying the radio, which goes into action, and Oswald is supreme on the cannibal isle. Running time, 9 minutes.

Casting for Luck

(Fox)

Interesting

Another of the Adventures of a Newreel Cameraman, the carries the audience with the camera crew into the waters of the world, as Isaac Walton's of every clime try their luck with "striking" success. Trout in mountain streams, tarpon in the Gulf of Mexico, lobsters in the southern seas, pearl oysters off the coast of Japan, big game fish in the north Atlantic, all feel the hand or hook of man. The subject is so varied that it should make the hands of any fisherman itch to join the cameraman. Running time, 10 minutes.

The Spirit of 1976

(RKO)

Sporadically Fair

For one who did not see the stage play "Of Thee I Sing" the election parade and music may be expected to provide an unusual measure of reality. Here it is "Elmer Greenident!" the parade in it was "Wintergreen for President." The supreme court scene also is similar. Waldo Kaye as Elmer wins the presidency on a platform of wealth for all—work for nobody. But when his sweetheart's father is arrested for digging in the front lawn of his estate, it all goes wrong—so King wins the next campaign with a return-to-work program.

A & P Gypsies

(Vitaphone)

Good

Harry Horlick, well known director of the A & P Gypsies, orchestra of real quality, conducts his group in several selections with more or less of a gypsy flavor, while the equally well known Frank Parker renders a song in his excellent voice, and a dancing team does a tango effectively. The names of Parker and Horlick and the orchestra should be known to thousands, and the subject is highly entertaining in musical fashion. Running time, 10 minutes.

Pharaohland

(RKO)

Excellent

Lifting this picture out of the realm of the straight travelogue, interesting and fresh as are the scenic shots, is the sparkling dialogue of Easy Aces, radio comedy team, who, introduced as seated in the audience, comment on the picture, their keen eye not missing any of the action. The other also would go up at the girl's frequent complaining that she wants to see the features. Nevertheless it's novel and spirited treatment. Running time, 9 minutes.

The Dog Show

(Educational)

Entertaining

An entertaining number of the Terry-Toons series of cartoons, this has the entire population of dogs going to the show, where the canine performers thrill the audience until the dog catcher arrives on the scene. The dogs are all drawn into the wagon, but a lightly drawn string cleverly releases the rear door and the pups return to the show. It is amusing material. Running time, 6 minutes.

The Simphoney Concert

(RKO)

Funny—in Spots

Were this one-half its length its comedy values would be tripled. There's endless introduction of the dog artists, but the actual performance, led by Eddie Conrad, has several moments of healthful burlesque that go direct to the center of the risibilities. Conrad has the dog's hand extended to stretch comedy over the footage but it's too much. The barnyard locale of the concert provides fun. Running time, 21 minutes.

Song Plugger

(Educational)

Tuneful

Sylvia Frosis and Brook Adams render several popular numbers in effective fashion, as they play the roles of two song pluggers in a department store, selling sheet music. Miss Frosis is about to lose her job because of slow sales, while Adams is doing well. But he comes to the rescue of his partner in song by forcing her to sing a duet with him, which sells innumerable copies, and saves the girl's job. Running time, 9 minutes.

In a Pig's Eye

(RKO Radio)

Fair Comedy

The apparently unquenchable Clark and McCullough in another of their comedy efforts, playing as a pair of tailors who make waffles on their machine and throw patrons to a trap to remove their trousers. They steal the kils and bagpipe from a visiting Scotchant, are mistaken for an expected muttons maker, and invited to the home of the inventor of a new clothing. The results, it rates as a fair comedy, or better for those who have a particular fondness for the comedy team. Running time, 21 minutes.

Good Morning, Eve

(Vitaphone)

Colorful

This short subject in Technicolor is at least highly colorful and possessed of novelty of idea, if it does not stand, being especially humorous. Leon Errol, unqualifiedly the comic is featured, but his talent is definitely subordinated in this subject. Errol, as Adam, awakens in the Garden of Eden and he and Eve swallow the explosive capsule, and the hectic attempts at recovery end in its detonation, with the usual results. It rates as a fair comedy, or better for those who have a particular fondness for the comedy team. Running time, 21 minutes.

Thrill Flashes

(Columbia)

Hair-raising

Presented by the World of Sport series, in this number the World of Sport series, has caught the daredevil in action in some of the most dangerous and death-defying stunts. The audience hair is almost guaranteed on rise to certain distance from the scalp as the film unwinds. Seen are the steeplejacks and steel workers who work fifteen story high, the straight villein who wallers on stilts along a narrow girdle, cyclists pedaling around a dome high in the air, the man who digs into the tower of a tall building, and many others. It is a real thrill subject. Running time, 10 minutes.

The Little Big Top

(Educational)

Good

There is entertainment in this, one of the Frolics of Youth comedies, featuring Poodles Hanneford, Junior Coghlan, Dorothy Kent and Ben Turpin. The youngsters plan to put on a circus for the orphanage, and Coghlan buys a horse he discovers to be a circus animal. The horse is spooked when the horse is taken away by Hanneford, circus owner. But at the last moment Hanneford and his troop appear and save the day for the youngsters. Turpin supplies amusing comedy, and the short is entertaining. Running time, 21 minutes.

Parrotville Old Folks

(RKO)

Lively

After a rather slow-paced introduction, this Color picture of the Rainbow Parade cartoon series, shows the parrots showing off the fun at the Old Folks Home much happens when the parrots use their crutches and stand as pogo sticks. But the music is disastrous; the color is vivid, riotous, as in all the series. Running time, 7 minutes.

Ireland, the Emerald Isle

(MGM)

Excellent

Of excellent quality is this subject in the FitzPatrick travel series. In fine color are photographed representative scenes of Ireland, the youths are metropolitan, romantic and quaint, but always physically attractive country. Chiefly characteristic, and occupying most of the footage is the delightful scenery, simple country folk and attractive young women. The accompanying explanatory is splendidly funny and entertaining. The subject as a whole is very much worth while. Running time, 8 minutes.
YOU CAN LEAD A SMALL TOWN, BUT—
CAN'T MAKE 'EM LIKE EVERYTHING: ADAMS

To the Editor of the Herald:

Some weeks ago, in commenting on the

tripe "Crime Without Passion" theme, Mr.
5 Al Zimbalski of St. Louis intimated that my
people turned thumbs down on this picture be-cause it was not properly presented to
them. Searching the files, I find it announced as

"A vividly exciting, handsomely mounted and
presented Paramount picture, produced by
Hecht and MacArthur, makers of many
previous successes, presenting Claude Rains, last
season's Portly Beety, and Margo, Spanish-
American dancer."

It drew a fair attendance on the opening

tnight, but they walked out on it and passed
the word around then that it was terrific as the
second night with a flop. Whether I tried to

tell the picture with a sneer on my face,
or a smile, or eighteen inches of

whiskers, a la Hecht and MacArthur, is not so

important as the fact that my patrons found

no entertainment in the picture and are still
criticizing me for showing it. These people

cannot know much about art, but they cer-
tainly know what they don't like, and how

they are telling me it. Judging from the com-

ments we read, there are many other com-
nunities, the majority of whose theatreowners

are cold to novel scenic innovations, subtleties

of plot or niceties of direction when these are

employed in telling a tale of the sorriest

doings of a group of very unpleasant people,
the humorless record of whose dreary lives,
no matter how artistically depicted, adds
nothing to the sum of human happiness.

In last week's Motion Picture Herald was a
new revelation direct from the oracles of

Astoria, like most sylphine utterances not
too plain in intent, but apparently reducible
to the platitude that you mustn't bumble

on any bandwagon unless it's the

Hecht and MacArthur bandwagon.

There are many things that suggest them-

selves after reading this latest effusion: One
might descend to the Hecht and MacArthur

level in character. There is not a Biltmore-

grave or essay the facetious, and as a member in

good standing of the Nitwit Exhibitors of

America, Unlimited, propose these gentle-

men and their pet whiskers for an honorary

fellowship in our order, with the excided

rank of fur-bearing troglodytes.

But, seriously, I am moved to nominate

"Crime Without Passion" as Heaven's great-

test gift to our industry, and I am glad it
does that abundant opportunity for self-

expression which psychologists tell us is

mankind's most precious boon, and of which in

this connection so many availed them-

selves in a v
deviation and sometimes oper-

ation, from Hecht and MacArthur clear
down to little Howard Monroe. Painful as

all this publicity doubtless is to the gentle-

men chiefly concerned, we all must suffer

for the common good, and out of this trau-

vail of great minds is born the irrebuttable

truth that you can lead a small town audi-

ence into the theatre, but if it's a Hecht and

MacArthur picture you can't always make

them take it and like it.—Roy W. Adams,

The Mason Theatre, Mason, Mich.

HOPES "CRIME" DISCUSSION

WILL LAST TWO YEARS

To the Editor of the Herald:

My check enclosed is for two years' sub-

scription to the Herald. I am registering a

mournful protest for two years before I

will be through with all this wrangling

about "Crime Without Passion" and I like to

read it.

In the Herald this week I note some of
the contributors to "What the Picture Did
For Me" seem just a little timid about criti-
cizing a certain picture, and I just wonder

if the producers of "Crime Without Pas-

sion" didn't have this in mind when they so
grossly attacked Mr. Adams. If "Crime

Without Passion" really is a fine motion

picture, the big circuit bookers must be the

nitwits instead of us hill-billies who tried to

sell it.

As I remember, the picture didn't get to

play any of the class A houses in this part

of the country. Someone should tell them

how much money they are losing by not

playing it. It seems to me that the producers

of this picture should realize by this time

that all the revenue they get from this pic-

ture will come from second-runs and that

then they might as well give us our fair

share. I didn't like it and some of them won-

dered if it wasn't an old silent picture with

top added.

Pictures are good or bad only by compari-

son and I am positive that all the bad ones

for the next five years will be compared to

"Crime Without Passion."—H. C. Mus-

grave, Copy Theatre, Minneapolis, Kansas.

HOW AN EXHIBITOR

AIDED COMMUNITY

To the Editor of the Herald:

For our Parent-Teachers benefit show at

the El Portal Theatre in Hollywood, the

picture requested was Eddie Quillan in

"Gridiron Flash." This young star is a

great favorite of women and children and

should be used more frequently to offset

the demands of many critics for cleaner pic-

tures. Not only is this young man clean,

but he is also exceedingly clever.

Let's have more of Eddie Quillan.—

C. S. Crews.

Following is a copy of a letter which Mrs.

Eaton McDermott, motion picture chair-

man of the North Hollywood-Van Nuys

Council of the Parents and Teachers Asso-

ciation, sent to Eddie Quillan following the

showing:

Eddie Quillan:

The North Hollywood-Van Nuys Parent

Teacher Association wishes to take this oppor-

tunity of thanking you for making an appear-

ance at our Theatre Party given December 22,

1934, at the El Portal Theatre, along with

your picture "Gridiron Flash."

We feel honored to have a picture star who

is so busy would take time to appear at one of

our benefits, we enjoyed your picture as we

enjoyed all of your works.

We are looking forward to seeing you

again soon, thanking you again.

Yours truly,

(Signed) Mrs. Eaton McDermott

In his advertising of the showing, Mr.

Crews had these words: "Complimentary
to the North Hollywood-Van Nuys P. T. A.,

who are sponsoring this program for chil-

dren's Christmas baskets. Eddie is the model

young man of the children and his comedy

is always clean, clever and funny."

SUBSCRIBER "AS LONG

AS HE CAN REMEMBER"

To the Editor of the Herald:

Your representative, Mr. E. D. McNi-
tire, called and sold us the new combina-

tion of the Motion Picture Daily and Motion

Picture Herald. As a subscriber of the He-

 Herald and having been a subscriber to the Motion Pic-

ture Herald ever since I can remember,

I was very pleased to have your new combina-

tion in the business here for more than

twenty-six years and both he and I

earnily endorse the Motion Picture

Herald as one of the best trade magazines

in the business.

Mr. McNintire just happened to visit us

just after our installation of the Western

Electric Wide Range Sound System and not-

icing our advertising campaign on our

grand opening, asked me to mail copies of

our local papers in to the magazines.

Therefore enclosed you may find copies of

same.

Thanks to you for the service you have

been giving the exhibitors through your

Daily and Motion Picture Herald and

best wishes for your continuation of this

excellent trade service.—E. W. Calvert,

Lompoc Theatre, Lompoc, Cal.

The entire back page of the Lompoc

Record and of the Lompoc Shopper were
taken with a co-operative advertisement, half

of the space being taken with a large cut of the theatre and a page-wide streamer. "Local

theatre is first with new marvel of science."

Hecht and MacArthur Start

Third Paramount Feature

Ben Hecht and Charles MacArthur con-

tinued this week as directors and producers of

motion pictures when they began produc-

tion of "Miracle in 49th Street," in Astoria,

Long Island, with Noel Coward making his
debut as a screen actor in the starring role.

"Miracle in 49th Street" was written by

Hecht and MacArthur as the third of four

feature films which they are making for

Paramount release. "Crime Without Pas-

sion" and "Once In A Blue Moon" were

the first two.

Lee Garmes is photographing and also

functioning as associate director of "Miracle

in 49th Street," a drama with a modern

McArthur background written especially

as a vehicle for Coward.

Photocolor Names Hammer

Arthur Hammer has been named general

representative for the Photocolor studio and

laboratory at Irvington-on-Hudson, N. Y.
THE MARCH OF TIME is a twenty minute picture, issued once a month containing five or more complete dramatic stories. It makes no attempt to give last minute flashes or to cover the complete news of the day.

From hundreds of stories and thousands of feet of film from all over the world, the best of these are taken and woven together in radio MARCH OF TIME'S curt, concise manner. Re-enacting those scenes that are missing, THE MARCH OF TIME brings to the screen complete, dramatic episodes of world happenings you've read and wondered about.

This week great theatres from coast to coast will show the first release of THE MARCH OF TIME. Announcements in lobbies and on the screen have already brought enthusiastic comment from theatre goers. The premiere of this new monthly series is packed with more box office interest than the introduction of any similar-length subject in the history of the industry.

Distributed by
FIRST DIVISION
Billboards, newspapers, TIME and FORTUNE magazines and radio’s MARCH OF TIME over the Columbia Network are carrying a great national campaign in support of this new kind of a motion picture. Public interest is great.

Shrewd showmen all over the country have recognized in THE MARCH OF TIME, a new and powerful box office asset. If you haven’t talked to your FIRST DIVISION exchange about THE MARCH OF TIME in your theatre, do it at once. There’s a ready made audience waiting.

THE MARCH OF TIME FROM COAST TO COAST IN THE THEATRES OPERATED BY THESE CIRCUITS

Loew’s, Coast to Coast
Poli, New England
Balaban & Katz, Greater Chicago
Publix Great States, Indiana and Illinois
Evergreen, Washington and Oregon

Fox West Coast, California
Interstate, Texas
World Amusements, Minnesota
Tri-State, Omaha
Smalley, Northern New York
Fox Theaters in Philadelphia
Harmanus Bleecker Hall, Albany

HARRY H. THOMAS, Pres.
ROCKEFELLER CENTER, N. Y.
No. 102—WAGE AND WORKING SCHEDULES FOR "LAB" PRINTERS

QUESTION—Will you kindly advise us if a "lab" night each week violates the code in any way?

We have a small theatre, the only one in a town of 1,500. There are several other theatres close around in towns of from 12 to 22 miles from our town and they do not have Cash Nights. We are intending to give coupon tickets each Cash Night and put one part of the ticket in a box and let some one draw out a number and possibly give a free performance the corresponding number $5.00 in cash.

We do not know whether these other towns have anything like that either because they do not want to participate in such a practice or because it is a violation of the code.

How would it be for us to start a Cash Night and participate in the fun of the code governing theatres to discontinue the practice? And would there be any fine (under the code) if we should start the Cash Night?

—MISSOURI

The Cash Night stunt described above appears to be a direct violation of the code clause (Section 4, Part 2, Article V-E) governing lotteries or drawings for prizes by means of lucky number awards, and which clause says, in part: "No exhibitor shall lower the admission prices publicly announced or advertised for his theatre by giving rebates in the form of lottery, prizes ....

However, state or local statutes permitting, any exhibitor whose theatre is definitely not in competition with another theatre, being so far removed from any other theatre as to eliminate the house as a competitor, could not be prevented under the code from indulging in the practice of lucky number awards, drawings and the like, because the clause and others in the code are intended to prevent unfair competition. Unfair competition could not exist when there is no competition in the first place.

Whether the distance of 12 to 22 miles which separates this theatre from others is sufficient to eliminate the factor of competition would, if in dispute, have to be determined by the Local Grievance Board.

In any event there is nothing that can prevent the exhibitor from preparing to engage in the stunt, or to actually carry out the plan in operation. The procedure for controlling such a practice is the same as that of the code is for a competing exhibitor to file a complaint with the Local Grievance Board in the territory in which the theatres are operating. A hearing is held, and if the Grievance Board finds that the practice is in violation of the code, it will then formally order the defendant exhibitor to cease and desist. The exhibitor has the right to appeal the decision to the Code Authority in New York, which, in cases like this, will determine the matter. The decision is then published in the "Motion Picture Herald." If there can be no fine under the code for such a violation, if the practice is found to be one. If the exhibitor, after a ruling is made against him either by the Grievance Board and/or the Code Authority, refuses to cease and desist the Board or the Authority may order exchanges to refuse to serve him with film until he does cease and desist.

No. 104—UNUSUAL SITUATION INVOLVING GROUP ADMISSIONS IN CLUB BASIS

QUESTION—We are operating a motion picture theatre and charge admissions (four changes weekly) as follows: Wednesday, Saturday, Sunday, 10, 15 and 25 cents; Friday, 5, 10 and 15 cents. We charge an admission to school children. The Friday evening admission of 10 and 15 cents is described as "Bargain Day."

Our competitor (three changes weekly) is running the same on a club basis or membership—the fact that it charges employees $1.00 per month per family. This includes guests also, if any are visiting the family. They also accept outside families in which they have no employees, at a charge of $2.00 per month per family, with guests admitted, too.

We have had this to contend with for years, but felt that as long as we could make out we did not complain. Now they are trying to get the films we get second run, and we feel that its time we should protect our interests. Please lot us know the best way to our investment—LOUISIANA

Answer—The complaining exhibitor appears to have a rather unusual problem that can only be determined by the Local Grievance Board on presentation of the situation. Nobody can tell authoritatively in advance as to what the decision of the local Board would be. The procedure for him to follow is to bring a complaint against the factory-owned competing theatre under Part 3, Article V-E of the code and have this Board decide whether or not the exhibitor against whom the complaint is made has lowered the admission prices publicly announced or advertised for his theatre, or failed to maintain the minimum price of admission specified in any exhibition contract in such a way as to violate this provision of the code. These are questions of fact that can be only determined by the local Board.

No. 105—CODE CANNOT COMPEL DISTRIBUTOR TO SERVICE EXHIBITOR

QUESTION—Fox Film refuses to sell me second-run pictures. Kindly advise me what action I may take against Fox Film in order that I may obtain their pictures second-run—PENNSYLVANIA

Answer—There is nothing in the motion picture code nor in the laws of the land which can compel a motion picture distributor to sell his product to a local exhibitor if the distributor does not care to.

In the ordinary course of the business the licenses granted are exclusive in certain respects; that is, a license for first-run exhibition guarantees an exhibitor contracting for such first-run exhibition that no other theatre in his speculative area shall be reasonably required to exhibit the particular picture specified first-run in that area. On the other hand, where the contract gives the one for the first period of clearance over the second-run, and does not give the first-run an exclusive license to the picture for that area, the distributor may or may not sell the second and subsequent rights, as he sees fit.

However, the motion picture code does protect the second-run exhibitor, from overbuying on the part of their competitors.

In order to overcome possible unfair competition by an exhibitor who may endeavor to license more pictures than are reasonably required for the operation of his theatre, with the intent and purpose of depriving his competitor of feature motion pictures, the code prohibits such a practice and established Local Grievance Boards to decide in each instance on the merits of their cases. If the facts of each specific instance on their merits as to whether or not more pictures had been licensed than were reasonably required.

If, upon complaint of an exhibitor, the Local Grievance Board decided, after a hearing, that a competing exhibitor had purchased more feature pictures than reasonably required, with the intent and purpose of depriving the complaining exhibitor of product, then the Board would order the exhibitor who over-bought to release a specified number of pictures to the complaining exhibitor.

The individual distributor otherwise has the unquestionable right, acting alone and not in conjunction with any other distributor or exhibitor, to select his own customers and to refuse to do business with any exhibitor for any reason, which he is under no obligation to disclose.

Cleveland Independents Seek Renewal of Dual Feature Ban

Although five theatres, operating in the Greater Cleveland area, are using double features regularly, owners of other independent subsequent runs in the city declare themselves well satisfied with the results of a single feature policy, under which all theatres in the area have been operating since a one-year agreement outlawing duals became effective July 8, 1934. The five double bill houses were opened subsequent to the effective date of the agreement.
Dear Herald:

This town of Alamo was originally laid out by real estate agents with the expectation that it would become a city, but they left it in the rain one night and it caught cold. It has grown a part of it to grape fruit and oranges and pastured the cows on some of it. We like this town though, for it is a good place to sleep. The street cars or fire gongs don't wake you up. The town has a mayor but no one knows who he is. The postmaster is a Republican and a curiosity here in Texas. The town is about a mile long and widens out in the middle and the Mexicans live on the north side of the railroad. We like this place because it is a nice, quiet place in which to live and they have plenty of grape fruit and oranges in their back yards. The town is something like 1,200 people, including 800 Mexicans, and the most of the younger generation work in the carrot and beet fields when they are not gathering grape fruit and oranges for the packing companies.

Dores it beat all what funny things kids will say once in a while? A boy just old enough to talk plain came over to our house from a tourist camp yesterday and we asked him where he came from and he said from Dodge City, Kansas, and we said, "Oh, you are a Jayhawk, are you?" and he replied, "Nope, I ain't, but the boys are and the girls ain't either, but we haint got but one girl and her mother's a mule." We said "What's that? You better not tell your mother that, young man, or she'll paddle your pants."

They Call Him "Shine"

We were down to McAllen this morning and called on Shine Masin. Shine, you know, manages the Palace and Queen theatres. When we were there and called on him a few days ago he gave us several passes to his theatre and when we called this time he wanted to give us some more but we hadn't used what he gave us before. Now, can you beat that for a regular guy? We can't see any doggone sense in their calling him Shine just because he happens to be baldheaded. We expect they will be calling us Shine pretty soon, and if they do we are going to hit 'em right on the nose.

Shine took us around to a place and introduced us to a tarpon fisher and he impressed us as being one fisherman who tells the truth and so we didn't give him any of our experiences fishing with J. Longaker at Glenwood or Andy Anderson at Detroit Lakes, Minnesota, but boy, you ought to hear F. W. Zimmerman of the Palace theatre at San Marcos, Texas, tell about his catches in the Blue Wing Lake. Gee whiz.

Down at San Juan (pronounce it San Wan) is a fellow who operates the San Juan theatre, a fellow by the name of Hugo Pith. We don't know how he pronounces it and we don't care whether you try to pronounce it at all or not, but if you do it must be at your own risk. But he is a mighty swell guy just the same. He invited us to bring our friends down to his theatre any time and he allows us to get his copy of the Herald any time we want it, and if it wasn't for him we wouldn't know whether the Herald is still being printed or not, since Ernie went up to Minneapolis to see Tillie Olsen. They don't make many better theatre boys than these here in the Rio Grande valley.

Government Loans

As Andy Gump said to Min, "And then there's another thing." There is a fruit and vegetable stand on the lot next to where we live and a government agent furnished the operator with a list of the fruit farmers who had government loans on their orchards and the operator was told that if he bought any vegetables from any of the farmers who had government loans on their orchards, even five cents worth of radishes or carrots, he must not pay the farmer, but must hold the money and pay it to the agent when he called. Can you beat that in this "Land of the free and home of the brave"?

We read over the list of the farmers having government loans, which was furnished by the agent, and we counted up to 500 and didn't get much more than halfway through the list when we stopped, and these were all in Hidalgo county, too. We don't know how many there are in the whole state, and yet this state didn't go very strong for Al Smith either.

Then again, we were told that a lady had some potted plants for sale and she advertised them in a local paper and that a government agent called on her and told her she would have to take out a government license. The next week we know they will have to take out a license to sell a mule. Let's see, didn't someone once say that this is a government of the people, by the people and for the people?

We saw a Mexican drink a bottle of goat's milk in a cafe the other day. We'll betcha that guy would eat spinach and play the saxophone.

We have just received a letter from P. B. Herbst of the Palace theatre at Roanoke, Illinois, advising us that he was reopening the Palace after it had been closed for four years. This indicates that business is picking up in Roanoke. We are glad to learn this. He also requested us to send him the Herald, which we will be glad to do. He says that he was advised to write us for it by a Mr. Brodski, a film salesman for MGM. We have no personal acquaintance with Mr. Herbst or Mr. Brodski, but we wish to thank each of them for their kindness. Somehow these film boys are awfully good friends of ours.

The other day we went over to Matamorris, Matamorris is that cross the Rio Grande river from Brownville. Did you ever go over to Matamorris? Well, you can do as you please about it but we don't intend to ever go over there again. When you get over there the Mexican kids will swarm around your car like a swarm of bees, all hollering "Give me nickly, nickly, nickly," and if you don't throw them some nickles they will climb right into your car. Matamorros is the best place to stay away from that we know of. If you can get out of there with any change you will be fortunate. And don't let the guide hold you up.

As soon as it warms up up north we are going back to where men are men and women will swear to it.

COLONEL J. C. JENKINS
The HERALD's Vagabond Columnist

Greenthal Takes Gavel
At Resumption of AMPA

The Associated Motion Picture Advertisers in New York will resume their open meetings on Thursday at luncheon in the Motion Picture Club on Broadway. Monroe Greenthal, advertising manager of United Artists, will preside in the absence of William R. Ferguson, of Metro, who is vacationing in Florida.

Guests of honor will include Gene Raymond and Freddie Bartholomew, players; Charles C. Cochran, London producer; Emil Boro, French musical comedy importation; Jack Whiting, stage and radio performer; Irving Jaffe, Olympic skating champion; Count Byron Kuhn de Propels, explorer; Rachel Carlay, French singer; Jerome Mann, radio performer; Rosita Ortega, Spanish dancer, and Hugh Sinclair and Leon雀meraine, English stage players.

Film Bowling League to Send Team to Tournament

The Motion Picture Bowling League, of which John M. Fuchs is president, plans to send a team to the ABC bowling championship at Syracuse, N. Y. Practically all film companies are represented by teams in the league, and a group of the five high average men of the league will be sent to Syracuse by the owners of the Radio City bowling alleys in New York, to be known as the motion picture team.

Two Fox Studios to Operate on Same Basis

Winfield Sheehan, head of Fox production, last week on the Coast declared that Sol Wurtzel will continue to supervise the Sol Wurtzel will continue to supervise the Fox Hollywood studio, which will be operated on an equal basis with the Movietone City studio. Fox talent will continue to be utilized by both studios. John Stone, assistant to Mr. Wurtzel, will retain his post, as will Edward T. Lowe and Joseph Engle, associate producers.

Paramount Promotes Hirsch

J. Albert Hirsch has been assigned to handle trade paper advertising for Paramount, under the supervision of Robert Gilliam. Sam Palmer succeeds Mr. Hirsch in charge of the company house organ.
TRAVELERS

Harry Arthur was due back in New York from St. Louis.
Margo, Paramount dancer, left New York for Miami to appear during the premiere of "Rumba."
June Clayworth, Universal player, returned to New York from the coast.
Max Harl arrived in New York from Universal City to assume the duties of eastern exploitation.
John M. Stahl, Universal director, returned to the coast from Broadway.
Jack Connolly, Pathé News's general manager, was in Hollywood from New York.
John Barrymore returned from London, where he appeared in a Gaumont British film.
Robert Sherwood, writer, sailed for Europe.
Pauline Stark sailed for England.
Dean Jagger, Paramount player, flew from New York to Hollywood.
Jeffrey Bernerd, Gaumont British executive, and Howard Lee, vice-president in America, were touring eastern exchanges.
Leo Spitz was in Miami.
William Rongeas, MGM sales executive, returned to New York from Miami.
Lou Smith, Paramount publicist, was at the premiere from New York.
Charles B. Coctiran, London stage producer, returns home this week.
Noxon Richem, film exporter, sailed for Brussel's from Hollywood, where he handles sales.
Joe Brandt sails February 4th for a Mediterranean cruise.
John Balaban sailed from Honolulu for Los Angeles, en route to Chicago.
George Borthwick, MPPDA treasurer, returned from Hollywood.
Ann Harding sailed from Los Angeles for China.
Dorothy Arzner, Columbia director and producer, is in New York from the Coast.
Monogram officials who returned home from New York included: Ben Verschleider, Universal studio executive; Arthur Bromberg, distributor in Atlanta; Claude Ezell, Dallas franchise holder; Julian Jossey, Chico.
Merle Oberon, player, returned to New York from 20th Century unit on coast.
Harry Goetz, Reliance Pictures president, arrived in Hollywood from New York.
RKO executives who left New York for California studio conferences included: Merlin H. Moxley, president; Nat E. DeFint, distribution chief, and S. Barret McCosmick, advertising director.
Lillian Harvey, player, sailed for Europe.
W. A. Bach, president of Audio Productions, returned to New York from Canada.
S. N. Behrman arrived on the Coast from New York.
John Griffith, exhibitor for 30 years, returned to Chino, Mont., from New York.
J. J. Unger, Paramount sales executive, was touring southern exchanges.
Adolph R. Aviles, film and radio critic in South America, sailed from New York for home.
William Ferguson, MGM exploitation director, was in Florida from New York.
Lavoy Darmour, producer, was in New York from California.
Sharon Lynn arrived in New York from the Coast.
Charles J. Sonin sailed from New York for a southern cruise.
Al Cohn is in New York from California via the Panama Canal.
Arthur Schwartz was in Nassau from New York.
Spyros Skouras and E. L. Alpersen, Skouras Circuit executives, left New York for California, picking up Elmer Rhodes at Kansas City.
J. Robert Rubin, Metro executive, was at Palm Beach from New York.
Sam Morris, Code Assistant to John Flynn, returned to New York from Indianapolis.
Dorothy Burgess left New York for California.
Bernard Miles, Albany, and Sut. Bines, Boston, Majestic franchise holders, were in New York.
Mort Singer, RKO theatre partner in Chicago, returned home from New York.
Returning to France were Adolfo Osso, to his home in France; Pincus, his financial adviser; Jean De Cavagnac, French director, and Andre Berley.
Carole Lombard arrived in Miami from New York, en route to Hollywood.
Margaret Sullivan and William Wyler, her husband, arrived in New York from the Coast.
Cresson Smith sailed from New York for Los Angeles.

WARNERS OPEN FIRST COSMOPOLITAN FILM

Premiere of "Devil Dogs of the Air," Warner's first Cosmopolitan picture, took place Tuesday night at the Spreckles theatre at San Diego, Cal., with Mayor Irene and the Council of Commerce in attendance, along with a contingent of marines.
Warner had a special train to carry studio officials and stars from Los Angeles, including Hal Wallis and William Koenig, of Warner's, and Ed Harrick and Bill Williams, representing Cosmopolitan. Others on hand were Joe E. Brown, Dick Powell, Jean Muir, Anita Louise, Hugh Herbert, Winifred Shaw, Dorothy Dare, Maxine Doyle, Phil Regan, Oliver Jones, Margaret Lindsay, Alice White and Lloyd Bacon, who directed. Hollywood newspaper writers completed the party.
Twenty miles out of town the train was met by a squadron of marine airplanes, and at the theatre there were two marine bands, an American Legion drum corps and civic officials and marine officers.

SHORT PRODUCT PLAYING BROADWAY

Week of January 26

CRITERION
Autobiography .................. RKO Radio

MAYFAIR
Dizzy and Daffy .................. Vitaphone
Pop Goes My Heart .................. Vitaphone
Show Kids .................. Vitaphone

MUSIC HALL
Geneva-by-the-Lake .................. For the First Snow .................. Educational

PARAMOUNT
Baby, Be Good .................. Paramount

RIALTO
Palooka from Paducah .................. Educational
South Pole or Bust .................. Educational

RIVOLI
Ireland, The Emerald Isle ............. MGM

Mickey's Man Friday .................. United Artists

ROXY
Henry's Social Splash .................. Universal
Holiday Land .................. Columbia

STRAND
A & P Gypsys .................. Vitaphone
Listening In .................. Vitaphone
Those Beautiful Dames .................. Vitaphone

Powers Heads Club Firm

P. A. Powers is the principal stockholder of Longshore, Inc., new unit organized to take over the 200-acre property of the former Longshore Beach and Country Club at Westport, Connecticut, and Shore Estates, Inc., which now controls the property, will lease it to Longshore, Inc.

Penner in Warner Houses

Joe Penner has been signed by Warner theatres to appear for four days in the Cambria, Johnstown, Pa.; Harris-Memorial, McKeesport, Pa.; Warner, Erie, Pa.
**Technological**

**The BLUEBOOK School**

By F. H. RICHARDSON

**BLUEBOOK SCHOOL QUESTION NO. 258.—** (A) By what simple, easily applied experiment may the projectionist prove that the best view of picture detail cannot be had at long viewing distance? (B) Does it not then follow that if good view of picture detail cannot be had at long viewing distance, it will be impossible for projectionist to maintain sharpness of focus unless he has the aid of a good opera glass? (C) Will an opera glass compensate perfectly where projection distance is such that it is impossible to judge sharpness of focus with the unaided eye? (D) Is it not plain common-sense to presume that if the projection distance is such that sharpness of focus cannot be judged with the naked eye and the management supplies no glass, the picture will not be kept in sharp focus?

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**Answer to Question No. 253**

Bluebook School Question No. 253 was: (A) What relation has dimensions of screen image to the distance from the screen to front seats? (B) What effect has picture brilliancy to viewing distance?


We will listen to L. Cimikoski on Section A. He says, "The dimensions of the picture are very important when considered with relation to distance from the front rows of seats. This is true for the reason that if the picture proportions be too large, those occupying the front seats will be subjected to heavy eye strain, besides having a highly unsatisfactory view of the picture. The value of these seats will therefore be reduced.

There are two excellent reasons why a picture of excessive size will cause discomfort to patrons in the front seats. First, the picture will not appear as in sharp focus, which in itself will be very uncomfortable to the eyes. Second, if a theater patron be seated too close to a large screen image, the movement of the eyes necessary to follow moving objects on the screen will be sufficiently excessive to set up heavy eye strain.

"On the other hand, if the picture is too small to permit of its details being clearly seen from the rear seats, then also will eye strain be involved."

It is likely Brother Cimikoski won't recognize his answer. However, if he will examine it carefully he will find that in re-writing it I have said exactly the same thing he said, though in somewhat different form.

(B) Rau and Evans say, "The more brilliant the picture the better is the condition for those in the extreme back rows, especially if the auditorium is a deep one, notwithstanding the fact that picture dimensions may err on the small side. This latter fact will, however, add to the naturalness of its appearance to people of normal eye-sight."

"But for those in the front seats, especially if they are too close to the screen, a brilliantly illuminated screen image may approach too closely to a 'glare,' especially in its white portions."

And now here is an answer to Section B that I'm going to ask you to criticize or comment upon. I'll not tell you who it is, hence there can be no embarrassment. Examine and consider it. Then tell me whether it is correct or is not correct. It seems to me this might be an interesting and excellent way to utilize some of the school space. What do you think about it? Here is the answer, word-for-word as received. Watch your step!

"Picture brilliancy does not fade as rapidly with viewing distance as any indirect lighted scene or object, the reason being the picture is originally projected with one beam of light from one source and the screen (depending upon type) tends more or less to confuse reflection of picture within moderate bounds. With new modern type light sources some screens on cartoons and light outdoor scenes are too brilliant. The picture should present a clear, sharp, undistorted scene to view and be of such quality as to appear soft and restful. A too brilliant picture, even at great distances, puts a strain on the eyes, as does an underlit one, and sends many theatre-goers home with a headache.

"An analogy might be made that a theatre is somewhat like reflecting a flashlight beam of light with a mirror where greater distance does not rob the brilliancy of the light beam with great rapidity."

And now I'm going to ask you another question: What would you think about laying off on the Bluebook School for a while and devoting this page to general projection matter? Let us hear what you think about that idea.

---

Argentina Would Tax Corporation Profits

The national government of Argentina is preparing plans to institute a surtax of five per cent on all dividends or other profits sent abroad by corporations operating in the country. The plan includes collection of five per cent on all local bonds. The finance minister has sent a bill to the legislature authorizing the measure. American film companies would be affected.
GEORGE ARLISS
FULFILLS EVERY EXPECTATION!

TOOK RADIO CITY MUSIC HALL LIKE WELLINGTON TOOK NAPOLEON AT WATERLOO! *(Ditto RKO-KEITH'S, BOSTON)*

More drama
More thrills
More action
More romance

than in any picture ever made by George Arliss

THE IRON DUKE
<table>
<thead>
<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
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The total of theatre receipts for the calendar week ended January 26, 1935, from 108 theatres in 18 major cities of the country, reached $1,106,350, an increase of $121,220 from the total for the preceding calendar week, ended January 19, when 109 theatres in 18 major cities aggregated $985,130.

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We feel simply COLOSSAL!

✓ Full of drama . . . full of action . . . full of romance and contentment . . .
✓ You see it's our birthday . . . our 15th Anniversary . . . and what a tale we have to tell!
✓ The drama lies in our small beginnings . . . and present place of trailer-supremacy . . .
✓ And the action comes from our Service Departments...Editorial...Camera...Art and Traffic...seat-selling trailers always on time...
✓ But oh...the romance in the perfect harmony between National Screen Service and more than 9000 Exhibitors who use National Screen Trailers . . .
✓ So, please excuse the adjectives...but we feel simply COLOSSAL!! . . . and we'll do our best to make you feel the same by keeping one step ahead of the seat-selling parade with National Screen Trailers!

NATIONAL SCREEN SERVICE
Little Giant of a great big industry!
<table>
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(Tabulation covers period from January 13th, 1933. Dates in 1933 unless otherwise specified.)
MY DOCTOR SAYS:
"MIX PLEASURE WITH BUSINESS"

(oh, how I love that doctor!)

So I’m going to the M.P.T.O.A. Convention in Sunny New Orleans, where business matters of vital interest to me will be discussed. Not to mention the gay Mardi Gras Carnival that I’ve always wanted to enjoy. Okay, Doc, I’ll be there!

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**Theatre Receipts—Cont'd**

**Oklahoma City**

<table>
<thead>
<tr>
<th>Picture</th>
<th>Gross</th>
<th>Previous Week</th>
<th>Gross</th>
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<tbody>
<tr>
<td>&quot;Bordersworth&quot;</td>
<td>2,500</td>
<td>&quot;What Every Woman Knows&quot;</td>
<td>2,250</td>
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<tr>
<td>&quot;Lottery Lover&quot;</td>
<td>2,000</td>
<td>&quot;Gentlemen Are Born&quot;</td>
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<tr>
<td>&quot;The Gay Divorcee&quot;</td>
<td>2,000</td>
<td>&quot;Crime Doctor&quot;</td>
<td>1,200</td>
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<tr>
<td>&quot;Kids Millions&quot;</td>
<td>4,000</td>
<td>&quot;Kid Millions&quot;</td>
<td>4,000</td>
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<tr>
<td>&quot;The County Chairman&quot;</td>
<td>5,000</td>
<td>&quot;The Mighty Barnum&quot;</td>
<td>4,500</td>
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</table>

**Omaha**

<table>
<thead>
<tr>
<th>Picture</th>
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<tbody>
<tr>
<td>&quot;Broadway Bill&quot;</td>
<td>3,800</td>
<td>&quot;Behold My Wife&quot;</td>
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<tr>
<td>&quot;The County Chairman&quot;</td>
<td>8,800</td>
<td>&quot;Kid Millions&quot;</td>
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<td>&quot;Lives of a Bengali Lancer&quot;</td>
<td>8,000</td>
<td>&quot;The Mighty Barnum&quot;</td>
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**Philadelphia**

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<tr>
<td>&quot;The Runaway Queen&quot;</td>
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<td>&quot;Babes in Toyland&quot;</td>
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<td>&quot;Behold My Wife&quot;</td>
<td>2,800</td>
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<tr>
<td>&quot;By Your Leave&quot;</td>
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<td>&quot;Church Mouse&quot;</td>
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<tr>
<td>&quot;The Glided Lily&quot;</td>
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<td>&quot;Wicked Woman&quot;</td>
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**Portland, Ore.**

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<tr>
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<td>&quot;I'll Behold My Wife&quot;</td>
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<td>&quot;The Defense Rests&quot;</td>
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<td>&quot;Anne of Green Gables&quot;</td>
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<td>&quot;The Man Who Reclaimed His Head&quot;</td>
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<tr>
<td>&quot;Sweet Adeline&quot;</td>
<td>6,000</td>
<td>&quot;Transatlantic Merry-Go-Round&quot;</td>
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<tr>
<td>&quot;Wings in the Dark&quot;</td>
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<td>&quot;Wells County&quot;</td>
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<tr>
<td>&quot;David Copperfield&quot;</td>
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**San Francisco**

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<tr>
<td>&quot;Mystery Woman&quot;</td>
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<td>&quot;Little Minister&quot;</td>
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<td>&quot;Best Man Winn&quot;</td>
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<td>&quot;Broadway Bill&quot;</td>
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<td>&quot;Sweet Adeline&quot;</td>
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<td>&quot;Biography of a Bachelor Girl&quot;</td>
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<td>&quot;The County Chairman&quot;</td>
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**Seattle**

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<tr>
<td>&quot;Sweet Adeline&quot;</td>
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<td>&quot;The White Parade&quot;</td>
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<tr>
<td>&quot;Zebra Girl&quot;</td>
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<td>&quot;Fugitive Lady&quot;</td>
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<td>&quot;Against the Law&quot;</td>
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<tr>
<td>&quot;Mink Who Reclaimed His Head&quot;</td>
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<tr>
<td>&quot;Romance in Manhattan&quot;</td>
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<td>&quot;Bordertown&quot;</td>
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<tr>
<td>&quot;It's A Gift&quot;</td>
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<td>&quot;Forsaking All Others&quot;</td>
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</table>
THE RELEASE CHART

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 now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Astern denotes running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

CHESTERFIELD

<table>
<thead>
<tr>
<th>Features</th>
<th>Title</th>
<th>Star</th>
<th>Date</th>
<th>Running Time</th>
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<tbody>
<tr>
<td>City Park (A)</td>
<td>Allen</td>
<td>Sally Hensley, Ulysses, Sara</td>
<td>7/5</td>
<td>117 min.</td>
<td>90</td>
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<tr>
<td>Curtains Falls, The (A)</td>
<td>George</td>
<td>Matt Kean</td>
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<td>70 min.</td>
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<tr>
<td>Green Eyes (G)</td>
<td>George</td>
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<td>7/5</td>
<td>55 min.</td>
<td>93</td>
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<tr>
<td>One Night of Love (G)</td>
<td>Robert</td>
<td>Studio Cast</td>
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<td>65 min.</td>
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<td>Blind Date (G)</td>
<td>Robert</td>
<td>Studio Cast</td>
<td>7/5</td>
<td>55 min.</td>
<td>95</td>
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<tr>
<td>Blind Date (G)</td>
<td>Robert</td>
<td>Studio Cast</td>
<td>7/5</td>
<td>55 min.</td>
<td>96</td>
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<tr>
<td>Redhead (A)</td>
<td>George</td>
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<td>55 min.</td>
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<td>World Across (A)</td>
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<td>7/5</td>
<td>55 min.</td>
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Comin' Attractions

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<th>Star</th>
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<th>Running Time</th>
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<tr>
<td>Focus</td>
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<td>Focus</td>
<td>Focus</td>
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</table>
THE OTHER DAY Universal Pictures Corporation had an advertising message for exhibitors which it made emphatic by devoting a page of MOTION PICTURE HERALD space to addressing a list of sixty-eight of the most important buyers of film in the industry.

There's information of special value to you and all other exhibitors the next three pages...
MARTIN QUIGLEY tore out the page and sent it to Dennis Shea, circulation manager, asking a report on: "How many of these men and their offices get the MOTION PICTURE HERALD?"
**SHORT FILMS**

*All dates are 1934 unless otherwise stated*

**CELEBRITY PRODUCTIONS**

**COMICOLOR CARTOONS**

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<th>Ref.</th>
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<th>Mins.</th>
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<tr>
<td>Jack and the Beanstalk</td>
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<td>1934-35</td>
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<tr>
<td>The Little Red Hen</td>
<td>7</td>
<td>1934-35</td>
<td>7</td>
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<tr>
<td>The Brave Tin Soldier</td>
<td>7</td>
<td>1934-35</td>
<td>7</td>
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<tr>
<td>Puss in Boots</td>
<td>7</td>
<td>1934-35</td>
<td>7</td>
</tr>
<tr>
<td>The Queen</td>
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<td>1934-35</td>
<td>7</td>
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<tr>
<td>The Headless Horseman</td>
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<td>1934-35</td>
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<td>A Walk Through Paradise</td>
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**DU WORLD PICTURES**

**Title** | **Ref.** | **Date** | **Mins.**
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<tr>
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<tr>
<td>The Quest of Perfect Woman</td>
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<td>1934-35</td>
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<tr>
<td>Tony Terence</td>
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<tr>
<td>Vitality of the Earthly Garden</td>
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<td>Vitality of the Finger</td>
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<tr>
<td>Vitality of the Heart</td>
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<td>1934-35</td>
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<tr>
<td>Three Cheers for Love</td>
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**FIRST DIVISION**

*Technicolor*

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<thead>
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<tr>
<td>The Telephone</td>
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<tr>
<td>The Cocktail Party</td>
<td>7</td>
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**FOX FILMS**

**Title** | **Ref.** | **Date** | **Mins.**
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<tr>
<td>It's Only a Mile and a Half</td>
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<td>The Sign of the Cover</td>
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<td>The Magic Carpet</td>
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<td>The Crystal Gold</td>
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<td>The Greek of the Gods</td>
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**DU WORLD PICTURES**

**Title** | **Ref.** | **Date** | **Mins.**
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<tr>
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<tr>
<td>The Quest of Perfect Woman</td>
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<tr>
<td>Tony Terence</td>
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<td>Vitality of the Earthly Garden</td>
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<td>Vitality of the Finger</td>
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<tr>
<td>Vitality of the Heart</td>
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*Technicolor*

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**FOX FILMS**

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<td>It's Only a Mile and a Half</td>
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<td>The Sign of the Cover</td>
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**DU WORLD PICTURES**

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## Principal

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## Two-Reel Comedies

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## Radio Pictures

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## United Artists

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## Universal

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## Vitaphone Shorts

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## Serials

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## Paramount Sound News

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## RKO Radio Pictures

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## Clark & McCullough Series

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## RKO Radio Pictures

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## United Artists

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## Universal

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## Vitaphone Shorts

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## Serials

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$1,000,000 IN SHOWMANSHIP

"WOMEN MUST DRESS"

STARRING
MINNA GOMBELL
with
GAVIN GORDON
HARDIE ALBRIGHT
and ROBERT LIGHT

Directed by Reginald Barker - A Mrs. Wallace Reid Production - Story and Screen Play by Dorothy Reid and Edmund Joseph

WITH THE WINNERS OF THE RECENT NATIONAL SCREEN STAR CONTEST

Presented by MONOGRAM PICTURES

PRE-SOLD THROUGH THE FOLLOWING TIE-UPS

Cooperative Campaign
Display material and accessories for dealers tying-up contest and "Women Must Dress" with Agfa-Ansco products.

Modern Merchandising Tie-up
Cooperative campaign with over 500 big department stores.

Screen Star Contest
National Agfa-Ansco tie-up backed by extensive advertising campaign in leading fan magazines and newspapers.

Celanese Dress Tie-up
Advertising and publicity breaks with leading stores throughout country.
Columbia


AGAINST THE LAW: John Mack Brown, Sally Blaisdell, 60 minutes of thrilling action with a nary a robbery or assassination. Action is the key word here. A small room, the S. D. Small town patronage.

BROADWAY BILL: Warner Baxter, Myra Loy—Great race horse picture. Best ever made, but race horse pictures never break records because of the method of sound. That’s why people praise highly a picture like this, because they can’t afford to lose by a racing picture. Friends cool off. Business satisfactory. The best horse has been run in the race. Good race, bad name for the west. The West thinks they have the best—so do we—then I am a Westerner. I have spent years on Broadway—please Be sure you know that the name applies to a horse, not a foal, in your advertisements.—R. J. Brown, Majestic Theatre, Tampa, Idaho.

BROADWAY BILL: Warner Baxter, Myra Loy, Walter Connolly, Helen Vinson—Patrons enjoyed this picture, but thought the horses were not entirely photographic. Personally, I consider it a very good picture. Running time, 60 minutes. Played January 15-16—John A. Milligan, Broadway Theatre, Schuyler, S. Y. Small town patronage.

 Clyde Foster, British—played this with “The Thirteenth War” as it was not sold to the west. The war pictures very well. Patrons found it entertaining, with some being absolutely hilarious. Played Thursday January 14-15—John A. Milligan, Broadway Theatre, Schuyler, S. Y. Small town patronage.

KING OF WILD HORSES: William Janney, Dorothy Appleby—This picture drew well, but not as good as we expected; too much horse fighting.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

LET’S FALL IN LOVE: Ann Sothern, Edmund Lowe—Ann Sothern is a most attractive actress and put out a good performance. We were all glad to show the picture and it drew well for a small town. Played January 14-15—Arcade Theatre, Newell, S. D. Small town patronage.

LINE-UP, THE: William Gargan, Marion Nixon, Noel Francis—This comedy picture of the mystery drama that suited our Saturday crowd.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

MEN OF THE NIGHT: Bruce Cabot—Did not know that this picture was on the black list until after I had played it, but it gave universal satisfaction. Not one dragnet moment in the whole picture and that is what my public likes. Very glad we played it.—I. C. Metzler, Opera House Theatre, Stonington, Maine.

MILLS OF THE GODS: May Robson, Victor Jory, Pay Wragg—This is a good picture for entertainment. It is a story of depression and trouble among many good church people. We are not pleased with the pictures we have been offered for entertainment. There is very little romance and the only outstanding thing is the fine acting of Miss Robson. If you have not played this, then don’t. We played it very well, and we will have Saturday night show to very poor business. Running time, 60 minutes. Played January 29—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MOST PRECIOUS THING IN LIFE: Jean Arthur, Donald Cook, Richard Cromwell—We ran this on Bar- go Night and thought it was quite good. We would have played it again at a later date. Jean Arthur is the greatest she Helen Hayes was the award. Played January 19—R. A. McConnell, Emer- son Theatre, Henderson. Small mining town patronage.

ONE NIGHT OF LOVE: Grace Moore, Tolto Car- minati—We can’t believe people will stand for this kind of picture. We have run for months. Still a few liked it, and had some say it was the best picture they had ever seen. Personally, I don’t want this type picture for

Frank Morgan better than he ever was. Ed- cardo Cortez wasn’t given much to do but proved himself a good worker all the same. Played January 15-16—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

SIX DAY BIKE RIDER: Joe E. Brown, Maxine Doyle—This is a very nice picture with a great deal of humor and should appeal to all who see it. It offers lively entertainment for the whole family with plenty of laughs, thrill and action. At the finish are scenes from the Six Day Bike ride that are amusing and thrilling, although a bit far-fetched. The trailer sold the tickets well. Running time, 70 minutes. Played January 13-14—J. C. Muir, Orpheum Theatre, Oxford, N. C. General patronage.

SIX DAY BIKE RIDER: Joe E. Brown, Maxine Doyle—Not as good as “Gigolo,” but it got the money and the laughs too. So why worry. Played December 23-24—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

SON OF A SAILOR: Joe E. Brown, Johnny Mack Brown—Here is a great comedy that brought folks in from miles around. We had no idea how well known they would have no in embarrassing moments in any of the gags. Next to William Boy Joe E. Brown is a great favorite around here. Running time, 70 minutes.—I. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

FOX


BOTTOMS UP: Spencer Tracy, John Boles, “Pat” Paterson: The Town Topic—This picture is a very good picture with music and plenty of comedy. “Pat” Patterson should make the most of his chance here. Played at Pic-Rider: Grand Theatre, Stuart, Iowa. Small town patronage.

BRIGHT EYES: Shirley Temple, James Dunn—It’s a waste of space to say that Shirley Temple’s pic- tures are anything but A. No, indeed, you haven’t got ‘em you’re not giving them what they want. Don’t crop up, Shirley. Running time, 80 minutes.—J. P. Foster, Granada Theatre, Monte Vista, Colo. General patronage.

BRIGHT EYES: Shirley Temple, James Dunn—This is the best picture that Shirley Temple has ever made. Could be classed as almost perfect entertainment. We finished it in a theatre at the same time to take care of the crowds. This picture has made our all-time high record and will go on and on. If it’s any good you take them away. Running time, 80 minutes.—J. C. Muir, Orpheum Theatre, Oxford, N. C. General patronage.

BILL: Shirley Temple, James Dunn—This is the best picture that Shirley Temple has ever made. Could be classed as almost perfect entertainment. We finished it in a theatre at the same time to take care of the crowds. This picture has made our all-time high record and will go on and on. If it’s any good you take them away. Running time, 80 minutes.—J. C. Muir, Orpheum Theatre, Oxford, N. C. General patronage.

Cats’ Paw, THE: Harold Lloyd, Una Merkel—The star offers a good medium of advertising. This is a comedy and picture that is truly different. We did a good business on this one. And everyone was well pleased. It kept them laughing and guessing all the way through. Running time, 110 minutes.—P. S. Dunn, Texas, Elyria, Ohio. Small town and rural patronage.

CHARLIE CHAN IN LONDON: Warner Oland—Believes this was liked better than any Chan picture we have ever played. Running time, 77 minutes.—E. E. Egan, Clarence Theatre, Eminence, Ky. Small town patronage.

FROM OKLAHOMA TO THE ATLANTIC

Far-western Oklahoma lines up with New York and Pennsylvania in adding three more reporters to "What the People Think." The names are Chas. Summers and Son, Elite Theatre, Selig, Oklahoma. K. A. Vaveris, Grand Theatre, Mt. Pleasant, Pennsylvania.

Warner McLaughlin, Empire Theatre, Port Henry, New York.

Read their reports in this issue.


HOOPA: Clara Bow, Preston Foster, Richard Cromwell—A circus picture that drew well. Everyone of the cast is fine and there isn’t a bad scene, all are well acted and there are no slow sections. Running time, 78 minutes. Warner McLaughlin, Empire Theatre, Newel, S. D. Small town patrolman.

JUDGE PRIEST: Will Rogers—All I can say about this picture is that it is the best Will Rogers picture since "State Fair." S. H. Rich, Rich Theatre, Montpelier, Idaho. Small town patrolman.

JUDGE PRIEST: Will Rogers—Will Rogers' best picture to date. Other reason is he is surrounded by an all-star cast. The direction is equal to any I’ve seen. It is a fine job by D. Hotch, as the director of this picture. Running time, 25-36. Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patrolman.

LOVE TIME: "Pat" Patterson, Nils Asther—A picture that is well worth seeing. It has an excellent story line and the acting of the cast is well done. What is the use of making a good picture and then giving it a title that means absolutely nothing. Played January 9-10.-A. X. Miles, Emeton Theatre, Emeter, Ky.

LOVE TIME: Nils Asther, "Pat" Patterson—Women liked this picture. There is a lot of good acting in this picture. Kids in school, had none of them, so don’t know what they would have thought if they would have joined the men. Played January 8-9. Charles Sparks, Grand Theatre, Cooper, Texas. Small town and rural patrolman.

MARIE GALANTE: Spencer Tracy, Ketti Gallian—A splendid picture that no one could see. I think the producers should see it and if they can get better scenes they could turn it into a great picture. What is the use of making a good picture and then giving it a title that means absolutely nothing. Played January 9-10.-A. X. Miles, Emeton Theatre, Emeter, Ky.

MARIE GALANTE: Ketti Gallian, Spencer Tracy—Another good picture. Well produced and well acted. It is a true story and is a splendid picture. The story is different in theme and this new girl didn’t have to study because she’s a native of this country. Played January 10-11.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town patrolman.

MR. SKITCH: Will Rogers, Zasu Pitts, Rochelle Hudson—This is a very good picture, but not as good as "Ruger" show and he is the whole show. Zasu Pitts and the others in the splash cast are a better performance, but due to the age of the picture, we played two days to about average business. The scenery in this adds much to the entertainment. Running time, 70 minutes. Played January 7-8.—J. M. Medford, Orpheum Theatre, Oxford, N. C. General patrolman.

MUSIC IN THE AIR: John Boles, Gloria Swanson—You can take this picture off the plate. It has nothing to do with the air or anything about it.—M. F. Foster, Granada Theatre, Monte Vista, Col. General patrolman.


H ELL IN THE HEAVENS: Warner Baxter—This is a good war story of the sir. Warner Baxter as usual Smart Paramount, Ashland and Dixie Theatres, Ashland and Linville, Ala. Small town patrolman.

MOTION PICTURE HeralD

February 2, 1935

and Dixie Theatres, Ashland and Linville, Ala. Small town patrolman.

DUDE RANGER, THE: George O'Brien—This is a very good picture that should please all who see it. It is a good adventure story with music, dance, action and comedy. This offers good entertainment for the whole family, being based on the book by Zane Grey. The beautiful scenery adds much to the story. Played every day. Saturday, to good business and pleased all. Running time, 78 minutes. Foster, the minutes. D. General patrolman.


Mystery woman: Mona Barrie, Gilbert Roland—Lack of draw draws hurt this one although the east do pull it. Played 25-26. They look down and see something on the last reel, when there is a little action. Those who like these two stories are usually courteous and helpful, makes these pictures a favorite with the patrons. I think the setting in the Irish, setting, and how they loved it.—J. Rauduh, Arcade Theatre, Newel, S. D. Small town patrolman.

PADDY, THE NEXT BEST THING: Janet Gaynor, Warner Baxter, Walter Connolly, Margaret Lindsay—This is a very good picture, all through to the end. We go to get in the picture and keep right on getting better. This fact, to the added effect of the actors are usually courteous and helpful, makes these pictures a favorite with the patrons. I think the setting in the Irish, setting, and how they loved it.—J. Rauduh, Arcade Theatre, Newel, S. D. Small town patrolman.

FECK'S BAD BOY: Jackie Cooper, Thomas Meighan, Dorothy Peterson, Jackie Sealy—We have read some reports on this picture that were not very favorable, and in that it is good production as anyone would want to use. The acting was good, the action was lively, and it is good enough for any theatre, anywhere, anytime.—George Lodge, Greens Lantern Theatre, McCall, Idaho. Small town patrolman.

PURSUED: Rosemary Ames, Victor Jory, Russell Hardie—Don’t play this sordid tale of a woman gone wild. The acting is poor, has the straight and narrow. We got up in the projection room and hid from the picture. Played December 21-22.—Chas. Summers, Elite Theatre, Selig, Oklahoma. Small town and rural patrolman.

SERVANTS' ENTRANCE: Janet Gaynor, Lew Ayres—This is a picture, I really did not know where the story was going to go. In fact, we even had requests for a return showing. Lew Ayres and Janet Gaynor that common is the answer to an expiator’s prayer. Comedy, Romance, Drama, and the unknown for 46 minutes. Played December 9-10.—Chas. Sparks, Grand Theatre, Cooper, Texas. Small town and rural patrolman.

SHE WAS A LADY: Helen Twelvetrees, Donald Woods, Ralph Morgan—This proved to be a very good program for the house. The picture is a very good drama. The story is very interesting.—J. O. Smith, Paramount, Ashland and Dixie Theatres, Ashland and Linville, Ala. Small town patrolman.

SMOKY: Victor Jory, Irene Bentley—We did a fine business with this picture. It is a very good picture that we like to show. The story is very interesting. Played January 10-11.—Ralph Newell, State Theatre, Montana, Idaho. Town and rural patrolman.

WHITE PARADE, THE: John Boles, Loretta Young—Nothing but praise for this one. Get behind them and show it. The story is very good and the whole background makes you think it is sordid. It is a real picture. We get the few who draw this picture. The story means something. Running time, 80 minutes. Played December 25-26.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patrolman.

M EIGHTIEST NIGHTS IN HOLLYWOOD: Alice Faye, James Dunn—Good picture program. Plenty of comedy, and quite a good drama. Played December 21-22.—Chas. Sparks, Grand Theatre, Cooper, Texas. Small town and rural patrolman.

WHITE PARADE, THE: John Boles, Loretta Young—Nothing but praise for this one. Get behind them and show it. The story is very good and the whole background makes you think it is sordid. It is a real picture. We get the few who draw this picture. The story means something. Running time, 80 minutes. Played December 25-26.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patrolman.

WHITE PARADE, THE: John Boles, Loretta Young—Don’t play this one. It is a very good picture and is a good comedy. We think the story is not too good. We don’t know what makes people like this. Played December 25-26.—M. P. Foster, Granada Theatre, Monte Vista, Col. General patrolman.

WHITE PARADE, THE: Loretta Young, John Boles—Loretta Young looks better in this picture than we have played in this town in many, many months. It drew exceptionally well and would stand up fine the second time. Playing it back again. We have played them out and many patrons have played them out. We have played them to perfection. The rest of the east was evident. We feel very fortunate. Running time, 80 minutes. Played December 30-31.—Frank Lebo, Electric, Hay Springs, N. B. Small town patrolman.

WHITE PARADE, THE: Loretta Young, John Boles—This is one of the best juvenile pictures that we have played in this town in many, many months. It drew exceptionally well and would stand up fine the second time. Playing it back again. We have played them out and many patrons have played them out. We have played them to perfection. The rest of the east was evident. We feel very fortunate. Running time, 80 minutes. Played December 30-31.—Frank Lebo, Electric, Hay Springs, N. B. Small town patrolman.
CHU CHIN CHOW: Anna May Wong, George Robey, William Russell and others in a family drama that is delightful to report upon. It is one of the most extravagantly lavish films ever made, and offers almost every real special was a roadshow production. It has an awe-inspiring setting, a great deal of novelty, and splendid characterizations. George Robey is in top form, and the film should appeal mostly to men and young boys, because it is a baseball story. The story of the base ball field is long and involved. This film offers good entertainment with plenty of comedy, and men and boys should please the whole family. Played one day to very good business. Running time, 72 minutes. Played January 5—J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

ESKIMO: This picture drew well. It is full of great adventures of the North, but the story not so well outlined. Running time, 117 minutes. J. Kieburn, Arcade Theatre, Newell, S. D. Small town patronage.


EVELYN PRENTEC: William Powell, Myrna Loy—Good picture, but not as good as "The Thin Man." This film lacks the light, pleasant humor which made "The Thin Man" such a delightful piece of entertainment. This picture goes a little more dramatic, which, I think, is a mistake for this team. Don't do the business the picture deserves due to one of our annual blockbusters. Played January 12—B. Holden, Rose Theatre, Sumas, Wash. Small town patronage.

EVELYN PRENTEC: William Powell, Myrna Loy—Pretty good picture. Not a big special by any means, and don't get the idea that you have a "Thin Man." It's good entertainment, but not a special. S. H. Rich, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

FORSKING ALL OTHERS: Joan Crawford, Clark Gable, Robert Montgomery—Don't let the title influence you because this picture is excellent in every respect. It is fast moving entertainment and will be long remembered. They said it outshines "It Happened One Night." The misleading title kept many away, they expected Jean Crawford in another tearful role; it is anything but that. The humorous situations do not follow each other so closely that the audience misses half of them while laughing at the preceding one. Several patrons commented on this. Thanks, Metro, and Director Van Dyke for a superlative picture, except for the title, which is nonsense for small towns. Running time, 83 minutes. Played January 10—Don Kelsey, Lyric Theatre, Blackshear, Ga. Collete and small town patronage.

FORSKING ALL OTHERS: Joan Crawford, Clark Gable, Robert Montgomery—Superb picture. Enough said—Warner McLaughlin, Empire Theatre, Port Henry, N. Y. Small town patronage.

GIRL FROM MISSOURI: Jean Harlow, Franchot Tone, Lionel Barrymore—Who said Jean couldn't do something more than look good when given a character? This picture got plenty of business and pleased the customers. Played December 30—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

HAVE A HEART: Jean Parker, James Dunn, Stuart Erwin, Una Merkel—This is a fairly good program picture and will please the majority of your patrons. It is a romantic drama with a bit of comedy in spots. It is the story of a crippled girl who finally finds happiness with the man of her choice. This is a neat idea for the family audience and will make an excellent one day showing. Played one day to fair business. Running time, 62 minutes. Played January 8—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

HAVE A HEART: Jean Parker, James Dunn, Una Merkel, Stuart Erwin—A splendid program picture. The star fine and story good. Dunn, Merkel and Gable are fine. This is one of the best all around family entertainments we have had in some time that was the verdict of last night. They mentioned it as they left the theatre—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.


HER SWEETHEART, CHRISTOPHER BEAN: Jean Parker, Jean Arthur, June Duff—A wonderful picture that everyone came to see—I. Radburn, Arcade Theatre, Newell, S. D. Small town patronage. (Continued on following page)
HIDE-OUT: Robert Montgomery, Maureen O'Sullivan—This is one of the pictures made during the past six months and will entertain any type of audience. A wholesome entertainment, not only makes them come again, but also go out and tell their friends, J. W., the Lincoln and Ideal Theatres, Ft. Worth, Texas. General patronage.

HIDE-OUT: Robert Montgomery, Maureen O'Sullivan—This is one of the pictures we have ever run. Plenty of comedy, thrills, and everything is first rate. D. E. DeForest fine. Played December 27-28.—J. O. Smith, Paramount, Ashland and Dixie theatres, Ashland and Lineville, Ala. Small town patronage.

MERRIWIN WOTHER, THE: Maurice Chevalier, Jeanette MacDonald; a very well turned out production. It has produced. Miss MacDonald did some wonderful singing. It is very good. Had a good time with the picture. Running time, 85 minutes.—J. O. Smith, Paramount, Ashland and Dixie theatres, Ashland and Lineville, Ala. Small town patronage.

OUTCAST LADY: Constance Bennett, Herbert Marshall, Hugh Williams—This is another Metro picture, excellent entertainment. It is a romantic drama of the sophisticated type. This is a woman's picture. The entire cast perform splendidly, but the story is weak and the whole picture is un interessant. Running time, 90 minutes.—J. O. Smith, Paramount, Ashland and Dixie theatres, Ashland and Lineville, Ala. Small town patronage.

PENTHOUSE: Warner Baxter, Myrna Loy, Philip Holmes, Charles Barrows—Shoreed this picture with a beautiful celebration for five newly wedded couples, and didn't know whether the picture or the stars was the better. Running time, 85 minutes.—I. Raeburn, Arcade Theatre, Small town patronage.

PAINTED VEIL: The: Greta Garbo, Herbert Marshall, George Brent—A very good picture. One of the best of the season. Greta Garbo. After reading some views of this, I thought it would be terrible, but it isn't. It is one of her best and she is the whole show. This is the first picture for her that she plays her part wonderfully. All of my patrons liked this and they all gave $1.00. Played it for good business. Running time, 80 minutes. Played January 11-13.—A. McCollum, Emerson Theatre, Hartford, Ark. Small town patronage.


RASPUTIN AND THE EMPRESS: Ethel, John and Lionel Barrymore, Diana Wynyard—A re-release, that one can go out and see. Playing it fine. It has an appeal to the more intelligent and better-read of our patrons.—I. Raeburn, Arcade Theatre, Small town patronage.

STRAIGHT IS THE WAY: Franchot Tone, Karen Morley, Ray Robson, Gladys George—A swell picture that is one of the best of the season. Playing it fine. It has a gauger angle, but it is well handled, the story is good and the supporting cast handle their parts nicely. The romantic side appeals to the masses. Played January 10-12.—A. McCollum, Emerson Theatre, Hartford, Ark. Small town patronage.


WHAT EVERY WOMAN KNOWS: Helen Hayes, Brian Aherne—Good program offerer, fair business. Played January 3-10.—Winna Theatre, Winner, S. D. General patronage.

J. O. SMITH COMMENTS ON FAIR REPORTING

Writs J. O. Smith, of the Paramount, Ashland and Dixie theatres, at Ashland and Lineville, Alabama: I am enclosing a number of reports on current pictures, and I have tried to give these reports the way your department asked me to do it, "just what the picture did for me."

I notice that my former competitor, Mr. E. F. Lugram of Ashland, Ala., recommends fair and unprejudiced reports on all pictures. From his article, it seems to me that he is hitting at some particular exhibitors. When an exhibitor in a small town can only get three film companies to stick with him, he surely ought to give their pictures fair reports. They deserve it.

I have been reporting on pictures from eight companies for several years and have tried to give fair reports, both in the way of praise and criticism. Played January 1-3—H. Newman, Liberty Theatre, Lynden, Wash. Small town and rural patronage.

I am here to say that it is very easy to give fair, good reports on pictures that are of good quality, both good story and comedy. I also feel that it is wrong to attack the companies or exhibitors who are trying to give the public a good show. Played January 1-3—R. R. Collins, Liberty Theatre, Grand Forks, N. D. Small town patronage.

HERE COMES THE GROOM: Jack Haley—A clever comedy, but I'm not looking for something to laugh at. Played January 12—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

HERE IS MY HEART: Bing Crosby, Kitty Carlisle—Plenty of comedy in this and Bing doesn't hog the show. Also plenty of heart and singing as well liked it. However, everybody liked it, so that's that. It's all you can do. Played January 1-2—G. J. Allom, Baldwin Theatre, Baldwin, Mich. Small town patronage.


HOME ON THE RANGE: Randolph Scott—This one is another good, good western, good story by Zane Grey. Interesting and will please. Played January 2-3.—S. R. Collins, New Regal Theatre, Elizabeth, Col. Small town patronage.

HOME ON THE RANGE: Jackie Cooper, Randolph Scott—Paramount has them all best in producing Westerns, and they beat their best record in this. The most pleasing Western of the season. Drew and played better than their "Last Round-up." We showed it on Monday and Tuesday instead of Saturday, the usual day. Played January 20-21.—J. O. Smith, Paramount, Ashland and Dixie theatres, Ashland and Lineville, Ala. Small town patronage.

IT'S A GIFT: W. C. Fields, Baby LeRoy—A comedy that will go. Baby LeRoy—Not much of a story, but a lot of swell comedy that goes a long way with the kids. Played January 11-12.—Henry Sparks, Cooper, Texas. Small town and rural patronage.

IT'S A GIFT: W. C. Fields, Baby LeRoy—Not much of a story, but a lot of swell comedy that goes a long way with the kids. Played January 11-12.—Henry Sparks, Cooper, Texas. Small town and rural patronage.

LEGEND OF THE LUMBERJACK: Marian Marsh, Ralph Morgan—This was one of the shows I looked through public demand and it did the biggest business in the town, but it was in the wrong place. Running time, 85 minutes. Played January 4-5—Henry Newman, Liberty Theatre, Lynden, Wash. Small town and rural patronage.

MISSING THE TRAIN: Myrna Loy, Paul Lukas, Pauline Starke, Anna May Wong—I think the public will give this picture some hard work, but I think the public will give it some hard work. Played January 12—William Day, Jr., Grand Theatre, Grand Forks, N. D. Small town patronage.

MISSING THE TRAIN: W. C. Fields, Baby LeRoy—A good picture with a no-good title. If I know, is the slums of London on the waterfront, but that the public does not know, and the picture would have had a lot better chance for box office if it had a different title. And, though I have no experience with this picture, they don't give a damn where Lumblejock is. Anyway the story is one of the best comedies I ever seen, even Jean Parker. Of course, they were in a good mood not to attack the picture, as I said above.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MANY HAPPY RETURNS: Burns and Allen—Very good. The last time the public came close to liking a show. Played January 1-2—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

MRS. WIGGS OF THE CAGE PATCH PATCH: Pauline Lord, W. C. Fields, Zam Pitts, Kent Taylor, Edna May Oliver—This is a funny picture, and the children have played in a long time. The acting by Pauline Lord is surely a finished piece of work. If you have a funny exhibit you can play this one. Played January 19-25.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

MRS. WIGGS OF THE CAGE PATCH: Pauline Lord—This is a typical small town production that does to extremely small towns. The cast is exceptionally fine, especially Pauline Lord and her brood of children. Held up well for two days, including matinee. Running time, 73 minutes. Played
MOONLIGHT ON THE BAY

By John Byers

A night of moonlight on the bay—what a glorious thing it is! The moon shines down upon the water in a silver, almost ethereal glow. The stars twinkle like diamonds in the sky. It is a peaceful, serene scene that fills one with a sense of tranquility.

However, as the night wears on, the moonlight begins to fade and the stars become less visible. The sky takes on a darker hue and the air feels colder. It is time to make our way back to land.

As we approach the shore, the sound of the waves becomes louder and louder. The moonlight reflects off the water, creating a shimmering effect that adds to the beauty of the scene. The air is filled with the scent of the sea and a sense of adventure.

We reach the beach and see the soft sand beneath our feet. The moonlight bathes the scene in a silvery light. We take a moment to admire the beauty of the moment and then... we are done.

It was a lovely night on the bay, filled with moonlight and stars. But now it is time to return to the comfort of home. Goodnight.

MAN OF TWO WORLDS: Frances Lodder, Elissa Landi. review—Very average. A leading lady in a supporting role with a somewhat similar picture of the North, " Eskimos," and a pleasant little lady in a supporting role. The winter scenes were very attractive and the struggles of the Northlanders very interesting. Played January 3—J. L, Raelorne, Arcade Theatre, Newell, S. D. Small town patronage.


MELODY CRUISE: Charlie Ruggles, Phil Harris, Greta Nissen, Helen Mack. We put this picture in a place of a new one. played January 3, 1935. played January 3—J. L. Raelorne, Arcade Theatre, Newell, S. D. Small town patronage.

MOtion PICTURE HERALD

February 2, 1935

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RICHES IN THE WORLD, THE: Miriam Hopkins, Joel McCrea, Fay Wray, Reginald Owen. review—Story of a rich girl who wanted to be sure that the woman she loved would love her just as much, how she tried to get it. Running time, 76 minutes. Played January 3—William Day, Jr., Grand Theatre, Mantua, N. J. General patronage.


SILVER STREAK, THE: Sally Blane, Charles Starrett, A very good comedy picture. A picture of the type which will make it look like an advertising film if you are not careful. Extra good for week ends. Running time, 72 minutes—M. F. Foster, Grand Theatre, Monte Vista, Col. General patronage.

SILVER STREAK, THE: Sally Blane, Charles Starrett, A picture of the type which will make it look like an advertising film if you are not careful. Extra good for week ends. Running time, 72 minutes. Played January 8—M. F. Foster, Grand Theatre, Monte Vista, Col. General patronage.

WEDNESDAY’S CHILD: Edward Arnold, Karen Morley, Frank Thomas. A picture with no drawing power and one that is hard to put over. It is one of the best ad in the paper offering. It presents the problem of divorce, from the child’s angle and will give a person something to think about without being the least preachy. It was liked here. A. M. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.


WOMAN IN THE DARK, Fay Wray, Ralph Bellamy. Believe this feature was generally very well liked. Played January 3. The exhibitors believe it to be rather weak, which was pointed out by several of our patrons. We have been playing exceptionally fine programs. Raned January 3—H. W. & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

United Artists

AFFAIRS OF CELLI, THE: Constance Bennett, Frederic March, Frank Morgan, Fay Wray. Here is a picture. it doesn’t have a case if the case was put in. The film would have made box office history, but as it is now it is weak. There is little but little entertainment for the classes and absolutely no entertainment for others. There is a right to expect entertainment when he buys a picture. There is a right to expect an evening of pleasure when they pay their money. Played January 3—J. Medford, Orpheum Theatre, Oxford, N. C. General patronage. played January 3—J. Medford, Orpheum Theatre, Oxford, N. C. General patronage. played January 3—J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


GUN JUSTICE: Ken Maynard—Good western—slightly better than the average. Seemed to please the patrons. Played December 26—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

HUMAN SIDE, THE: Adele Menjou, Doris Ken-yon. This is a mighty fine program picture. Story gives the woman a power as the little means nothing but will please anyone. Played December 26—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

MILLION DOLLAR RANSOM: Phillips Holmes, Edward Arnold, John Beal. review—This picture puts packer- ship plays a sympathy role in a rather disappointing manner. Played December 29—Martin S. Lane, Logan Theatre, Nobles- ville, Ind. Small town and rural patronage.

ONE EXCITING ADVENTURE: Binnie Barnes, Neil Hamilton—Just a dandy little picture. This girl has got the type of picture and the couple of numbers that are exceptionally good. This picture is a big picture, but Silver Family Theatre, Greenfield, Mich. Town and country patronage.

POCKETS: A doll, Binnie Barnes—Without it the picture would be nothing. Played December 29—Martin S. Lane, Logan Theatre, Nobles- ville, Ind. Small town and rural patronage.

ROCKY RHODES: Buck Jones, Sheila Terry—The usual western but looks like money was spent on it and it had plenty of comedy which made it Act with the Saturday night western fans. Running time, 60 minutes. Played January 2—M. K. Kelley, Rich Theatre, Montpelier, Idaho. Town and rural patronage.

THERE’S ALWAYS TOMORROW: Frank Morgan, Elizabeth Young—A very entertaining program picture. Played December 29—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town and rural patronage.


WILLIAM DEAN HOWELLS: The Comical Cartoons—Have run about seven of the Comical Cartoons. Some are extra good, but all are satisfying, well liked and the only fault with any is the coloring in some sequences. Running time, 10 minutes. Played January 2—M. F. Foster, Grand Theatre, Montpelier, Idaho. General patronage.

CASE OF THE HOWLING DOG, THE: Warren William, Marjorie Rambeau. A very interesting mystery stories that has been brought to the screen. Where they like mystery, this will more than please. Played December 26—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.


COLUMBUS


Krazy Kat’s WATERCOLOR—Burlesque on Napoleon’s Waterloo and very amusing. Be sure and use this. Played December 26—J. P. Foster, Grand Theatre, Montpelier, Idaho. Small town patronage.

* Warner Bros.

SHORT FEATURES

Celebrity

HEADLESS HORSEMAN, THE: Comiccolor Cartoons—Have run about seven of the Comiccolor Cartoons. Some are extra good, but all are satisfying, well liked and the only fault with any is the coloring in some sequences. Running time, 10 minutes. Played January 2—M. F. Foster, Grand Theatre, Montpelier, Idaho. General patronage.


THE DOG HOUSE: Andy Clyde—Another good comedy picture. Played December 29—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town patronage.

Krazy Kat’s WATERCOLOR—Burlesque on Napoleon’s Waterloo and very amusing. Be sure and use this. Played December 26—J. P. Foster, Grand Theatre, Montpelier, Idaho. Small town patronage.
LIFE'S LAST LAUGHS: This offers good entertainment, as usual. It presents some very amusing and unusual epitaphs from some very amusing and unusual graves.—*Redford, Orpheum Theatre, Oxford, N. C. General patronage.*


SOUTHERN EXPOSURE: Krazy Kat Cartoon—A cartoon depicting the adventures of Krazy Kat with a musical background that is catchy. Good enough for any spot. Running time, 1 reel.—B. A. McCormick, Orpheum Theatre, Hartford, Ark. Small mining town patronage.

TRAPEZE ARTIST: Krazy Kat Cartoon—A fair cartoon set to song and story of "The Man on the Flying Trapeze." Worth running on any program.—Martin Kiss, majestic Theatre, Noblesville, Ind. Small town patronage.

EDUCATIONAL

CANYON OF ROMANCE: Romantic Journey—This was in beautiful color and recording good, also print in good condition. Far from reduced the look of any fine scenes in the picture. Running time, 10 minutes.—Albert Heffernan, Owl Theatre, Grand Rapids, Mich. Special patronage.


GOOD LUCK—BEST WISHES: Piccola Sisters—Very nice musical comedy. The Piccola Sisters furnish the vocal. They are great but need songs to sing other than those for which they are best—here well sung.—Martin S. Lane, Logan Theatre, Noblesville, Ind. Small town patronage.

GOOD LUCK—BEST WISHES: Piccola Sisters—At last Educational has made a musical comedy that pleased all. The Piccola Sisters sang several popular songs and the story offers good entertainment. Let's have more of these. Running time, 20 minutes.—A. W. Collins, New Regal Theatre, Elkins, Mo. General patronage.

GYPSY FIDDLER: A—Terry Toon—A cartoon about average, not bad, not good. It is worth a look for it. Recording good, print not so good. Running time, 6 minutes.—*Oxford, Grand Theatre, Grand Rapids, Mich. Special patronage.*

HARLEM HARMONY: Treasure Chest—Very good singing cartoon. The story is well told and musical numbers are first class. A fine and colorful film and one that will turn to popular tunes and some neat ditties.—*Great color and sound. Should be running.* Running time, 10 minutes.—W. A. Collins, New Regal Theatre, Elkins, Mo. General patronage.

HELLO, SAILORS: Buster West—Good comedy and Fletcher West is a knockout. Running time, 6 minutes.—A. N. Miles, Empire Theatre, Eminence, Ky. Small town patronage.

JAIL BIRDS: Terry-Toon Series—This is a fairly good comedy cartoon and will please all who like cartoons. The story is well told and the entertaining qualities are better. Running time, 2 minutes.—*Thelma's, Majestic Theatre, Noblesville, Ind. Small town patronage.*

LITTLE BOY BLUE: Terry-Toon—Fine short good for children and liked by adults, too. It was a take-off on Father Goose and Sis. But it was not too much for it. Recording good, print not so good. Running time, 6 minutes.—*Oxford, Grand Theatre, Grand Rapids, Mich. Special patronage.*

PALDOKA FROM PADUCAH: Buster Keaton—This comedy contains more than any comedy ever run. Keep you laughing from start to finish. Buster Keaton in Paducah. Both Sisster were all great and balance of cast good. Put this one on your best dates. Running time, 30 minutes.—W. A. Collins, New Regal Theatre, Elkins, Mo. General patronage.


RURAL ROMEOs: Harry Gribbon—This is silly, stupid farce, but 1 Harry Gribbon has made a good comedy in the last two years it has not been my good luck to run it. Running time, 20 minutes.—A. N. Miles, Empire Theatre, Eminence, Ky. Small town patronage.

RURAL ROMEOs: Gribbon Comedy—A not-so-lot Gribbon cartoon. But it is a comedy and of course this Gribbon comedy from 1925 or earlier named "The Riff-And-Thrillers." We can assure you a good laugh even though a silent. Running time, 2 reels.—John A. Milligan, Broadway Theatre, Schuyerville, N. Y. Small town patronage.

FOR PETER'S SAKE: Our Gang—This offers only fair entertainment and not as good as many of the other cartoons from same source. Our Gang can't have these if they want to please the public. Running time, 18 minutes.—*J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.*

FOR PETER'S SAKE: Our Gang—Good Gang comedy. Some of the scenes in this cartoon are pretty good.—John A. Milligan, Broadway Theatre, Schuyerville, N. Y. Small town patronage.

SHÉS MY LILLY (I'M HER WILLIE): Will Mahoney—Her comedy combining both the slapstick and music is very good. Everything about this comedy and this should please all who see it. Running time, 20 minutes.—*Redford, Orpheum Theatre, Oxford, N. C. General patronage.*

WAY DOWN YONDER: Song Hit Stories Series—

SUMMERS, IT'S BETTER LATE THAN NEVER

"This is the first time we have contributed to this department," writes Charles Summers of the Elite theatre at Seiling, Oklahoma. "We have been in the show business 16 years and figured maybe we ought to say what we think about some of these pictures, after 16 years of service."


MAMA'S LITTLE PIRATE: Our Gang—Good Our Gang comedy, still not near up to their "Honeky Donkey" or "Pettin' In the Hay." But they are good.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MOVIE DAZE: All-Star Comics Series—If Metro would put these waves to work slugging trash they would be a lot better off. Better dropping out or stop producing them. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

MRS. BARNACLE BILL: All-Star Comics Series—This is one of the best numbers of this series we have seen. It is full of slapstick and plenty of laughs. Metro should secure better story material and make their shows a lot better and not drop us off.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

NEOSED OUT: Irving S. Cobb—This was liked very well and makes a good contrast to a feature comedy or a musical. Running time, 15 minutes.—*J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.*

O'SHOP PIONEER: Happy Harmonies—Good cartoon in color. Our patrons certainly like the use of color. Running time, 8 minutes.—Don Kelley, Lyric Theatre, Blacklick, Va. College and small town patronage.

OLD PIONEER: Happy Harmonies—Just grand. Grab it and put it on when you know you'll have a crowd. It will help make your program. Running time, 8 minutes.—A. N. Miles, Empire Theatre, Eminence, Ky. Small town patronage.

ONE HORSE FARMERS: Todd-Kelly—Makes a good Saturday night comedy. Running time two reels.—*Alice's, Empire Theatre, Eminence, Ky. Small town patronage.*


PLAY BALL: Willie Whopper Series—This is a very good cartoon comedy with Willie as the hero. It is a real hit and is doing well. The crowd are enjoying it and they are more entertaining. Running time, 15 minutes.—*J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.*

SCOTLAND AND BONNIE: Fitz-Patrick Travel Talk Series—Good feature film. Offers plenty of action and some fine scenes. The gooner showing many beautiful scenes in Scotland, and the stories are well told. A first class feature and are very educational. Running time, 10 minutes.—*J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.*

SOMETHING SIMPLE: Charley Chase—The title is right. It is pretty simple. The pocraat Chase comedies are the ones that can do the best in the country. They are good. They are producing and they are more entertaining. Running time, 15 minutes.—*J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.*

SHIPWASH: Cartoon—Just a filler. Running time, 3 minutes.—MRS. OSMAN, Ashland and Dixie Theatres, Ashland and Linville, Ala. Small town patronage.

THOM THAIRS: Laurel and Hardy—This is funny, but though it is better than the average comedy, it is not up to what we expect from this pair. Running time, 20 minutes.—A. N. Miles, Empire Theatre, Eminence, Ky. Small town patronage.


WASH-EE IRON-EE: Our Gang—Very good. Mothers couldn't get their kids to go home. Running time, 20 minutes.—*Emerson Theatre, Eminence, Ky. Small town patronage.*


BETTY BOOP'S LIFE PAL: Betty Boop Cartoons—Just terrific. Betty Boop cartoons are becoming better and better. This one was terrific.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BETTY BOOP'S LIFE PAL: Betty Boop Cartoons—Just terrific. Betty Boop cartoons are becoming better and better. This one was terrific.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

BETTY BOOP’S PRIZE SHOW: Betty Boop Cartoons—Just terrific. Betty Boop cartoons are becoming better and better. This one was terrific.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.
Theatrical Accounting

a method book that is also an account ledger

It performs two services: (1) It is a complete text on the proper way to keep your theatre accounts of expenses and receipts and (2) it contains enough pages for a full year’s bookkeeping. Because it is so practical, time-saving and accurately simple, thousands of exhibitors have already exchanged their old, cumbersome and expensive methods for this easy, self-operating system. Its use is becoming more widespread each day.

Exhibitors who are already using this system are reminded to order their 1935 book at the earliest moment so as to permit no break in the daily continuity of your accounts-keeping.

Those exhibitors who have not yet changed over to this new method should do so at once— to guard against the voiding of income taxes, guarantee your profits—and to do it efficiently, a few minutes a day.

Order Now

THEATRE ACCOUNTING

by William F. Morris, C.P.A.

Sufficient to care for 12 months' records.

$3.00 - Postage Prepaid
Managers' Round Table Club

An international association of showmen meeting weekly in Motion Picture Herald for mutual aid and progress

Award Winner Promoted

And now Ed M. Hart, holder of the Award for August, joins the select group of Quigley winners who have been promoted because of their success in the Competitions. As announced by Leo G. Justin, of Walter Reade Theatres, Hart now becomes the new district manager for the northern New Jersey houses of that circuit, Mr. Justin stating that Ed's Award distinction had a definite bearing on his selection for this important post. Thus the number of promotions mounts to the satisfying total of six, and the Quigley project only a year old.

In an address at the Grand Awards luncheon, your chairman had occasion to point out to the Honorable Judges that the expanding list of promotions definitely establishes the Quigley Awards as a source of manpower for executives seeking the right man from among their managers to hold down bigger jobs. The recent action of the Reade executives further confirms this observation.

\[\text{\footnotesize ▽} \quad \text{▼} \quad \text{▼} \]

Yes, That's Showmanship

Having stressed quick-thinking repeatedly in these columns as part of the stock in trade of your able theatreman, that term may well be applied to the ingenuity of the well-known C. L. "Bill" Yearsley, Warner representative in Parkersburg, West Virginia, in reference to his recent action detailed on a following page.

The story treats of Charlie Einfeld's circular letter requesting opinions on the possibilities of Warner junior stars and how Bill turned the query into a profitable exploitation stunt on a date that was not expected to do much more than a respectable gross.

Yearsley's ability to think fast at the right time and to translate the thought into box office terms is therefore offered as yet another answer to that oft repeated question—"What's showmanship?"

\[\text{\footnotesize ▽} \quad \text{▼} \quad \text{▼} \]

Snow Stuff

During the recent heavy snowfall, Round Tabler Tom Olsen came visiting to report on the excitement aroused in Times Square by a horse-drawn sleigh bally plugging one of the stage musicals. Which led us to wonder why picture publicity men in the big cities do not take advantage of these opportunities when Nature seems so willing to cooperate. Now exploitation in the smaller spots is usual and profitable. There is no reason why it should not be, even on sophisticated (?) Broadway.

How About the Manager?

As stated in a news story in this issue, the Code Authority has sent questionnaires to all impartial members of the various local boards in the field for suggestions and recommendations for code changes. The questionnaire embraces eight questions of which our immediate interest is centered upon Number Four, reading as follows:

"Can you enumerate any unfair practices or provisions which should be added to the code?"

We can. Provision should be made for the restriction of manager's hours, daily and weekly, to a fair and less than man-killing number. Further provision must also be made for a day off out of each seven for every manager.

Whether or not he wants to, no theatreman can give his all 12 to 14 hours a day, seven days a week, unless he is allowed sufficient rest and relaxation away from his exacting duties. The Code Authority may send questionnaires from now to the end of time, if not to the end of the code, but until the manager's welfare is considered—until the manager is given a fair "shake," the questionnaires in our opinion mean nothing more than a lot of words written on a lot of paper.

Why? Because clearance, zoning, trade practice grievances and everything else the local boards treat with have, in the final analysis, to do with the theatre—the field of exhibition. What the picture does at the box office is the only answer, and that is predicated to an appreciable extent upon the ability of the manager to put over his attractions.

The industry might as well face the fact that the protection of the manager from those who exploit him, is an economic necessity.

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Motion Sells Motion

Recent experimenting with animation in display by meat packers Wilson & Company has been very successful, according to Advertising Age, which states that this device is favored by the meat men because the motion attracts attention and enables the presentation to be dramatized.

We should like to see plans worked out by the home office advertising departments so that managers could do more with this proven form of display. Motion sells motion.

\[\text{\footnotesize A. Mike Page} \]
Hewitt's "Gables" Lobby Has All the Accessories

Joe Hewitt says many of the folks were attacked by old fashioned homesickness after viewing the complete lobby display at the Lincoln, Robinson, Ill., illustrated in the accompanying photo on "Green Gables." Of course the flash was good for a lot of laughs what with all the conventional back yard accessories, such as the Chic Saler, and little dog in action.

Rain spout was made of soda straws painted green and running into tiny rain barrels. Ground was covered with snow and sand walk ran from front gate to porch, with Anne Shirley herself on the porch. Windows were made of cellophane with holly wreaths on inside and green flood-light provided the moonlight in the darkened foyer. Hewitt supplied the billing with one of Metro's new miniature 24's and his own painting.

Another typical Hewitt is an ad enclosed on Shirley Temple. Seems that two cars crashed in front of the theatre, damaging the lobby, and Joe immediately jumped into print with following copy: "We can't blame people for crashing in our theatre to see Shirley Temple in 'Bright Eyes,' but Shirley won't be here until tomorrow." And the P. S. said—"Please park your car across the street in the City Parking Lot."

Make 1935 Your Award Year

Leading Stores Feature India Stuff on "Clive"

The atmosphere background of "Clive of India" was highlighted in the exploitation for the opening at the New York Rivoli with a number of presentations of various kinds of leading Broadway and Fifth Avenue establishments. India rugs and jewelry were featured in windows and ads, and the local offices of the India State Railways displayed enlargements of scenic shots from the picture.

Cooperation was obtained from the Public Library on a special collection of books on Clive and on India, some forty in number, the exhibit also carrying special posters with theatre credits. Newspaper coverage was comprehensive and on a radio hookup tickets were given for the best answers to the question—"Why I would like to see the picture, 'Clive of India.'"
LEADING TENNESSEANS
HONOR BILL HENDRICKS

December Co-Winner Receives Plaque; Col. Howard Waugh Host at Award Luncheon

by HARRY MARTIN
Special Correspondent

With Colonel Howard Waugh, the southern division manager for Warner Theatres, supervising the ceremonies, Bill Hendricks was presented with the Quigley award here by Colonel James Hammond, publisher of *The Commercial Appeal* (photo on picture page).

The ceremonies took place in Colonel Hammond’s luxurious offices and later Hendricks was honored with a buffet luncheon by friends and employees of the theatre.

Winner Rose from Ranks

Hendricks is regarded as an excellent example of the young man who makes good from the ranks. He started with Waugh years ago as an usher when the present zone manager was then house manager at the Palace Theatre. Later he followed Waugh into the Warner ranks and was manager of the Warner Strand in Oshkosh, Wisconsin, when the colonel was promoted from local Warner manager to zone manager with offices in Memphis. Waugh immediately sent for Hendricks to come to Memphis and the blonde blizzard of exploitation remained in Oshkosh only long enough to win Paramount’s national contest on the second Mae West picture.

Colonel Hammond congratulated Hendricks upon winning this signal honor and spoke of the incentive the awards would be to other theatre managers. Colonel Waugh congratulated Hendricks as the first Memphian in recent years to capture one of the coveted Quigley trophies.

Among others who offered their congratulations were: Mayor Watkins Overton, Vice-Mayor Clifford Davis, Harry Martin, motion picture editor, critic and columnist for *The Commercial Appeal*; John D Martin, president of the Southern Baseball Association; Judge William M. Stanton, Moe Gurnin, of the Warner office and a host of others.

They represent the distribution, advertising and exhibition branches as is usual in the monthly judging. Their findings will be announced in issue of February 16.

Preparations are now going forward for the presentation of the 1934 Grand Award to Hendricks and Rosenthal. It is expected that the ceremonies will take place in Washington. More on this later.

A-MIKE

Make 1935 Your Award Year

Akin’s Bike Parade Standout “6-Day” Gag

Every prominent bicycle dealer in Dallas, Texas, cooperated with Wally Akin on a street parade as a plug for “Six Day Rider” at the Melba, where Wally did his stuff before going to Abilene as City Manager of the Paramount, Queen and Palace.

Selling the bike merchants on the publicity value of the buildup, a region of boy and girl riders were secured, at least 50 representing each merchant participating. All riders were banned with theatre copy. Permission for the parade was secured from the City Council, and as an extra inducement, Akin made arrangements for all riders to be admitted free to the State fair held at that time, where free bicycles were given away.

Displays Old Time Bikes

Lobby stunt that clicked was the bike race stunt wherein two riders competed against each other, their mileage registered as they rode. Mezzanine display of old time bikes also attracted. Road race was also put on, distance 15 miles, ending in front of theatre, for cash prizes and tickets. Free admission was offered to youngsters attending Wally’s Big Brother matinee, kids bringing fresh bikes to the show taking down the ducats.

Make 1935 Your Award Year

College Faculty Endorses Picture

For the first time in the history of Smith College, city manager Arthur Pinkham, Calvin Theatre, Northampton, Mass., reports securing the endorsement of the faculty for the girls to see “The Barrets of Wimpole Street.” Accompanying photo shows attractive lobby display created by Ted Schmitter, artist.

Make 1935 Your Award Year

January Deadline

Thursday, February 7

There are still five big days left to get those campaigns in for consideration in the Quigley January Awards. As announced, deadline the first month of the year is midday of Thursday, February 7, and this of course means that all entries for the initial competition of 1935 must be at Committee Headquarters by that time.

The judges invited to serve for January include: W. G. Van Schmus, Managing Director, Radio City Music Hall; Harry H. Thomas, president, First Division Pictures, and John Dowd, ad director, RKO Theatres.

Pinkham’s “Barretts” Lobby Display

UNUSUAL STREET BALLY. Manager Bill Keinke at the Tower Theatre, Kansas City, Mo., used a trolley car, 24 sheets tacked on sides, to plug his “Broadway Bill” date.
Army Plane Drops Flowers Over Theatre

The opening of "Flirtation Walk" was heralded in a little different manner in St. Louis by Homer Harman at the Shubert Rialto, where he arranged for an army plane to fly over theatre and drop a wreath of flowers on roof as a salute to the premiere. Drum and Band Corps marched to the theatre in full regalia, where they played hits. Radio station broadcast entire proceedings, including the bugle fanfare with Mayor officially opening ceremonies.

Cameraman in front took pictures of notables as they arrived and these were later shown in the newsreel. Promoted roses were handed out to all ladies as they entered and style writer for one of the leading papers described over radio hookup costumes worn by those attending.

Hamilton Uses Displays To Plug "Bright Eyes"

To introduce "Bright Eyes" at the Palace Theatre, in Norwich, Conn. B. B. Hamilton used a 16-foot wide by 12-foot high shadow box. In the frame Bob had cut-out silver letters of Shirley Temple and it made a very attractive flash when the operator turned the color wheel on display.

In the foyer a large head of Shirley was painted in oil and surrounded by stills. Another attractive display was shown in the lobby (see accompanying photo) in which a mask was used simply showing Shirley's eyes. Merchant gave over window to dolls and County Home Children who were guests of the theatre marched there with placards.

Ruppes Baked in Bread For "Daily Bread" Date

A tieup with local baker was arranged by Syd Lewis, UA manager in Calcutta, India, for the insertion of ruppe notes in loaves of bread for "Our Daily Bread." Bread was distributed to patrons as they entered the theatre. Local papers carried series on sociological and political aspects of picture and gave it fine boost.

Gilmans Flies Title For "Widow" Advance

An old time horse-driven victoria carriage with footman and driver in character and good looker in costume lifted a lot of eyes in Harrisburg, Pa., where Sam Gilmans used the stunt as a bally on "Merry Widow" at the Regent. Carriage was said to be 75 years old, back being bannered.

Smart trailer idea was used a week ahead in the form of the title in cutout flittered letters, which after each show was lowered in front of traveler (see photo) to the stage and illuminated while music from the picture was played.

Different was Sam's idea of pasting gummed labels to ordinary building bricks and distributed to all newstands as paper weights. Newsboys wore silks badges. Girls in five-and-ten also wore the badges as tieon on "Widow" sundae, store flying large pennant to advertise this.

Newspaper breaks were gratifying, including much display space on classified tieup wherein readers were asked to clip any three ads on want page, and write 100 words on why they were chosen. Tickets were given for best answers and paper ran copy as follows at head of ad—"The Merry Widow has a message for you," ad being illustrated with cut of star, picture and theatre mentioned prominently in the flash. Unusual was Gilmans two-column house ad with cut of crowds, copy tying in that the whole town was turning out to see the picture.

Street Accordionist Plays "Millions" Hits

Little different street bally was used by Ray Jones at Loew's Vendome, Nashville, Tenn. (see photo), when he had a nicely dressed fellow tour streets with accordion playing hits from "Kid Millions.

Newspaper sponsored contest in which turkey was awarded to person writing funniest twenty-word dialogue of conversation between Cantor and a turkey. Ten runner-ups received tickets to see pictures. Capsules containing prescription with laugh dope were handed out on streets and in offices. Liberty boys paraded to theatre with banners, and hotels, nightclubs and radio station supplied with orchestrations.

Race at Local Track Sells "Six Day Rider"

George Laby, Victory Theatre, Holyoke, Mass., staged a bike race at local track for "Six Day Rider," official entry blanks with appropriate copy were distributed and the race started off with all shapes and makes of bikes (see photo). Huge bike parade led by motorcycle escort went through residential and business districts all properly bannered.

In lobby, George had a stationary bike which patrons were invited to ride, testing their endurance; high score for the day was entitled to passes to show. Brown funny bike books and buttons were distributed, as were imprinted paper napkins in restaurants and lunchrooms.

Yovin Invites Pupils To "One Night of Love"

Personal contact was made with music teachers in all public schools and as a result star pupils were invited by Joe Yovin at the Crescent Theatre, Astoria, L. I., to see "One Night of Love." All Italian societies in the neighborhood were notified of showing and special Italian heralds promoted from merchant were distributed telling about different operas sung by Grace Moore.

Joe pasted a one sheet on lobby floor, secured beauty parlor displays of hand-colored photos of Moore for which merchants paid and other displays were arranged in music stores, five and ten and gown shop.
$2600 in Twenty Five Cash Prizes!!!
will be awarded by Paramount in a
GIANT EXPLOITATION CONTEST
for the most effective campaign on
RUGGLES OF RED GAP!

Sharp Shooting Showmen—ATTENTION!
The Contest starts February 15 and ends April 12. All exhibitors
—big and little—can compete for the 25 prizes. Here they are:

FIRST PRIZE . . $600
SECOND PRIZE . $400
THIRD PRIZE . $300
FOURTH PRIZE . $200
FIFTH PRIZE . $100
TWENTY PRIZES . $50

RUGGLES OF RED GAP is the SHOWMAN’S picture. The book has been read
by millions. The cast is loaded with EXPLOITATION DYNAMITE! The picture
is crammed with SELLING ANGLES. IT’S IN THE BAG!

Write to your Paramount Exchange for the SPECIAL EXPLOITATION MANUAL
bristling with high power ammunition for the contest. Everybody has a chance
to win. In case of a tie, duplicate prizes will be awarded. So—GET GOING!

RUGGLES OF RED GAP
CHARLES LAUGHTON MARY BOLAND CHARLIE RUGGLES ZASU PITTS
Roland Young · Leila Hyams · A Paramount Picture · From Harry Leon Wilson’s story · Directed by Leo McCarey
**British Club Cables**

**Holiday Greetings**

Hands across the sea, was really that, with an exchange of cabled Christmas greetings from the 2,000 members of Manager Wally Baker's Kiddies' Birthday Club at the Twilo, Sutton-in-Ashfield, England, to the youngsters in Management's Joe La Rose's Birthday Club at the Easttown, Detroit, Mich.

The story behind the greetings is very interesting, originating some time ago when this department was requested by Baker to suggest a theatre on this side with a birthday organization similar in size and purpose. The names of a number of theatres and managers were forwarded and from the list, the British member selected the Easttown Club with which to make the international link.

La Rose immediately entered into the spirit of the occasion by presenting the cable at the next meeting of the Club and on behalf of the membership, dispatched return greetings, too.

The British papers picked up the story, as did those in Detroit, the Sutton dailies running to a half column and more, with stories publicizing the theatres and activities of both clubs.

*Make 1935 Your Award Year*

"**Expectation**" Preview Staged by McCarthy

A special invitation preview attended by the mayor, newspaper editors and school officials was held by James McCarthy at the Strand, Hartford, on "Great Expectations." Display cards were placed on bulletin boards of all schools.

Libraries, book stores and schools distributed book marks, heralds were handed out and lobby displays were planted in seven neighborhood theatres.

*Make 1935 Your Award Year*

Gould's Police Dog Bally

As an advance for his "The Wolf Dog" date, S. D. Gould, Cameraphone Theatre, Pittsburgh, Pa., used a barkered Belgium police dog as his street bally and contacted all schools and boy scout troops, selling them on the picture. Gould also used standee frame on sidewalk during run tying in with banner under marquee.

*Make 1935 Your Award Year*

**Randforce Ad Meetings Reported by MacLevy**

Monty MacLevy, ad head, Randforce Circuit, over in Brooklyn, New York, details the proceedings at the weekly publicity meetings, conducted by Louis Frisch as chairman, and attended by his assistant, Harold Homer, and following supervisors: Erwin Gold, Bensonhurst; Sidney P. Levine, Crown Heights; George Langbart, Park Slope; George Davis, East New York; Harry Davey, Ridgewood and Queens; Irving Berman, Greenpoint and Williamsburg, and of course, MacLevy.

Campaigns on coming pictures are discussed far in advance. All pictures are previewed by child and high schoolers, Irving Kaplan and Jack Birnbaum, whose suggestions are incorporated, are preparing campaigns.

Preliminary outlines are then drawn up, and further discussed at the individual managers' meetings called by each supervisor. Other slants are also in order, and from them Monty reports a lot of profitable tugs.

In a recent few months "Peck's Bad Boy" essay contest and promoted graphoscope sets as prizes have proven successful, as have magazine tie-ups, and of course the holiday mattees, special kids' mattees. Monty also sends along a flock of snappy novelty heralds and folders. Quite a few of these have room for outside advertising which has been utilized by the managers in meeting printing and distribution costs.

*Make 1935 Your Award Year*

**Yearsley Asks Patrons To Vote Approval of Stars**

To find out what managers think of the stellar potentialities of Warner junior stars, ad head Charley Einfeld recently wrote to the men in the field querying them on their reactions. Letters were written to every Warner representative in Parkersburg, West Va., picked up the gag immediately for a bit of fancy exploitation by planting ballot boxes in the lobby of the Strand, in that spot, and in various other places, like newsstands, to express their opinions on whether or not Gloria Stuart and Ross Alexander currently playing in "Maybe It's Love," were ready for stardom.

Voting boxes were made available, a white for the affirmative and a black for the negative. Papers made much to do over the gag and carried full reports on the results. Bill says it did help the grosses, and though put on as a stunt, the comment aroused leads him to believe that the idea has nationwide possibilities.

*Make 1935 Your Award Year*

**Notables Write Reviews**

Jack Chalmans, publicity, Aztec Theatre, San Antonio, Tex., succeeded in having Governor Alfred and Attorney General Mc- Graw attend preview of "The Mighty Barnum." In addition, Jack succeeded in having the Mayor review the picture for one of the leading newspapers and the Attorney General covered it for another paper.

*Make 1935 Your Award Year*

**"Scarlet Empress" Goes On Shopping Tour**

A "Scarlet Empress" with mask over her eyes made a shopping tour for Rose Hob- kirck, Granada Theatre, Lewiston, Idaho, as exploitation on that picture. Local mer- chants cooperated and presented gag with what she selected from their stocks. Prizes of commodities were given to those first recognizing her at the different stores. "Empress" was driven about town in barkered deluxe Hudson.

Ross dressed his front by laying red carpets in the sidewalks, and marquee lights were dipped in scarlet. Local dance hall tied up for a "Scarlet Empress" Ball with prizes to the best Dietrich figure and impersonator. Theatre planted masked "Empress" and to the first 25 men who suc-ceeded in dancing with her, passes were awarded.
St. Louisans Plan
March "Hit March"

Title: "March March of Hits" is the business drive for next month, now in process of execution by the St. Louis Warner-ites, details of which are forwarded by Al Zimbalist, division ad head, who states a number of the ideas are already functioning.

Included among them, and put down in the sequence listed by Zimbalist are special snipe trailer one week ahead of main trailer, also flash announcements while advance snipe was screened in houses having p.a. systems. Round plaques, 24 inches in diameter, double faced to be hung from fixtures in all retiring rooms, lobbies, inside of house, etc., doormen and ushers to wear badges with drive copy.

Signs will be placed on each side of stage and cutout letters in cloth spelling title of drive on the traveler. Drive title is to be lettered on sidewalks opposite box offices in washable paint to attract those driving up to theatre. Tieup is planned for bumper strips on delivery trucks and hotels to be covered.

Radio plugs, special heralds, Western Union tieups are set, and local clubs and organizations are being contacted in person and with letters, the latter also going to mailing lists. Employees of all houses are peppped up with drive letters, suggesting ways and means in which the "march" might be aided.

Slugs for newspaper ads, imprinted office stationery are in use, and various benefits and contests arranged. It being stated that all the above slants are figured to obtain as much coverage as possible for the entire St. Louis division comprising downtown first runs, subsequent and neighborhood houses.

Make 1935 Your Award Year

Women Receive Flowers
From "Don Juan" Horseman

An arresting street bally was used by Bill Taylor, State Theatre, Houston, Texas in the form of a man dressed as Don Juan mounted on a horse with silver saddle and bridle, and banner selling "Private Life of Don Juan." Through a tieup with local florist, rider covered principal business sections and handed women sprigs of flowers with label "Compliments of Bank Florists, see the world's greatest lover in, etc., etc.,"

Make 1935 Your Award Year

Merchant Mails Cards
Plugging "Painted Veil"

B. Bordornado, Palace Theatre, Olean, N. Y., on "Painted Veil" tied up with merchant who mailed government postcards to customers calling attention to picture and inviting persons whose names appeared on special display cards placed throughout store to come in and be presented with guest tickets.

Numbered Garbo buttons were inserted in small envelopes and distributed with instruction to compare number on button with those on large poster in lobby. Those having corresponding numbers were entitled to passes. All city buses carried banners and dime stores used stamped bags.

Make 1935 Your Award Year

Novelty Card

Burgess Walmont, Orpheum Theatre, Fulton, Ky., handed out small cards with face of Will Rogers and copy reading "For a new deal in entertainment vote for Will Rogers in 'County Chairman.'"

Make 1935 Your Award Year

Free Trip to New York
Promoted by Abe Frank

Abe Frank at the Lyric in Camden, N. J., put on a contest in conjunction with his newspaper, sponsoring an essay competition on the subject "What I would do if I were the Richest Girl in the World," as a plug on that picture.

Winner, a chaparone, was taken by bus to Philadelphia, where they boarded train for New York. Party greeted on arrival by RKO officials who conducted them through the Music Hall and later to dine at leading night club. Arrangements were made for pair to spend three days in New York visiting hot spots as guests of theatre. Attractive girl in boot at busiest intersection in Camden distributed special "check" heralds with theatre plug.

Crashes Advertising Club
With "Barnum" Tack Cards

At a special meeting of the local advertising club, Herb Morgan, Loew's Century, Baltimore, had the meeting room posted with "Mighty Barnum" cards. Barnum balloons were given to all children visiting local department store.

For a street bally, trolley was used with two 24 sheets on either side and car was kept in business districts during entire run.

Make 1935 Your Award Year

Soldier Plugs "Flirtation Walk"

Man dressed in regulation West Point uniform wearing theatre sign, served as street bally on "Flirtation Walk" for Taylor Myers, Loew's Broad, Columbus, Ohio. All dime stores carried displays, as did bus terminal. Imprinted paper bags used in markets and tiptom with want ad section of paper brought large display ad in news section.

Make 1935 Your Award Year

HOLLYWOOD

SHOWS ASIDE FROM THE DEBUT OF A moduleId (ie) one, THE REAL ACTION TAKES PLACE WITH "BIG HEARTED HERBERT," WHICH BEGINS TONIGHT AT THE RIVIERA THEATER

"BIG HEARTED HERBERT"
With Valley's Painted Veil
RIVIERA THEATER
Starting Saturday

Illustrated are three of the one-column ads created by Manager E. Seibel, Riviera Theatre, St. Paul, Minn., to emphasize the comedy slants on "Big Hearted Herbert." Ads to left and right are 3x5 lines.

Make 1935 Your Award Year

HOW SEIBEL DOES IT

If Your Husband's Like This—

[Image of man]

take him to the funniest movie in a decade, "Big Hearted Herbert" (the World's Champion Grouch) at the Riviera Theater starting Saturday!

Then He'll Be Like This!

CREATE YOUR OWN AD!

If Your Husband's Like This—

[Image of man]

He's very particular about the things he likes. Where he likes to go. What he likes to see. The things about him that make him different from other men.

If Your Husband's Like This—

[Image of man]

He's the kind of man who's always ready for adventure. Always ready to see something new. The kind of man who's never content with the old style of doing things.

Microscopic View of HERBERT'S HEART
Magnified 5,000,000 Times.

She Couldn't Take It!

[Image of woman with heart]

Miss Sadie Laffabian Says:

"I won the International Giggle and Guffaw Laughout. I came within 4½ pickers of laughout of the Depression" BUT when I saw a screening of "Big Hearted Herbert," the laughs came too fast! No wonder I cod out on a stretcher!

I PREDICT that when the Riviera Theatre opens this picture Saturday there'll be 1,000 cases of acute laugh prostration!"
Entire City Cooperates
On Smithies' "Week"

Kingston, Ontario, went completely happiness-conscious a short time back, according to Gene Curtis, who reports Ernie Smithies' excellent campaign at the Capitol, in that spot, for "Happiness Ahead."

Ernie's first gun in the barrage was a contact with his Chamber of Commerce on the "week" idea, which led to an endorsement from the Mayor and city council. Service clubs and merchants' association were next in line, followed by church and women's organizations.

Drive started two weeks ahead with committees functioning from every important local group and the entire campaign as planned was covered by the dailies at all meetings. Then three days ahead, "Happiness Week" window cards were displayed in stores and homes, broadcasts put on, band concerts arranged, and merchants carried flags in all advertising.

Opening day was ushered in with proclamation by Mayor, and newspaper editorials. Happiness tags were sold on streets for benefit of unemployment fund, and Happiness sales put on in all stores. Streets were decorated and lit up, special shows given at the theatre for underprivileged children, and unemployment drive sponsored by committee at City Hall. And most encouraging was the Sunday feature of the campaign, all ministers delivering sermons on "happiness."

Make 1935 Your Award Year

Song Plugger in Window

For his "Kid Millions" date at Loew's State, Memphis, Tenn., Cecil Vogel, city manager, arranged for a song plugger in exclusive store window on the main street. Accompanying photo shows singer and girl at piano.

Make 1935 Your Award Year

Matt Lands Editorial
On "One Night of Love"

That hard to get publicity, an editorial praising a picture, was the score rolled up by Matt Saunders, at the Poli, Bridgeport, Ct., on his "One Night of Love" date, the picture not only going to town on this, but urging everyone to stop off and view it.

Matt also connected with the cutout puzzle newspaper contest on this one, and gained the support of the Liberty magazine carriers, who were paraded to the house to see the show, in exchange for which distributed heralds were stuffed into the copies of the magazine.

Make 1935 Your Award Year

Kids Get Ice Cream and Ducks
At Cahill's "Rhythm" Opening

The kiddies of Brockton, Mass., turned out almost en masse when J. J. Cahill at the Brockton played "College Rhythm." Opening day Joe held a special kid matinee, announcing in papers that each child would receive a box of ice cream donated by dairy and ten lucky ticket holders would receive stuffed Penner ducks. As can be seen from accompanying photo the children must have seen the account in the papers.

Last day Cahill put on a Penner stage contest offering prizes promoted from merchants for the best of the thespian must have seen the account in the papers. Newspapers cooperated on the "cheering section" contest, offering gratis tickets to those filling in "Goo Goo." Candy shop paid for distribution of heralds with their own and theatre ad imprinted. For street bally boys were used with individual letters on their backs spelling out title of picture, and two weeks prior a whispering campaign was started with house staff asking one and all "Do you wanna buy a duck?"

National Guard Attends "Flirtation Walk" Preview

A preview showing of "Flirtation Walk" to which officers of the National Guard, city officials and graduates of West Point residing in Baltimore were invited was arranged by Rodney Collier and George Browning at the Shaw Theatre. Parade of National Guardsmen marched from armory to theatre in front of which the men went through the "squads right" drill.

A sound truck ball with twenty-four spots on either side (see photo) toured the city and suburban districts playing song hits. Hawaiian scenes with appropriate theatre copy were featured in window of American Express Travel Bureau. Fasses were awarded to best couples in a "Flirtation Walk" dance contest and five and ten re-layed over loudspeaker the song hits.

Make 1935 Your Award Year

Russe Influence Stressed
In Burnett's "Sten" Campaign

Martin C. Burnett at Loew's Theatre, in Dayton, Ohio, effected an attractive window display with ledger, "We Live Again," as can be seen on accompanying photo. Stressing the Russian influence, merchant gave picture nice break.

The savers were arranged in imprinted paper bags reading "As sweet and refreshing as, etc., etc." Story used seriously in newspaper and fashion editor ran cut and story on smartness of Sten's clothes. Martin also used a sky projector on building opposite theatre with theatre plug.

Make 1935 Your Award Year

Beauty Shop Ties In
On Lykes' Giveaway

Tieup with local beautician on "What Every Woman Knows" was arranged by Jack Lykes at Loew's Stillman, Cleveland, in which gift cards from Helen Hayes were distributed, entitling each to a sample of lip rouge at beauty shop. Costless heralds were given out in house to house canvass, merchant aid on back paying for printing.

At Rotary luncheon Mayor, president of leading store made announcement of picture and its fine possibilities for merchant tieups. "What Men Know About Women" booklets were distributed to men patrons, week prior and letters were sent to Scottish societies calling attention to the Scotch background of picture.

Make 1935 Your Award Year

"Nell Gwyn" Girls Plug
Date for Greenfield

Among our newest contributors from overseas is William Greenfield, general manager, Paramount Theatre, Manchester, England, who evidently did a highly commendable piece of work on "Nell Gwyn." Among his featured exploitations were girls in Nell Gwyn costumes distributing oranges in the lobby, putting the stunt on also in various parts of town. The atmosphere was carried out further in a musical prelude and ballet of Gwyn dancers.

All the above was carried in addition to other publicity by the local press and other instances of Greenfield's newspaper breaks include page co-op on "Here Comes the Groom" and color page on "Cleopatra." Well done also is a brochure in honor of the opening of the new Paramount.
POSTER ART WORK IN THE THEATRE

Sam Gilman, manager of Loew's Regent, Harrisburg, Pa., sends along the above poster done by his artist, Henry Palm. Entire head done in all shades of pastel.

M. E. ROSENBERG

who has been at the Dimond Theatre, Oakland, Calif., is now at the helm of the Fairfax Theatre.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Please enroll me in the Club and send me my framed certificate.

Name ........................................
Position ...................................
Theatre ....................................
Address ....................................
City ........................................
State ......................................

Absolutely No Dues or Fees!

SOME OF OUR NEWLY REGISTERED MEMBERS

RAY BAKER,
Manager, Grand, Littleton, Colo.
W. SPENCER BENTLEY,
Manager, State, Reading, Pa.
SHEWAK BHOJRAJ,
Editor, Radio News, Bombay, India.
JACK CAMPBELL,
Manager, Capitol, Brampton, Canada.
A. L. CAPLAN,
Branch Manager, Fox Film Corp., Hong Kong, China.
FRESTLE CHENOWETH,
Manager, Rialto, Mo.
ARTHUR COHN,
V. S. DENSON,
Assistant, Albany, Albany, Ga.
IRA E. EPSKIN,
Manager, Sheepshead, Brooklyn, N. Y.
WILLIAM V. GEEHAN,
Manager, Odeon, Beaver Dam, Wis.
ROBERT B. GELSTON,
Advertising Manager, Hoyt's Circuit, Melbourne, Australia.
ROY E. GLIDDELL,
Manager, Arcadia, Iron River, Mo.
FRANCIS J. GOOCH,
Assistant, State, Portland, Me.
FRANK LEWIS,
Assistant, Delancey, New York City.
JACK MCCOLLIN,
Manager, Rialto, Sinton, Tex.
MIKE V. MEDIGOVITCH,
Assistant, Lyric, Bisbee, Ariz.
Y. I. MIYEMATSU,
Manager, Nippon, San Francisco, Cal.
M. G. NIMMER,
Manager, Liberty, Wenatchee, Wash.
JAMES O'LOUGHLIN,
Assistant, Palace, Lawrence, Mass.
GLEN PRATT,
Manager, Lyric, Bisbee, Ariz.
DORIS L. REX,
Manager, Royal, New Castle, Ind.
LESTER M. ROBISON,
Manager, Nobi, Bethlehem, Mo.
S. V. ROTH,
Manager, Kum-C, Toronto, Canada.
DANIEL SNYDER,
Manager, Biltmore, Brooklyn, N. Y.
ARTHUR J. SPENCER,
Manager, Alma, Vancouver, B. C.
A. E. WALKER,
Manager, Irving, Indianapolis, Ind.
FRANCIS CARTER WOOD, JR.,
Executive Manager, Embassy Newsreel, New York City.

J. M. FULLER
has taken over the Opera House, Butte, Neb., from SHERMAN MELAND.

V.

MORRIS KLEIN
formerly of the Victory, has taken over the American Theatre.

JOHN MUDGE
formerly manager of the Broadway Theatre, Oakland, Calif., has been assigned to the Golden State Theatre in the same capacity, and FRANK GALVIN, of the Golden State, has been transferred to the Dimond Theatre.

BOB JAMES
is now filling the role of manager at the Palace Theatre, San Leandro, Calif.

MORRIS ROSENTHAL
manager, Majestic Theatre, Bridgeport, Conn., and Quigley second Grand Award winner, paid club headquarters a visit and was a mighty welcome guest.

WALTER STUART
has been transferred from the Crown, New London, to the Community, North Attleboro, Mass., and BARNEY DOBRANS is at the Crown.

CLIFF BOYD
has been made manager of the Paramount, North Adams, Mass.

JACK LYNCH
has succeeded JOHN McCONVILLE as manager of the Paramount, Needham, Mass.

EVERETT CHRISTIAN
is transferred from the Strand, Portland, Maine, to the Pastime, Franklin, N. H.

ERNST DORAN
formerly at the Palmer and Strand, Palmer, Mass., has been named manager of the Palace and Middlesex, Middletown, Conn.

PETE EGAN
is back managing the Palace in Calgary, Alberta, Canada.

HARRY CRULL
of the Valencia Theatre, Jamaica, L. I., stopped in to see us the other day and we were mighty glad to say "howdy" to him.

WARREN J. FRAIR
has been named manager of the Rialto, Glens Falls, N. Y.

PAUL GLASE
Embassy Theatre, Reading, Pa., won $100 first prize for biggest improvement in business in past few months.
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.
In eight of "1934's BEST TEN"

Of the ten pictures chosen as 1934's best in the Film Daily's nationwide poll, eight were photographed on Eastman Super-Sensitive Panchromatic Negative. Again this Eastman film has made its contribution to the artistry and entertainment value of the productions adjudged the finest of the year. Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN Super-Sensitive Panchromatic Negative
NEWSREEL RIGHTS
and the Flemington Hysteria
By Terry Ramsaye
HELEN MORGAN—The top torch-singer of the land.

ANN DVORAK—The singing and dancing surprise of 1935!

FEBRUARY 23RD WARNER BROS.

RUDY VALLEE

NED SPARKS, Robert Armstrong, Joe Cawthorn and Al Shean, in a hilarious battle of half-wits.

100 HOLLYWOOD CUTIES in the big "Fare Thee Well, Annabelle" finale directed by Bobby Connolly.

Rudy as the producer and "Gold Diggers" of "20 Million Rudy" in 5 songs by the Rudy surrounded by 1

ANN D 9 STARS! 2 BAN
ALLEN JENKINS
AND ALICE WHITE—
Two minds without a
single thought.

THE CONNECTICUT
YANKEES—Rudy’s
own world-famous
band.

WILL LAUNCH A NEW DEAL IN RUDY VALLEE PICTURES!

SWEET MUSIC

"Flirtation Walk,"
"present him!

ed story by the auth-
Sweethearts"!

Warner composers!
her great features—

V OR A K
S! 100 GIRLS!

SURPRISES as Rudy
steals the show with
hilarious character im-
personations.

FRANK & MILT
BRITTON’S BAND of
merry musical maniacs.
"The cinema's most sparkling guide to the world today...a feature worth waiting for,"

—LIBERTY MAGAZINE tells its 2,300,000 readers.

★★★ FOX MOVIE TONE NEWS
News, sports, fashions, personalities seen through Movietone News.
Edited by Laurence Stallings. Described by Lowell Thomas.

FOX MOVIE TONE NEWS, all dressed up with a new commentator and introductory credit shots, seems to us to escape the casual air of newsreels and step into a class that makes it a feature worth watching for.

In its new costume, Movietone News has all the appeal of a miniature newspaper. Its world-wide coverage is amazing, hardly an event of any national interest having been missed by them this year. These scheduled events, while requiring unceasing work, can be covered by any company; but the thing that Movietone does so well—and it happens too often to be entirely luck—is to be on hand when unscheduled events shoot into the headlines.

In order to get a record of everything that happens, even things that just might happen, 100 cameramen patrol the world, shooting about 100,000 feet of film every week. Though only 1,000 feet or so of this is used, nothing may be missed; for no one, not even a cameraman, can foretell news. Thus every play of a football game is shot in hope of getting the touchdown. Every parade is photographed for the potential riot, and royalty is being continually snapped so that when the bomb is thrown you’ll see it.

And you do see it in Movietone News. Under the capable guidance of Truman Talley, and now described intelligently and pleasantly by Lowell Thomas, these little features, edited by Laurence Stallings, are the cinema’s most sparkling guide to the world today.
BROADWAY DIPLOMAT

Mr. JOHN P. G. McPhee, executive secretary of the Chamber of Commerce of Red Bank, New Jersey, according to Film Daily, which quotes the correspondence, wrote to Mr. Walter Reade of Broadway to observe that the Reade house in Red Bank was playing pictures fourteen days after Asbury Park and seven days after Long Branch, with a plea in behalf of Red Bank.

Whereupon Mr. Reade replied, according to Film Daily: "I am too busy to explain to every seeker in the world why pictures play here and why pictures play there. If you want to find out why pictures play here and why pictures play there, go into the picture business!"

That ought to help Mr. Reade's Red Bank manager a lot. It also demonstrates how the Broadway frame of mind can help build goodwill for the screen.

THE LAW

SIGNIFICANCE attaches to the observation of Mr. W. Ray Johnston, president of Monogram Pictures Corporation, that: "It would be much better if the industry would act to cure its own ills instead of forcing the Federal courts to take action on them." Unhappy is the home that whistles for a cop.

Also it is clear enough that we need "more business in government and less government in business" this going-to-court is a continuous invitation to government to come in.

The progress and well being of this, and all other, industry would be served by an attitude which respects law as a protection of the right, but does not seek to exploit it as a device for the devious, a tool of special interest.

SPRAY OF EDELWEIS

THE New York Times, through the agency of its screen editor, Mr. Andre Sennwald, makes comparison between "Lives of a Bengal Lancer" and the Soviet's "Chapayev," saying: "Although it is perhaps less scintillant suave in its manufacture than the Hollywood film, it makes a more profound impression because its theme is more immediately vital than the somewhat outmoded Kiplingesque heroics of the Bengal lancers."

"Less scintillant suave in its manufacture" is merely a spray of edelweis calculated to cover the fact that the Russian picture is lumpy, clumsy, photographically half-baked.

"Its theme is more immediately vital" in the opinion which

Mr. Sennwald confers upon the New York Times, one must gather because he likes the Red cause and the picture's cry that "Revolution Marches On!" better than the "outmoded" notion of loyalty to empire, to white man's civilization, to discipline, which are the theme of "Lives of a Bengal Lancer", product of Hollywood.

Further Mr. Sennwald ventures to say that "The film... may be recommended even to Terry Ramsaye as an example of first rate cinema."

Mr. Ramsaye's evaluation of "Chapayev" was presented on page 42 of Motion Picture Herald of January 26. He didn't like it.

Meanwhile, reflecting on New York Times policy, it would seem to be a constructive suggestion that Mr. Sennwald might find it profitable to have a chat some day with Mr. Frederick T. Birchall, of the Times' foreign staff and for many years its able managing editor in New York, or Mr. Adolph Ochs. They are both Bengal Lancers in spirit.

Many young buds start out pink.

CATEGORY

OUR red contemporary "The Evening Moscow" is considerably wrought up, says a cable to the New York Herald-Tribune, because two heads of foreign diplomatic missions, attending a session of the All-Union Congress of Soviets, remained seated during the singing of the "Internationale." One gathers that the Soviet wants its song classified with "God Save the King" and "The Star Spangled Banner." What quaint old ritualists they are, after all.

PROMISE

BETWEEN radio and the sound picture the world is becoming tremendously sound conscious and the microphone is an every day tool. The other day the researchers found that a Madison Avenue car made a noise of 89 decibels, which is something compared to the estimate of 180 decibels for the crack that Krakatoa made in 1983. Decibels are becoming as commonplace as pints, pounds and inches. If the scientists eventually make good on their threat of "Telefution" for the recording and broadcasting of odors, one may expect to see Miss Carole Lombard's perfumes rated in decimells.

Additional triumphs of the Gadgeteers: The department stores' announcement of a combination cocktail table and dog's bed, also the Wahl Company's (Eversharp) device which shows just how much lead the customer has left in his pencil.
DIVIDENDS

Last week the board of directors of Columbia Pictures declared a regular quarterly dividend of 75 cents per on the preference stock, marking the 24th consecutive payment, none of which has been missed since the stock's issue. The dividend is payable March 1 to holders of record February 14.

ZEIDMAN OUT

B. F. Zeidman, Universal, has concluded a three-year association as producer, resigning, he said, of his own volition, and due to dissatisfaction with an offer involving three months' extension of his recently expired option. Three offers, which he has not yet disclosed, are being considered by Mr. Zeidman.

COMPETITION

Local exhibitors, led by George W. Trendle, president of United Detroit Theatres, loudly protested the proposal of J. J. Shubert, New York theatrical producer, to stage municipal opera in Navin Field, Detroit, as was done in St. Louis last summer. Mr. Trendle pointed out the unfairness of such an undertaking with respect to theatres.

BEST SELLERS PLUS

Bigger and better best sellers might well be the slogan of Eleanor Packer, Hollywood writer who does small story versions of films for sale in 10-cent stores. Her sales are almost incomprehensible, for example: "Our Gang," more than 1,500,000; "Life Story of Jackie Cooper," 1,200,000; "Johnnie Weissmuller as Tarzan," 750,000; "Treasure Island," 900,000—and with more to come.

NO WEST

Denying reports that he had signed Mae West for a stage production in London, Charles B. Cochran, British theatrical producer, frankly told the AMPA weekly luncheon in New York he would like to have Miss West in a London show, but could not possibly pay her the money she is making in pictures.

ACADEMY COMMITTEE

Developments of a scientific or theoretical nature will be investigated by the newly appointed scientific subcommittee of the Research Council of the Coast Film Academy. The members: Carl Draher, chairman; Gordon Chambers, J. G. Frayne, N. M. LaPorte, Hollis Moyse and R. C. Williams.

RECORD GROSSES

Weekend box office grosses at the Capitol in New York for the weekends of January 18, 25 and February 1, have been the highest in the history of the theatre, according to managing director Edward M. Bowes. The picture involved, MGM's "David Copperfield," in consequence has been held for a fourth week, the third in the house's history so held. The film, in its second week, outdid the second week record holders.

TICKET SUIT

Dismissed in the New York supreme court by Justice John E. McGeehan last week was the suit brought by five ticket agencies to prevent enforcement of the ticket provisions of the legitimate theatre code.

NEW PROCESS

Perfected by MGM studio engineers is a new developing process, designed to eliminate "chemical flicker" from talking films. Increased brilliance, lessened eye strain, improved sound quality are claimed for the process, which involves bombarding the film with minute particles of chemicals.

VARIETY CLUBS

From its origin in Pittsburgh the Variety Club has expanded widely, growing from two "tents" to 16 in less than one year. Twelve are in operation, four are completing organization. Only four more will be accepted by the parent tent during 1935, since expansion was limited to 20 for the year.

UNTINTED

Arriving in Germany to play in a proposed production, Pale Negri found herself under ban of wizened Minister of Propaganda Paul Joseph Goebbels, because of a non-Aryan taint. But Herr Hitler came to the rescue, overruling the Minister, declaring investigation shows Miss Negri untainted, therefore eligible to act in Germany.

PROMOTIONS

Sam E. Morris, Warner foreign head, has made these promotions: Dave Blythe, to supervisor for India, Straits, Settlements, Dutch East Indies; Peter Colli, to supervisor for Cuba, Central America, Peru; A. A. Walter, to management of the Bombay office; M. Wilheit, to management of the Panama office.

TAX VICTORY

The United States Board of Tax Appeals in Washington has declared improper taxes exceeding $1,500,000 sought by the government from Cecil B. deMille and Cecil B. deMille, Inc., which it is charged was formed for the purpose of avoiding payment of income tax. In a minor phase of the same case the board held Constance A. deMille, the producer's wife, was liable for a tax of $953.17 on salaries received by her who had been included improperly in her husband's return.

MRS. GOULDING DIES

Marjorie Moss Goulding, dancer, wife of Edmund Goulding, film director and writer, died last weekend in Palm Springs, Cal. Only 41, she had fought for more than a year against tuberculosis. Her husband had made for her virtually a boudoir on wheels, a specially equipped ambulance. She had won wide fame as a dancer.

JEAN ARTHUR

In an item on this page in the issue of January 26 reference was made to a court victory scored by Columbia Pictures against Jean Parker. The object of Columbia's action was Jean Arthur, not Miss Parker.
NEWSREEL RIGHTS
and the Flemington Hysteria

By TERRY RAMSAYE

The piercing cries of the prosecutor of Bruno Hauptmann against the picturing by the newsreels of the defendant on the stand in the great trial at Flemington in New Jersey are hysterical manifestations.

Censorship of the screen as a medium of publication has not yet been delegated to David T. Wilentz, attorney general of the state of New Jersey in charge of the prosecution.

Mr. Wilentz is employed to convict Hauptmann if he is guilty. Mr. Wilentz’s proper business is the quest of justice, and that is all.

His demand for the suppression of the newsreels presenting an unquestionably veracious record of Bruno Hauptmann on the witness stand in his own behalf is, in the law’s own terminology, incompetent, irrelevant and immaterial.

In all the frothing utterances there appears not even the semblance of an indication of an argument that the course of justice has been in any degree invaded or menaced.

The contention of Mr. Wilentz proceeds upon the a priori assumption that pictures of a witness in court constitute an offense against society.

Why? Why?

The plain truth is that the camera and microphone as instruments of journalistic record are new to the court-room, new to lawyers.

The law, the courts and the lawyers, dusty, and dusty and musty with codes of precedent and medieval language and ritualism, are last, always last, among social institutions to become aware of, to recognize and assimilate elements of progress.

The fact is that the motion picture camera can better serve the purposes of true record than the whole army of professional court reporters with their notebooks and potbooks of an outmoded art.

And, in the very truth, the camera only can do an adequate job of reporting, if one is in quest of realism.

The very pictures at issue are perfect evidence. While the newsreel camera was recording Hauptmann on the stand there were some news dispatches on the wire burdened with “color” asserting that he was embarrassed, confused, flummeling, fearful. But the pictures of that same testimony showed a calculating, coldly careful defendant witness, listening attentively, weighing carefully, answering craftily.

The motion picture carries with it the ancient curse against the theatre, never well thought of in the law and the courts, and the persistent prejudice of the institution of law-craft against that which is new.

Mr. Wilentz is outraged against the picturing of his sacred person in the pursuit of the causes of justice pertaining to a person charged with murder, by precisely the same instrument and institution deemed fit to record the inauguration of the President of the United States, fit to go with America’s soldiers over the top in the Argonne and across the wheatfields of Chateau-Thierry.

We have heard nothing from Mr. Wilentz or other personages of the court raising issue with the journalistic practice of the press in converting the trial into penny vaudeville vended from the newstands.

What service of society is especially achieved by the attendance of an army of fiction writers, cartoonists and pulpwood page entertainers?

The art of the printed word has sent in some two hundred performers, whose functions, capabilities and contributions have no evident fruitful connection with the special service of the causes of society.

The array of what is called “the press” in attendance has included:

Alexander Woollcott, dramatic critic and essayist
Arthur B. Reeve, detective stories
Philip Dunning, playwright
Adela Rogers St. Johns, novelist
Ford Madox Ford, novelist
Kathleen Norris, novelist
Boake Carter, radio news reciter
Bill Corum, sports writer
Heywood Broun, columnist
Westbrook Pegler, columnist
Damon Runyon, sports writer
Walter Winchell, Broadway chatter columnist

Interesting and charming as the contributions of these persons may have been among the annals of

[Continued on following page]
None Aware That Picture Was Being Made

[Continued from preceding page]

the trial, they represent a function and activity in no wise different from that of the motion picture camera.

The newspaper feature column, and celebrity-signed special article, is just as definitely amusement pabulum as anything that the motion picture screen can offer. So far as the real interests of society are concerned, the newspaper job at Flemington could be ably and amply done by one competent reporter assisted by an office boy to carry his copy to the wire. There has been no day's events in the Hauptmann trial which could not have been adequately presented in two newspaper columns, and better told than they have been. But Mr. Wilentz has been experienced of and conditioned by newspaper practice. It is old and familiar to him. He has nothing to say about it. Besides, if he did, it would not get him very much space in the papers.

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The trial at Flemington is a show, a signal effort by the State of New Jersey to vindicate itself, to prove itself a commonwealth of law and order, but none the less a demonstration, a show. It is a publicity made event, with Mr. Wilentz a definitely conscious and obvious publicity contribution to the demonstration. The whole case has been born of showmanship and publicity, from the day that Charles Lindbergh flew the Atlantic, the feat that brought him fame and all his woes, down to the decision of the State of New Jersey to appropriate $100,000 and to delegate a special prosecutor for the trial of Bruno Hauptmann. Despite the fame of Jersey justice, the state still has its quota of unsolved and unpunished crimes, many of them quite as serious but not so conspicuous as the publicity-lighted events culminating in the Flemington courtroom. For those less conspicuous cases there is no appropriation, no show. So it is clear enough that the State of New Jersey, by which Mr. Wilentz is employed as an agent of demonstration, is in this case engaged in a job of public relations, motivated and controlled by publicity considerations—proper, right, but still publicity.

It is also clearly a mal-adroit publicity policy which would ignore the screen or discriminate against it. If the courts have an obligation to stand open to the public's gaze and inspection that obligation is manyfold to the sound camera which is the eye and ear of the millions.

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Any charge that the newsreel camera which recorded Hauptmann on the stand was an invasion of the peace and dignity of the courtroom is rendered obviously absurd by the fact that none there was aware that the picture was being made.

It would be unfortunate indeed if it proved to be strictly true that the word of any proper representative of the newsreels was given to the presiding judge only to be broken. It would, however, be hard to understand a point of view which would permit newsreel cameras in the courtroom to work at intermissions and at no other time, unless it were a precaution against disturbing activity—of which there was none.

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Question may be raised, within the motion picture industry, about what proper part crime reporting can have in theatre programs, but that is the motion picture's own problem.

The newsreel camera is as definitely the representative of the people as the newspaper.

But, once again, it is demonstrated that the motion picture has yet to establish its rights on a parity with the press and its respectability in the eyes of courts. The camera is damned because it is new, and the law is very old.

Three Plans Complicate Booth Cost Decision

Because of last-minute submission of two new plans for determining booth costs in metropolitan New York, the long delayed public hearing last week served only to bring out the opposition to the formula originally proposed by the fact finding committee, prepared by Harry Brandt.

Another hearing is expected to be called soon to discuss that of the two new formula now before the National Recovery Administration, which will be selected as best meeting the situation, probably prepared by Charles O'Reilly, president of the Theatre Owners' Chamber of Commerce. The third formula was proposed by representatives of Local 306, IAJSF.

No progress has yet been made toward dealing with the stage hand wages.

While Local 306 sponsored its own plan and attacked the Brandt formula as designed to close many theatres and resulting in a lowering of wages in some instances, it was indicated that the union has split on the question of wages. Matthew M. Levy appearing as counsel for a "progressive group committee" set up on petition of more than 1,000 of the local's members.

Explaining his plan, Brandt said it would increase booth costs in New York by $3,000 a week, and justified the development of the formula on the ground that all parties, including the unions, agreed there was no "prevailing" wage scale in August, 1933, and that it was therefore necessary to devise such a scale.

The plan proposed by Local 306 would carry costs ranging from 88i to $331 based on an 84 hour week, and was founded on capacity and admission, run having been eliminated as not being a stable factor since a house might change its run from day to day and, in the case of double features, present pictures of different runs at the same time.

Naval Officers Attend Broadway Strand Opening

Admiral Yates Stirling, Jr., commandant of the Brooklyn Navy Yard, with members of his staff, were among the honor guests at the Broadway premiere of Warner's "Devil Dogs of the Air," first Cosmopolitan production for Warner release, at the Strand on Wednesday evening. Present as well were all three of the Warner Brothers, Harry M., Albert and Jack L., who came on from the Coast for the opening.

The United States Navy cooperated in the production of the film which is a story of the Marine Corps aviation service, and stars James Cagney and Pat O'Brien. Members of the Junior Naval Reserve paraded to the theatre, marines attended from the navy yard and a color guard was stationed in front of the theatre during the presentation of the production in the evening.
LINDBERGH CASE PAWN IN NEWSREEL PRIVATE FIGHT

This week the newsreels became news.

To the public the newsreels were news because the release of pictures made in the courtroom at Flemington, New Jersey, showing Bruno Richard Hauptmann on trial for his life in the Lindbergh kidnaping-murder case, brought a storm of fury and page one excoriations from David T. Wilentz, attorney general in charge of the prosecution, proclaiming the sanctity of the halls of justice against the sullying invasion of the camera.

The further fact is that Mr. Wilentz, having made his public gesture, is quoted by intimates as having felt very pleased with the large publicity outcome. He has at least indicated to newsreel representatives that he would not choose to be in wrong with them.

The issue and the excitement went far enough to reach the Wall Street banking houses which consider themselves factors in the motion picture industry, and resulted in lines of "suggestion" in some instances and dictations of policy in others. The bankers wanted to pussyfoot and kill the story.

To the motion picture industry, the story and the news was even more interesting in that it was complicated by internal newsreel rivalry and editorial chicanery.

For some months now the newsreel world has been increasingly interested, not to say perturbed, by the impending invasion of the screen version of The March of Time, offspring of Time, the re-write newsmagazine, saucy cock-sparrow of journalism, busy the while pecking experimentally in the movie garden.

Time, with its smart-boy technique, expressed on printed page and on the radio with amazing effectiveness, punchy and confident, brought alarms to the staid and habit-bound newsreel offices.

Timed to the day, the orthodox, old-line newsreels saved up negatives and made ready to bring forth the greatest human interest sound-news story of all time simultaneously with the first issue of the screen "March of Time," the reel of dramatic reenactments of the news. It was to be the answer of the record against fabrication.

Time finessed—and ignored the entire subject, being in no wise committed, as a monthly release, to deal with an unfinished story.

The "answer" thereby became tactically ungermane since the issue had been obliter-ated by a duck and side-step, all calculated before the blow was aimed.

In consequence the story gets tossed back into the domain of public relations and the status and rights of the newsreel—which is not the private fight that it started to be about.

And now New Jersey and Broadway can take the microphone. 

Fox and Paramount immediately acquiesced, with hardly a protest, to the demands of Mr. Wilentz that the reels be withdrawn. Hearst Metronome withdrew only in New York and New Jersey. Pathé and Universal held their ground, continuing to place their pictures in theatres, "where they belong."

All companies had in hand identical material, the single sound camera in the courtroom being operated by their crews on a rotating basis. It was the first actual testimony to be shown from the five-week-old trial.

The experience was humiliating for the newsreels when on Monday morning their staffs arrived at the courthouse and were compelled, on pain of arrest, to pack their equipment, under the glare of armed deputy sheriffs, and depart.

The trial for the life of Bruno Hauptmann was being delayed for their eviction. Twelve jury men and women, who already had taken their seats to continue in judgment of the prisoner, watched with wonderment at the strange proceeding. So did Colonel Charles Augustus Lindbergh, spending his 33rd birthday and 24th day in the trial room listening to the story of the murder of his son. Judge Trenchard remained in his chambers until it was over. Then the trial proceeded.

A "million dollars' worth" of writing "talent"—radio commentators, sports writers, novelists, docters, Broadway gossip (Continued on following page)

"...and the baby was gone."

Old-Line Filmers of the Actual Event Prepare to Take Time by the Forelock to Prove the Record Better Than the Fabrication; Whereupon the Legal Authorities Threaten—and Time Sidesteps Issue by Ignoring the Story.
TRICKERY CHARGES HELD 'NONSENSE'

(Continued from preceding page)

columnists, "sob sisters," broken-down playwrights and whatnot—continued, as they have for five weeks, to pour forth for public consumption steady streams of highly colored opinions for their own trial of Hauptmann in the press. There are no court bars, bans, bars or bars for them, but on the outside at Flemington were the newsmen looking in.

Arriving at Flemington courthouse Thursday morning to continue prosecution of the German carpenter, Mr. Wilentz stamped indignantly when told that the newsmen were releasing scenes of the actual Hauptmann testimony, photographed earlier in the week. Immediately he telegraphed the five newsmen editors in New York:

In the name of the State of New Jersey and in the name of decency it is requested that you order the immediate withdrawal of Hauptmann trial pictures taken during actual trial sessions.

These sound pictures were procured by trickery and in defiance of the order of the court.

You owe a positive duty to cooperate, and such duty should not be avoided for money profit or for any other reason.

David T. Wilentz
Attorney General
State of New Jersey

Whether the attorney general was objecting to the possible effect of testimony on public opinion—which is held to be affected already by radio and newspaper accounts—or to his grilling interrogation of the prisoner, or to the unconcerned manner in which the prisoner dismissed many of the questions, was not made clear. It was generally understood that court order had not been upset by the filming.

Truman Talley, producer of Fox Movietone News, and A. J. Richard, head of Paramount News, wired Mr. Wilentz their compliance with his demand for withdrawal, likewise denying that the pictures were obtained by trickery, and insisted that the court knew they were being taken.

Cochrane Makes Fiery Defense

Robert H. Cochrane, vice president of Universal Pictures, publicly defended the industry's position, and stoutly, too, telegraphing to Mr. Wilentz on Monday the following fiery document, which was no mild chastisement:

Attorney General David T. Wilentz
County Court House
Flemington, N. J.

Illness has prevented an earlier answer to your telegram in which you registered a protest against the use of scenes from the Hauptmann trial in our newsmfilm.

The Universal company has violated no agreement with the court in using trial scenes. The truth of the matter is that the whole trial has been ballyhooed in some of the newspapers and over some of the radio stations day after day while the newsmen have been so decent and dignified that they have defaulted in their duty to the theatres they serve.

Some of the newspapers have spread the trial over innumerable pages. They have not stopped with handling the news. They have editorialized in articles by special correspondents. This has been done, as you have found Hauptmann Guilty! So have millions of readers who have been soaking up the verbatim report of the trial with all the questions and answers.

On the radio the trial has been handled directly from Flemington at 15-minute periods. On some of the stations, actors and actresses have been used to impersonate Hauptmann, his wife and yourself. I do not know whether this has been done with your consent, but whether it has or not a great show has been made of the whole trial.

I am told that tickets of admission in the form of subpoenas have been issued to Park Avenue debutantes and to Broadway stars.

Meanwhile the newsmen have continued during the course of the trial to handle the whole thing with repression.

I therefore take the full responsibility for instructing our newsmen editor to cover the trial in scene and sound on the day when Hauptmann took the stand. I told him to act as a reporter, not as an editor, and he carried out my instructions to the letter. He handled the whole matter with impartiality and dignity and with due respect to the court.

Meanwhile we have been pilloried in some of the newspapers and to a certain extent in your telegram for doing something "dishonorable." You and I are well aware of the fact that the motion pictures of the trial were not made by trickery or concealment. We know very well that no apparatus has been concealed in the courtroom. Not only because it is too cumbersome to conceal, but because no newsm film representative has done anything on the sly. All talk of photography by trickery is nonsense.

In view of the above and because I believe your request is inconsistent, I have not recalled our pictures from circulation.

R. H. Cochrane,
Vice-President
Universal Pictures

Regardless, permission for installing complete sound cameras and apparatus had been granted by Judge Trenchard and Sheriff John C. Curtis, before the trial started, after a special sound-proofed recording camera and specially constructed "bump" had been demonstrated to their satisfaction that operating noises which might interfere with normal court procedure had been eliminated.

Two days before the trial opened on January 2, Sheriff Curtis cabled together all newsmen editors and, with Judge Trenchard, told them that they would have to rotate their camera reporters on the equipment, and that the prints developing therefrom could be interchanged, because no one reel could hope to monopolize inside courthouse coverage.

Whether Judge Trenchard gave orders to refrain from filming actual testimony and only permission to photograph courtroom incidents when he was not sitting on the bench is now the point at issue.

Mr. Cochrane, Mr. Talley and Mr. Rich, denrying "trickery," declared that officials knew the camera was working.

Their statement was verified somewhat by the New York Times, which said: "The manner in which the pictures were obtained was so open that persons in the court not directly concerned had thought that the newsmen companies had obtained permission to set up their cameras and keep them operating during the trial session. All through the important testimony the big machine ground steadily, but inaudibly, taking both sound and pictures."

Judge Trenchard and Mr. Wilentz answered by saying that all cameramen, both newspaper and newsmfilm, were working under "friendly gentlemen's agreement not to photograph witnesses while testifying."

All newsmen assumed joint responsibility for the sound camera on the balcony overlooking the courtroom. When Hauptmann was testifying Universal's crew was on duty under the rotating system. At the camera were Dave Oliver and Roy Edwards, and on sound was Edward Graham.

Inaudible Within Few Inches

Equipped with telephoto lenses of approximately F 1.8 speed, 50 times faster than an amateur still kodak, the camera was focused on the witness stand and the sound picked up with a directional beam microphone, of unusual sensitivity. The sound of the running motor was not audible within a few inches. A state trooper stationed next to the camera to minister to the wire there was no noise was unable to hear it.

The microphone had been placed on a rear window, about 32 feet from the witness stand, behind an electric fan. Wires were plainly visible at all times. Adjustments had been made, for concentration, so that it would pick up only those sounds in direct range of the witness chair and the judge's bench.

The apparatus was operated electrically by remote control. After the camera had been loaded with film, before a session started, the camera switch was turned on and left in this position. Then from a remote point the power line was broken by the cameraman, and whenever a contact was desired to catch some choice testimony he needed only to clip the wires onto the storage battery beside him.

For some mysterious reason, just before Hauptmann took the stand, photographic bulbs had been removed from the ceiling fixtures. The room was further darkened by the pulling of the window shades to a lower point than usual. Lighting handicaps were
overcome, however, by the use of a specially prepared Eastman negative stock, said to be twice as fast as any film previously made for the motion picture camera.

There was vivid drama in the newsreel films which developed. Attorney General Wilentz is seen pointing a finger menacingly at the defendant as he shouts "Lies! Lies! Lies!" and the prisoner roars back, angrily, "Stop That! Stop That!" The scenes gave the lie to newspaper accounts which depicted Hauptmann as frightened, wavering, broken.

The pictures show the crowded courtroom, and Colonel Lindbergh taking the stand. Anne Lindbergh identifies her baby's sleeping garment, and Condon and Farnham identify Hauptmann. Voices of the Lindbergers were not recorded. "Jafsie's" was. These scenes had been taken four weeks ago, but the Hauptmann interrogation was not filmed until January 28 and 29, four days prior to its release last weekend. The Lindbergh and Condon incidents apparently had been withheld to appear with the Hauptmann climax as "March of Time" competition.

Judge Not Shown

In not one of the scenes does Justice Trenchard appear. Defense Counsel Edward A. Reilly is shown only briefly excepting his client. Eight out of the ten minutes are concentrated on Mr. Wilentz's vigorous cross-examination.

"It was powerful drama," observed witnesses to a show playing at Universal's home office projection room last Thursday. The announcements of the release of Hauptmann testimony which so fired Mr. Wilentz caused all of the drama of copy writers who are inspired by a sudden newsreel accomplishment of great importance.

Mr. Wilentz answered these narratives by calling the industry's executives "cheap tricksters."

"We insist so far as possible that the companies are not greater than the court, but are subject to it, just the same as anyone else," said Mr. Wilentz in the courthouse while surrounded by newspaper and newsreel reporters. These cheap tricksters sit in their offices in New York and Hollywood and think that nothing is superior to the movies and the dollar. They gave their word of honor through their representatives here—and it was violated. The next move is up to them."

Truman Talley moved first by withdrawing immediately, on Thursday, but not until his Movietone staff participated in a heated, all-night argument against suppression. Action of Hearst Metrotone, limited as it was, and of Paramount, was taken early Saturday. Pathe and Universal decided at the outset to go through with the release. The "fireworks" precipitated by Mr. Wilentz caused the newsreel chiefs to decide that one would not surrender under the attack without the others. Apparently the agreement was lost in the ensuing confusion. "March of Time" entered the picture at about this point, its editors expressing the private opinion that the newsreels' unexpected overnight release on the Hauptmann subject on the very day that the "March of Time" made its formal debut as a news magazine was more than a mere coincidence. Time's spokesman declared that some of the newsreel officials admitted that their Hauptmann "splash" had been planned in advance by all the reels together to offset the appearance of the "March of Time" last Friday.

The newsreels. It was explained, realized that Time could not appear with authentic courtroom scenes because it was not in on the "syndicate" arrangement at Flilington, and the newsreels expected that their Hauptmann "scoop" would belittle "March of Time" in any position it might take as a newsreel reporter.

Furthermore, the newsreels, calculating that Time would cover in its first release the "trial of the century" at Flilington by using scenes and incidents portrayed by Time actors, anticipated that their real life courtroom pictures would show up by contrast the staged presentation in "March of Time."

To assure a complete victory over "March of Time's" first release, some newsreel editors are reported to have persuaded Mr. Talley, of Fox, to enter into an agreement not to sell courtroom footage to Time. An arrangement between Movietone and "March of Time" gives the magazine the right to buy footage from the Fox newsreel laboratory.

Regardless, Time is wondering about the identity or identities of the person or persons who prompted Prosecution Attorney Wilentz and his counsel. It was done to bury their courtroom "hatchet" for a moment to sent a joint telegram to "March of Time" warning its editors not to use Hauptmann material, and allowing them that they will be held "strictly accountable" for its exhibition in any state or country. Say Treatment Never Intended

"We strenuously object," concluded Mr. Wilentz and Mr. Reilly, both of whom, Time said, must have been aware that "March of Time" had not participated. In any event, that Time's spokesmen said that they had never had any intention of treating the Hauptmann case in their first release, which they are proceeding to market in routine manner.

Mr. Wilentz this week refused to say what the court might do if the pictures were not withdrawn. He added his observation that there was no doubt but that the companies involved were guilty of contempt of court.

Not until Monday morning, when the cameramen and their equipment were ejected from the courthouse, was any official word heard from Judge Trenchard, who, it is supposed, alone has the authority to rule on proper courtroom procedure. Up to this point the matter apparently had been in the hands of Mr. Wilentz, at least insomuch as detailing the situation to the newspapers was concerned.

Judge Trenchard was bombarded with telegrams and letters from newspapers and press services and photographic agencies asking him to rescind his order barring all cameras from the trial. The judge refused to act, saying he "very much regretted" that the pictures had been made "in defiance of the court's orders. It was done secretly, and by methods that are not commonly understood," he added.

Newsreel officers pointed out that the significance of the controversy in its relation to the freedom of the press was further reflected in a complete absence of editorial criticism by newspapers, especially noticeable in papers which usually chaste the screen on the slightest provocation.

Eastern newspapers published a daily account of the news element involved, the (Continued on following page)
HE 'Coudn't TAKe IT'

national wire services sent similar flashes into the field, and the independent Kansas City Times, circulation 300,000, declared that Mr. Wilentz "couldn't take it."

The Kansas City Times ridiculed Mr. Wilentz, declaring: "He is said to have asked the 'camera boy' to be particularly attentive, saying he was 'more than likely to break Hauptmann down and give the newsreels the most sensational confession on record in which Hauptmann seemed to make a monkey of him.'"

Saturday afternoon and Monday morning editions of newspapers reproduced strips of photographs enlarged from the Hauptmann newsreel. The newsreel source was not credited in all instances, a procedure for anonymity similar to the action taken by Universal during the week in removing its identity from its reels. Judge Trenchard's eviction of the newsreels from the courtroom was called "a setback to criminal jurisprudence" by Arthur B. Reeve, noted author of crime stories, reporter at Flemington for the New York Evening Post, and himself a citizen of New Jersey. The newsreel record is too valuable in solving the case to lose it, he said, adding that "the sound movies of this trial, disclosing many shortcomings in the handling of the whole case, will through its obvious lessons bring a reform in modern criminal procedure."

"A moving picture sound record of the trial is important for many reasons besides the matter of public interest," Mr. Reeve said, citing its possible use in case of a mistrial, dismissal of the indictment, or a new trial on appeal.

Theatres in the field, unaware that the Hauptmann records on tape, had little opportunity to prepare for an exploitation ballyhoo. Flash lines were inserted in regular newspaper advertisegments and improvised lobby announcements were erected.

In Buffalo, public interest was high, not a single exit having been observed in the first runs. Chicago's citizenry was even more excited. The reds caused the greatest reaction there in years. Patrons gasped, leaned forward to catch every word and the audiences buzzed for half an hour after.

The subject elicited compliments from patrons from RKO houses in Cleveland, although Detroit's public accepted it as routine coverage. Audiences in Portland, Ore., laughed when Bruno Hauptmann admitted he lied twice. St. Louis has had a counter attraction in the Kelly kidnapping trial, so the public there merely accepted the Hauptmann material as so much newsreel.

Radio Station Enlisted

The local radio station at Wilmington was enlisted to ballyhoo the reel in that territory, where interest in the case is high. Broadway audiences, too, were much interested and reacted with applause or hisses as defendant or prosecutor scored a point. Some hysterical women at the Paramount at Mount Vernon jumped to their feet and cried "Stop it." as Mr. Wilentz continued to hammer the defense.

Fox and Paramount exchanges were thrown into a furare, along with the theatre affiliates, when photographs were received from New York headquarters instructing them to delete the Hauptmann cross-examination. Managers in many instances had to explain to patrons, who not only had seen the flash advertising announcements but pointed to the showing of the reels at competitive theatres. Universal wired its exchanges to "go the limit" in selling the subject.

Independent theatres which already had received prints of the withdrawn Fox and Paramount reels would not cancel the showings, nor would the companies compel them to do so.

Pathé and Universal are expected to reach 6,000 of their own customers between them, and probably another thousand where service will not be supplied by Fox or Paramount. These added to some 2,000 theatres which screened the testimony before home offices ordered cancellation, together with Hearst accounts outside of the cancelled New York and New Jersey cities will make for a combined estimated circulation well over 10,000 theatres out of 14,000 operating.

Named Censor in Canada

Reverend Dr. Robert Millichen, veteran churchman, has been appointed film censor for the Province of Saskatchewan, Canada. He will have headquarters in Winnipeg, sitting in with the censor of Manitoba.

Hubbard MGM Producer

Lucien Hubbard has been signed to a long term contract as producer for MGM. His first under the new assignment will be "Merrily We Roll Along."

Danziger with MGM

Bill Danziger, formerly with Donahue and Coe, advertising agency, is now handling short subject publicity and press books for MGM.

Illinois House Burns

The Ritz theatre, Taylorville, Ill., and an adjoining tavern were destroyed by fire last week, the total loss estimated at $100,000.

Hughes Heads Writers Club

Rupert Hughes has been elected president of the Writers Club of Hollywood.

CASHES IN ON SHORTS WITH SHIRLEY TEMPLE

Albert Heffernan of Grand Rapids, Mich., who with two or three other high school pupils developed an interest in motion picture exhibition into setting up their own little theatre in an attic and since have carried on with the Owl theatre, has been applying showmanship of definite value to the operation of their playhouse.

Recently in "What the Picture Did for Me," Heffernan reported on the success he had had with the showing of a group of pictures which he termed "biology films," shorts of an educational nature.

Now he has used the same idea in a revival of three of Shirley Temple's first pictures, all short features released by Educational. He describes the project this way:

"Well, we tried another novel trick and it was a great success, better than the biology films which we played last week. I thought of getting together all of the Shirley Temple comedies of two reels each and playing them at one performance and seeing what would happen.

"Well, it was a clean-up. The pictures were 'Pardon My Pups,' 'What's to Do?' and 'Managed Money,' and when we had a cartoon and other short subjects. The children went for this like hot cakes and it was the best program we had for a long time. We handed out pictures of Shirley to every one attending."

Dermyd, Universal Sales Executive, Dies in New York

J. F. Dermyd, district manager for Universal in the New England territory, died Tuesday in St. Vincent's Hospital in New York following a tonsil operation. Funeral services were held from his home in Elmhurst, Long Island.

Z. E. Woodall Dead

Zacharias E. Woodall, former publicity director for the Wilmer and Vincent Circuit in Virginia, and then head of the copy desk of the Richmond News Leader, died last week in Richmond.

Samuel Dill Dies

Samuel B. Dill, 50, veteran circus manager, died in his Los Angeles home last week after a long illness. He was once co-owner of a circus with Tom Mix. His wife, his father, a sister, and a brother survive.

Colombia to Use Films

The government of Colombia is actively interested in educational films, according to a report to the department of commerce from its Bogota office. It is planned to purchase portable sound equipment for use in small towns and villages. Better 1934 film business than for several years previously is reported.
Radio:

• Pre-opening broadcast over WOR featuring UNCLE DON, children’s radio favorite.
• Nightly broadcast during run by UNCLE DON over WOR with passes offered to children on their birthdays.
• “BABOONA” program over WOR with Martin Johnson outlining his experiences.
• International broadcast over Columbia Broadcasting System and affiliates (62 stations) to Admiral Byrd with Martin and Osa Johnson exchanging notes with South Pole explorer.
• National hook-up (27 stations) on Shell Petroleum hour. Eddie Dooley interviewed the Johnsons on their experiences in making “Baboon.” Tie-ups follow with Shell Petroleum during local “Baboon” showings.

Newspapers:

• 10-day contest in N.Y. Evening Post on “My Thrilling Experience” during run of picture. This tie-up is possible in all situations with sectional prizes of 75-day African trip. (Also run in Cleveland News, Louisville Times, Indianapolis Times.)
• Special story on 25th Wedding Anniversary of the Johnsons in leading dailies.
• Flashy smashing theatre ads selling unique thrills of production.
• Special illustrated six-column Story Strip series, “Danger Trails” in N.Y. Evening Post... syndicated in many other key city newspapers.
• Column upon column of general publicity and photos in all New York papers.

Lobby:

• Flash jungle-style lobby plastered with high-power selling lines, cutouts, special gorilla-mouth box-office, colored enlargements, hundreds of arresting stills, unique marquee display.

Stunts:

• “The Flying Theatre”... an aerial preview to newspaper publishers, critics, etc., in co-operation with Eastern Airlines, Inc. Played up big in all dailies.
• Special showings for schools with Department of Education distributing circulars to children.
• Displays in Public Libraries and Museum of Natural History. Endorsed by them.
• Window and interior displays in travel bureaus through American South African lines.
• National advertising tie-up with full-page Coca Cola ad in American Magazine. Local Coca Cola tie-ups with fountains.
• Window displays in the great Reeves grocery store chain, tied in with products used by the Johnsons on safari.

Details of sensational campaign that gave “Baboon” a smash Broadway weeks despite historic cold and blizzard! (including big national tie-ups that mean profits at your box office)
Emerging gloriously from the vital smash-seller of today by Robert Nathan come the adventures of two who suffered, strove and triumphed .... guided by a pure, unselfish love that no man or circumstance could crush. Life and laughter .... depth and drama .... played with inspired fervor by your favorite star team!
FOR THE STARS WHO GAVE YOU “DADDY LONG LEGS” AND “PADDY”!

Janet Gaynor

Warner Baxter

in

ONE MORE SPRING

with

Walter King  Jane Darwell  Roger Imhof
Grant Mitchell  Rosemary Ames  John Qualen
Nick Foran  and  Stepin Fetchit

Produced by Winfield Sheehan
Directed by Henry King
From the novel by Robert Nathan
Screen play and dialogue by Edwin Burke
Again... SHE'LL WIN FROM

WHEN this little golden-haired sweetheart storms the affections of this crusty, silver-haired veteran... to rout his bitterness and false pride with her childish love and laughter... every face in the audience will light with the happiness that only Shirley Temple can bring.

—and watch it zoom your grosses into the box office stratosphere!
AN UNCONDITIONAL SURRENDER
EVERY HEART IN YOUR THEATRE

Shirley TEMPLE
Lionel BARRYMORE

IN
The LITTLE COLONEL

A B. G. DeSylva Production with
Evelyn Venable        John Lodge
           and Bill Robinson

Directed by David Butler.
Screen play and adaptation by William Conselman.
Based on the story by Annie Fellows Johnston.

Surprise
Adorable, dainty Shirley in her true colors
... in the big Technicolor sequence.
Daily Variety: "Combination of Harold Bell Wright’s name on one of his best known stories, plus an interesting and fast-tempoed production, makes this one top-notch entertainment. All of the punch of the author’s story has been transferred to the screen."

Motion Picture Daily: "This speedy, human, high-class western gives George O’Brien the best role of his career and presents top-notch entertainment to all houses demanding this type of show. Should clean up, as star, story and amusement values tab it for higher brackets."

HAROLD BELL WRIGHT’S

"WHEN A MAN’S A MAN"

with

Dorothy Wilson
Paul Kelly

Directed by
Edward F. Cline
MALOY IS DISCONTINUED AS CHICAGO UNION BOSS

Defeated by Exhibitors in 1931 When He Demanded Two Projectionists in Each Booth; Faced Tax Trial

Gangland machine guns staccatoed "30" to the turbulent career of Thomas E. Maloy, business agent and dictator of the Motion Picture Operators Union of Chicago, on Monday.

The finish was the routine of Chicago racketeer business methods. Maloy was at the wheel of his big sedan on the way to union headquarters in the afternoon, on the Outer Drive paralleling Lake Michigan's shoreline. Near Twenty-fourth street, opposite the Century of Progress buildings, a smaller car raced alongside, two gunmen on the runningboard. A pumping of bullets and Maloy lay dead, his head against the window, his hat upside down on the steering wheel.

Dr. Emmett Quinn, dentist and steward of the union, constant companion of the czar, was also in the sedan but escaped with a grazed cheek. The murder car disappeared in the flow of traffic toward the Loop.

After a two-hour session, the Maloy inquest was adjourned to February 19.

For 18 of his 45 years Maloy was dictator of the union, a dictatorship complemented by murders, strikes, bombings, assorted acts of terrorism. At the moment he was free on bond on a federal indictment charging income tax evasion, failure to pay $86,759 on $350,959 assessed from him from 1929 to 1932.

That charge grew out of another of the many deeds of violence linked with Maloy's career. It was last October that a squad of bandits raided his expansive summer home near Michigan City and extracted $63,000 from a wall safe. The amount was news to federal investigators and a sensation, too, in labor and theatre circles. A federal grand jury indicted him on four counts.

Conviction would have meant a five year sentence and $10,000 fine for each count. At the hearing, Ralph J. O'Hara, lieutenant to Maloy, was arrested for perjury, for overstressing his loyalty under oath when questioned concerning collections from theatremen. It was charged in the indictment that each Maloy had received a certain sum as "other incomes," never explained. The income from "other sources" was tabulated as follows: $27,136 in 1929; $89,176 in 1930; $9,987 in 1931, and $124,300 in 1932. Theatremen, it was indicated, were among these "other sources."

The $20,000 bond which released him from custody pending final court action was underwritten by $153,000 in real estate reputedly put up by union members.

As for the $63,000 taken from Mrs. Effe Maloy at the Michigan City home—her husband was in Canada—Thomas Reynolds, president of the union, said Monday that it was the union's contingent fund for use if anyone should tie up the union's bank accounts. The five raiders of the home had stopped T. T. Raindon, deputy marshal of Long Beach, Ind., struck him upon the head, used him as a decoy to gain admittance to the Maloy home.

One of the clues being followed by the police in attempting to unfold the reason for the Maloy assassination—and the slayings and lesser crimes that shadowed his life provided countless threads to follow—traveled back to the killing last Friday of Joe ("Ginko") Catrina. The theory was that Catrina was one of the five in the $63,000 robbery.

Then there was a theory that Maloy actually had been kidnapped by union foes, racketeers or gamblers with itching fingers stretched toward the union funds, that the machine gun fire was their rebuttal to his refusal to go through with an agreement for ransom.

The luck of Tom Maloy began to turn on him five years ago. Before that he frequently had been the target of threats and attempted assaults, but never injured. That luck was fortified by a bodyguard, and union headquarters an agreement for ransom. Another was that Capone "remnants" handled the Maloy exodus.

Maloy had figured conspicuously in union affairs since 1917; indeed, at the office of Nash & Ahearn, attorneys, it was said that as far back as 1912 he first emerged from a job as an operator to enter union organization work. In 1912 to 1913 there were conflicting efforts to organize machine operators, one group headed by Maloy, another by Jack Miller, now head of the Chicago Exhibitors Association. In 1917 came an amalgamation which made Maloy executive of the operators, Mr. Miller withdrawing.

Since 1917 Maloy has been constantly in the headlines. In that year he became embroiled in an altercation with a policeman. The charges were dropped. Shortly afterward his life was... (Continued on following page)

Nicholson, Veteran of Stage and Screen, Dies

Paul Nicholson, S8, veteran stage and screen actor, died last week at his home in Santa Monica, Calif. Mr. Nicholson appeared first on the screen in 1892 in productions for the old American Mutoscope and Biograph Company in New York. He had been under contract recently to Warner.

William Notes Dies

William Notes, 51, for the past 30 years managing theatres, was found drowned in Tidal Basin, Washington, last week. He is survived by his father, Marcus Notes, circuit owner, three brothers and three sisters.
threatened in an anonymous phone call. In 1920 he was struck on the head by a thrown brick while he was horseback riding—Maloy was a genuine good guy, a "gentleman rider" at the time of his death and had spent considerable money in the purchase of thoroughbreds.

Accused in Slaying

In July, 1931, Maloy and Ralph O'Hara were accused by witnesses after the slaying of Jacob D. Kaufman, an unemployed operator who had attempted to elect new union officers or start a rival union. Kaufman had been shot down by a white-flamed young man in a West Side garage. The charges failed.

On March 14, 1933, O'Hara shot and killed Fred Oser, another disgruntled operator, in a union meeting in which the two were leaders of operators who were fighting Maloy's regime in court at the time and were demanding an accounting of union funds. O'Hara was acquitted on a plea of self-defense.

Then there was the lesser case of Clyde Osterberg, another "rebel." Osterberg said he had been injured in an attack by Dr. Quin. Last March Osterberg pulled a pistol as Maloy and Dr. Quin were nearing union headquarters and Quin was shot on the thumb. Quin later surrendered but was acquitted.

Frequent were the internecine struggles in the union, members accusing Maloy of collecting graft from them and other motion picture projectionists.

And there was the time when kidnapers tried to steal Maloy's wife, home, killed his bodyguard, George Graham, by mistake, and disgustedly released him.

Defeated by Saperstein

But besides the internal dissensions of the unionists, Maloy had figured often directly in difficulties of theatres in Chicago. One outstanding dispute emerged in 1931 from Maloy's demand that there be two projectionists in each booth. Championing the exhibitors' cause was Aaron Saperstein, president of the newly-formed Allied States exhibitors' unit. He and fellow exhibitors closed some 120 theatres in protest against the Maloy demands. This action was followed by a series of theatre bombings while projectionists were still inside. Dr. Quin's office was closed for a week by Frederic Greene. Frederic Cotter of Rochester, N. H., has acquired the lease on the Orpheum at Dover, N. H. Michael White, who ran the house, has retired. Everett Christian has been transferred from the Strand, Portland, to the Pastime, Franklin, N. H.

Study Guide Prepared on Radio's "Little Minister"

Leon J. Bamberger, sales promotion manager for RKO Radio Pictures, has addressed a letter to 5,000 exhibitors in the country relative to the study guide which has been prepared by the National Council of Teachers of English, on Radio's "The Little Minister." The guide was directly prepared by William F. Bane, principal of Orange High School, of East Orange, N. J.

The study guide is an extension of the plan to bring to school children an opportunity for photoplay appreciation in the classroom, and in which the exhibitor may cooperate with the study unit. The guide has been prepared with the cooperation of the Motion Picture Producers and Distributors of America, and sell at three cents per copy.

Second New Theatre

In Year Opens in Ottawa

The Victoria, in the West End of Ottawa, Canada, was opened recently, the second theatre to open in the city within a year. James T. Moxley is the owner of the house. He had previously managed the Regent, which was acquired by Famous Players Canadian Corporation, and the Russell, owned by Ambrose J. Small. The Victoria has 800 seats and has RCA equipment.
CONFIDENTIALLY...

just between ourselves... "RUGGLES OF RED GAP" is a bit of Okay!

... Turn the page and see....

CHARLES LAUGHTON
as Ruggles in
"RUGGLES OF RED GAP"
RUGGLES
CHARLES LAUGHTON, MARY
ROLAND YOUNG, LEILA HYAMS.

Here they are
right from the pages of Harry Leon
they wore red flannels, drank red
spats! A great story . . . a grand

IF IT'S A PARAMOUNT
Wilson's famous book...the first citizens of Red Gap, where they saw, and ate red meat...until...Ruggles entered, wearing a human motion picture with a cast that's a stroke of genius!

PICTURE IT'S THE BEST SHOW IN TOWN!
Astounding!...

Laughton as "Ruggles" delivers an astounding performance . . . the picture is great! . . . riotous comedy scenes . . . a grand production, entertainment for one and all!

Hollywood Reporter

“RUGGLES OF RED GAP”

CHARLES LAUGHTON, MARY BOLAND, CHARLIE RUGGLES, ZASU PITTS
ROLAND YOUNG, LEILA HYAMS . . . A Paramount Picture . . . Directed by LEO McCAREY
Perelms at Philadelphia Win Injunction; Companies Expected to Ask Supersedeas; Chicago Case Up Feb. 15th

The United States district court in Philadelphia upheld the right of an exhibitor to show two feature motion pictures on a single program without contractual interference by distributors, in a ruling late last week granting an injunction to the Perelman Brothers, theatre owners. At the same time Chicago independent exhibitors proceeded with antitrust actions against large companies to gain the same privilege.

Judge George A. Welsh, ruling against Fox Film Corporation, Metro-Goldwyn-Mayer Pictures, Paramount Distributing, RKO Distributing, United Artists and Warner Brothers, found an "almost complete domination" of the industry by the large distributors, and observed that, if this condition were permitted to continue unchecked, "the opportunity for expression of the cultural life of our great nation will be controlled by a small group."

"If the independent exhibitors are destroyed," Judge Welsh remarked, "it might be a long time before the monopolistic control and domination could be challenged and broken." Therefore, he commanded the defendants to cease and discontinue their agreement, conspiracy and combination to prohibit the exhibition of a feature film" distributed by them "in conjunction with other feature programs on double feature programs," and, further demanded that the distributors refrain from making such prohibition a part of any contract and from penalizing exhibitors in any manner because of the exhibition of their features on the same program with other features.

The court also found conspiracy, restraint of trade, tendency to create monopoly and violation of the Sherman antitrust and Clayton acts.

Supersedeas Request Expected

Pending the writing of the actual decree, the Philadelphia dual bill situation, long in controversy, will remain in status quo. The defendants are expected to ask for a supersedeas to restrain enforcement of the injunction pending a circuit court appeal. Unless the supersedeas is granted, the decree automatically will prevent distributors from further enforcing the clauses prohibiting duals. If they fail to upset the decree in the appellate division it is likely that the issue will be brought to the United States supreme court.

The case was a test sponsored by a group of Philadelphia independents headed by the Perelms. Starting more or less inconspicuously last winter, it grew to determine the validity of the anti-dual contract clause in large distributors' 1934-35 feature license agreements, it assumed national significance when leaders in distribution and exhibition and spokesmen for women's organizations took the stand for or against the practice as it relates to industry and social structures.

Morris Wolf, of counsel for the defense, objected at the hearing to the judge's giving consideration to the "public interest in the case," maintaining that the whole situation revolved around a legal question of a trade practice. Judge Welch replied that "the subject could not be fairly and properly considered if the public viewpoint and public interest were eliminated."

Possibly involving, as a federal court precedent, some 7,000 double featuring theatres out of 13,300 operating, the decision was the most decisive to date for both independent exhibitors and independent distributors who for years have been fighting with large distributors and their circuit affiliates over the policy.

The large companies have variously threatened to adopt forceful measures to outlaw the practice, and tried to incorporate in the motion picture code a clause which would control it. Local prohibitions of double featuring adopted by exhibitors have failed in almost all instances, except in Chicago where an agreement still stands.

The Perelms, on behalf of other independents, said that without double features they were unable to meet the stage show and other competition of the defendants' large theatres. The court said that duals actually came about as the result of this competition, and that the practice "has grown enormously."

Cites "Strategic Position"

Because independent exhibitors cannot carry on their business without the product of the large distributors, the majors are "in a peculiar strategic position to dominate," said the court, adding that "the Chancellor was deeply impressed with the fact that by reason of the tremendous concentration of resources that are in the power and control of these defendants they are able to dictate their own terms and conditions upon which an exhibitor may do business."

"Defendants contend that the double feature policy complained of lowers the efficiency of the industry in that it tends to cheapen intrinsically and intellectually the product. Their motive, from their viewpoint, does not control when the evidence shows that the effect of their actions results (Continued on page 29, column 2)
MOTION PICTURE HERALD February 9, 1935

COURT'S DECISION IN DUAL BILL CASE

OPINION SUR FINAL HEARING

Welsch, J.

This case presents features so important to the legal, cultural, and moral issues that are before our country today that a Chancellor would have full duty to be so full in opinion to treat the subject having in mind a full recognition of these facts. The Court wants to take occasion to express to the learned counsel, to the very estimable witnesses who appeared before him, his appreciation of their learning and willingness to impart information and suggestions.

The plaintiffs ask for an injunction against the defendants alleging violation of the antitrust laws of the United States. Plaintiffs alleged and defendants admit that the contracts between the parties contain a prohibition against what is known as "Double Feature." This is an expediency widely known in the motion picture world. Both of the contending parties consider the question as vital. Plaintiffs claim that the entries to present "double feature" program they are unable to meet the serious competition that the defendants themselves have set up in the business, brought about by the most intimately the indy and theatrical features used by the defendants in large central areas in what are called de luxe houses. Testimony showed tracing other history of the motion picture industry from its earliest inception to the present day. Both parties and defendants are of a mind that as far as this history is concerned, there is no doubt in the mind of the Chancellor that the present condition so far as the double feature program is concerned has been brought about in the way that has been described.

Dual Practice Growing, Says Court

The evidence shows that the double feature program has grown enormously throughout the United States and that in many areas the defendants themselves resort to it. The evidence also shows that for some years the defendants, who have been described as the major producers, have been able to absolutely dictate their terms and conditions upon which exhibitors will not be permitted to continue the independent producer and the independent exhibitor would be greatly injured and interfered with, and the public welfare impaired. This is particularly true just at this time when the essential conditions are such that if the independent producer and the independent exhibitor are permitted to be handicapped in the manner complained of they will not be able to survive, and if destroyed it might be a long time before the monopolistic control and domination could be challenged or broken. Defendant, the maker of a feature pictures, policy complained of lowering the efficacy of the industry in that it tends to cheapen intrinsically and intellectually the product. The motive, from their viewpoint, does not control when the evidence shows that the effect of their actions results in a violation of Federal legislation on the subject.

Defendants further contend that there was no conspiracy on the part of the defendants to do the thing complained of. However, from all of the evidence produced showing the discussion of this matter, the purposes desired to be obtained by the defendants in combating the double feature program, the unanimity of action, the Chancellor has no hesitation in saying that this was not a coincidence but, in his opinion, a well defined, well thought out, well studied intent to accomplish a purpose prohibited by the Federal laws.

Court Makes 21 "Findings of Fact"

From the facts as testified to the Court makes the following findings of fact:

1. Plaintiff at the time of filing his Bill of Complaint and prior thereto was a co-partner of Louis Perelman, which co-partnership owned and operated two independent motion picture theatres within the City of Philadelphia.

2. The defendants, Vitagraph, Inc., RKO Distributing Corporation, Metro-Goldwyn-Mayer Distributing Corporation, Fox Film Corporation, and Paramount Pictures Distributing Corporation, are distributors of motion pictures produced and distributed in interstate commerce.

3. Defendants, in their contracts for the sale or rental of feature pictures, inserted clauses to the effect that the feature picture so sold or leased may not be exhibited in conjunction with any other motion picture feature program on a double feature or a triple feature program.

4. The violation of said provision by an exhibitor party thereto is a breach of such contract and gives the defendants the right to withhold the delivery of films contracted for, or to otherwise penalize the exhibitor by postponing the delivery of such films.

5. The exhibition of motion pictures is conducted by two classes of exhibitors, viz., (a) through theatres operated by individuals who control and/or operate by companies producing motion pictures or their subsidiary companies, such exhibition theatres being commonly known as affiliated theatres and (b) through theatres operated by those having no connection with producing companies, such theatres being commonly known as independent theatres or Independent Exhibitors.

Dual Prohibition Reduces Income

6. The affiliated theatres operate large and important theatres in the City of Philadelphia and vicinity and enjoy the privilege of early exhibition of feature pictures produced by the defendants. When said features are released to the plaintiff and other independent exhibitors, they have lost some of their commercial value in the hands of the defendants. The plaintiff and other independent exhibitors have been able to secure greater box-office returns by the exhibition of "double feature" programs than by the exhibition of single feature programs and the effect of prohibiting the exhibition of "double feature" programs is to reduce their income.

7. Plaintiff and other independent exhibitors have exhibited two feature pictures on a single program as an additional attraction to their patrons to overcome the reduced attractiveness of feature pictures previously shown in theatres enjoying the early exhibition privileges.

8. The defendant's exhibitors contract for pictures distributed by defendants under a system known as "block booking," that is, the purchase or co-operative purchase of a number of pictures, the subjects, titles or time of availability of which are not known when the contract is made.

9. The producers of motion pictures are divided into two classes: one commonly known as "major" producers and the other commonly known as "independent" producers. All the defendants are either "major" producers or are the distributors of the motion pictures produced.
JUDGE UPHOLDS DOUBLE FEATURING

(Continued from preceding page)

by the "major" producers. The defendants produce and distribute a great majority of all feature films and operate subject film programs produced and exhibited in the United States.

3. Defendants have violated the Sherman Anti-Trust Act (July 2, 1890, C. 647, Sec. 1) and the Clayton Act (October 15, 1914, C. 323, Sec. 3; 38 Stat. 731) by inserting in their contracts with plaintiff and other exhibitors provisions prohibiting the exhibition of feature films distributed by the defendants, in conjunction with other feature films on a double feature program.

4. Defendants have entered into contracts, and have combined and conspired to enter into contracts with the plaintiff and other exhibitors for the leasing of feature motion picture films, on condition, agreement and understanding that the plaintiff and said other exhibitors shall not use the motion pictures of others except as limited therein, the effect of which is to deter the plaintiff and others from using feature pictures of other producers and tends to create a monopoly in interstate commerce.

5. The provisions of the defendants' contracts prohibiting the use of the feature films, distributed by them, on double feature programs violate the Sherman Anti-Trust Act and the Clayton Act and are illegal and void.

6. The Circuit has jurisdiction of this case under Sections 11 and 12 of the Clayton Act.

7. Plaintiff by reason of the combination and conspiracy between the defendants has been and is threatened with loss or damage and he has a right to maintain the action.

8. Plaintiff is entitled to an injunction commanding defendants to cease and desist from their agreement, combination and conspiracy to prohibit the exhibition of the feature films distributed by defendants in conjunction with other feature films on double feature programs, and restraining defendants from making such prohibitions and agreements.

9. The case should be brought into open court with witnesses summoned and testimony. The hearings began November 22nd, were concluded December 6 and both sides were given until December 21 to file briefs. Judge Welsh then took 40 days to study the evidence.

Next Case in Chicago

The next federal court attack on dual feature restrictions will now come in Chicago, where last week Jack Rubin, of the Public theatre, and James Roden, owner of the Astor, filed independent antitrust cases against large distributors and circuits and asked for injunctions restraining distributors from discriminating against their double bill performances at ten cents admission.

United States district court judge Charles E. Woodward was on the bench when Mr. Rubin appeared against Essaness Circuit. Balaban and Katz, Warner Brothers and other distributors, and he notified the defendants to file answers or be before February 15th. The same defendants were mentioned in Mr. Roden's suit, in which damages of $300,000 were claimed under the triple damage clause in the antitrust law.

From Washington came word indicating that the newly formed Allied Theatre Owners of the District of Columbia has been asked to file an amicus curiae brief in the Philadelphia case before deciding on the course of action to upset the non-doubling clause in their contracts. The Motion Picture Theatre Owners of America continued to campaign for a code clause outlawing double featuring in any territory by a majority exhibitor vote.

a monopoly in trade or commerce among several states.

8. and 12 of the Clayton Act.

9. The Circuit has jurisdiction of this case under Sections 11 and 12 of the Clayton Act.

10. The exhibits of feature films have caused the plaintiff and other exhibitors to purchase fewer feature pictures for exhibition purposes than they would have purchased if they were permitted to use such features on double feature programs.

11. The defendants are subject to the jurisdiction of the Circuit under Sections 1 and 2 of the Clayton Act.

12. The agreement and conspiracy between the defendants has been and is threatened with loss or damage and he has a right to maintain the action.

13. Plaintiff is entitled to an injunction commanding defendants to cease and desist from their agreement, combination and conspiracy to prohibit the exhibition of the feature films distributed by defendants in conjunction with other feature films on double feature programs, and restraining defendants from making such prohibitions and agreements.

14. The case should be brought into open court with witnesses summoned and testimony. The hearings began November 22nd, were concluded December 6 and both sides were given until December 21 to file briefs. Judge Welsh then took 40 days to study the evidence.

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Says Restrictions Hurt Independent

(Continued from page 21)

in a violation of federal legislation on the subject.

The court further observed that when features are released to subsequent-run operations they have lost some of their commercial value, but that when these independents practice double-billing they are able to obtain greater box-office results from the exhibition of single feature programs, and the effect of prohibiting duals is to reduce the income of the independent producers.

Double feature restrictions reduce the business of independent producers and create a monopoly in major producers, it was held, and that it is the right of the independents to enter into a combination and conspiracy in restraint of trade, they are guilty of violating the Sherman and Clayton anti-trust acts, the court ruled. The specific contract and practices involving double-billed tickets being declared were to be "illegal and void."

The Philadelphia independents started the
These 6 amazing facts about last Tuesday's world premiere at the

seem a clear indication that Warner Bros. have delivered another

the series of Big Shots that began with "Bordertown" and will continue

"Sweet Music," Kay Francis' "Living on Velvet," "Gold Diggers of 1935"

others. Unless all signs fail, "Devil Dogs of the Air" is destined to be

mercially superior to its predecessor, "Here Comes the Navy."

DEVL
Spreckles Theatre in San Diego

NEVER SUCH A TICKET SALE IN CITY'S HISTORY!
—says Mgr. Lou Metzger

pronounced success in

COULD HAVE SOLD HOUSE OUT THREE TIMES OVER!

with Rudy Vallee's

2,000 TURNED AWAY AFTER ADS ANNOUNCED SELLOUT!

and many

STANDEES IN 2nd BALCONY AT 1st BALCONY PRICES!

15,000 FANS MOBBED $1.65 NIGHT PREMIERE!

PRICE SCALE ADVANCED 25% FOR REMAINDER OF RUN!

D O G S
These 6 great personalities — for love-and-laugh interest

breathless air action

Roosevelt, Chica

other fame

ings, th
stars and director of "Here Comes the Navy"—Lindsay and McHugh

and the Marine Corps' own technical adviser on the filming of

cenes—explain why the owners of the Metropolitan, Boston; the

o; the Warfield, San Francisco; the Strand, New York, and many

is theatres are looking forward with keen anticipation to their open-

es week and next, of this first Cosmopolitan Prod'n for Warner Bros.
Tri-Ergon Verdict Expected in Month

Decision of the United States supreme court as to the validity of the Tri-Ergon patents may be expected within the next month, possibly being rendered before February 15.

Arguments in the cases were presented to the court February 4 and 5 in Washington, the Paramount case, involving the double-printing feature, being heard first and followed by the Altoras Publicx and Wilmer & Vincent cases, joined in one proceeding, involving the flywheel.

Revolving around patent principles, the argument was highly technical and the court was shown graphically how the patents entered into the production and projection of sound films.

The cases came before the court on a petition by Paramount for reconsideration of the court’s original refusal to review the decree of the circuit court, which had held the Tri-Ergon patents to have been infringed by other equipment. Many millions of dollars had been involved in the result of the suits, pending the decision in which a number of infringement damage cases brought by Tri-Ergon have been held up.

Electrical Research Products, Inc., defending Fox and MGM in an action against Nordisk, powerful Danish company, this week emerged as victor in what was hailed in sales circles in New York as an important patent victory.

Details Being Cleared in Fox West Coast Realignment

Despite the filing this week of two anti-trust suits against Fox West Coast, the circuit is expected to be out of bankruptcy shortly, with many of the details being handled in New York. Spyros Skouras and several attorneys retained by Fox were scheduled to leave for New York Wednesday, after last-minute court formalities in Los Angeles. While Frank L. Newman, Sr., head of Evergreen States of Seattle, former FWC division in that territory, and his partner, Al Finkelstein, left for New York.

The Fox West Coast was set at $15,455,888 last week. During the late stages of negotiations Chase National Bank withdrew a claim of $2,700,000, which was secured by $600,000 in collateral. Under the formal court approval of the FCC plan, National Theatres Corporation will take over Wesco Corporation, holding company for the FWC Theatres. Wesco was never in bankruptcy, but was reorganized by Fox Film and Chase National to get a fresh start under a new name and to take over the FWC assets. FWC creditors will get 70 cents on the dollar.

Fox Sales Meet Next Week

Fifteen Fox sales executives will attend a district convention in Chicago February 10-11, John D. Clark, general sales manager, will preside.

With Universal 20 Years

Sydney Singerman, manager of the program department of Universal, last week celebrated his 20th year with the company.

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Senate Authorizes Query On A. T. & T. Film Interests

The Senate Interstate Commerce Committee on Tuesday in Washington authorized the Federal Communications Commission to undertake an examination of the film interests of the American Telephone & Telegraph Company.

Before giving its authorization, the committee approved the resolution of Senator Wheeler of Montana calling for the investigation, which is being made in connection with A. T. & T.’s activities and providing an additional appropriation of $750,000 to finance the study.

Exhibitor Scores Code, MPPDA

Charges that “the Hays crowd of motion picture conscience” are, through the NRA, “lurking behind the indepen- dent theatre owners of the nation are made by A. B. Momand, head of Momand Theatres, Inc., of Shawnee, Okla., in a booklet issued by him this week entitled ‘The Hays Office and the NRA.’ The pamphlet has been sent to all members of the United States Senate and House of Representatives, the governors of the 48 states, the heads of all universities and the country’s leading newspapers.

‘Tear the sheep’s skin off the ‘Code of Fair Competition’ for the motion picture industry,” the brochure by government decree, there stands revealed in all its hideousness, the old Hays ‘self-government of industry,’ the Film Boards and arbitration boards, camouflaged by the high-sounding names, ‘Code Authority,’ ‘Clearance and Zoning Board’ and ‘Grievance Board.’

‘This time it must be killed quickly! It must be killed by the 74th Congress if the motion picture contractors are to be prevented from strangling the independent theatre owners of the nation, and the monopolists of other industries prevented from crushing smaller and unorganized enterprises.”

Mr. Momand at present has suits pending in the district court in Oklahoma City against practically all major distributors and theatre circuits charging conspiracy and monopoly.

Motion Picture Club Starts Weekly Forum

The first 1935 forum of the Motion Picture Club of New York was held Tuesday with prominent speakers from various professions, who joined in an informal discussion of politics, motion pictures, banking and ‘generality.’

Among Tuesday’s speakers were Judge James A. Wallace of the court of general sessions, Nathan Burkan, Amos Pinchot, Louis Nizer and several other lawyers, and Hamilton H. Meehan, Los Angeles business man, banker and Democratic leader. The forum will be held each Tuesday noon from now on. Next week’s speakers will be almost exclusively from the banking world and will include Joseph P. Kennedy, former Federal Reserve president and now chairman of the Securities Exchange Commission; Clarence Dillon, of Dillon, Read & Company, and Richard Whitney, Exchange president.

Two Sunday Show Bills Lose Support

No anti-motion picture industry legislation made its appearance either in the Senate or the House in Washington during the week and developments in state legislatures were few.

In Connecticut, a group of politicians who had promised to support an amendment to permit Sunday afternoon shows withdrew support of the measures, which had met with attacks from the clergy.

In Delaware, a variety of bills for the giving of a bill to permit Sunday showings has been withheld by Representative Dr. Willard Pierce because of opposition from theatre men. The exhibitors are opposed to two clauses in the proposed bill; one provides a three-cent tax on all admissions, another prohibits theatres from opening before 9 p.m. Sundays.

In Ohio the state legal department handed down a decision that plazas, bill boards and similar advertising material sold or leased by Ohio exchanges to theatres within the state are subject to the three per cent sales tax which became effective last week and that it is the duty of the vendors to collect the tax on sales or rentals at the time the lease is consummated.

The board of selectmen of Milton, Mass., voted against licensing Sunday pictures.

Giveaways are opposed in a bill just presented to the Missouri legislature by Representative Frank F. Catron of Lexington. Prizes involving possession of a certain ticket would, under its provisions, be punishable by fines of from $100 to $1,000. Also pending before the Missouri lawmakers are three per cent, two per cent and one per cent sales tax bills and the Lindhorst bill to impose a 10 per cent tax on film shows and other amusements.

With the close of introduction of bills in the Nebraska legislature, the motion picture industry would be affected by measures for a two-man booth, two per cent sales tax, circuit theatre tax, coin machine 10 per cent, gross tax, two bills to reorganize the state motion picture board and a restriction on carnival playdates.

In Albany Joseph J. Monahan, Democrat of Brooklyn and a former burlesque comedian, has introduced in Assembly a companion bill to the McCall bill previously introduced in the Senate to impose a tax of 10 cents per 100 feet of film run for exhibition purposes and requiring a registration fee of 50 cents per seat to be paid by exhibitors.

M. J. Meehan Is Director of K-A-O

M. J. “Mike” Meehan, large stockholder in Keith-Albee-Orpheum and Radio Corporation of America, this week was appointed to the directorate of K-A-O. Mr. Meehan succeeds Orrie Kelly, president of the New York County Trust Company, resigned.

Dumb Bell Series Abroad

RKO Export Corporation has arranged for release of 26 of the Dumb Bell Letters short subject series in England and a like number in France. Van Beuren, producer of the series, will use only letters received by English firms for the series in that country, and act similarly with the French.
We have had in the Music Hall, the premiere showings of Broadway Bill, One Night of Love, It Happened One Night, Lady for a Day. We have just previewed THE WHOLE TOWN’S TALKING—another COLUMBIA picture—a most exciting, suspenseful comedy, cleverly produced and as up to the minute as this evening’s paper. It is a powerful satire, yet full of human interest. Patrons will completely forget all their troubles watching EDWARD G. ROBINSON battle his way through an endless chain of situations never before seen upon the screen.

RADIO CITY MUSIC HALL

Managing Director
EDWARD G. ROBINSON

All who have followed the making and the previewing of THE WHOLE TOWN’S TALKING are unanimous in agreement that this is a new ROBINSON, a startling ROBINSON, a ROBINSON such as the screen has never seen before.

That “the play’s the thing” has never in my opinion been more forcibly proven than in THE WHOLE TOWN’S TALKING. It’s a grand story by two grand story tellers: Bob Riskin and Jo Swerling, based on a tale by W. R. Burnett.

For all of the elements that have contributed to what I think is a truly great picture, I am deeply grateful:

To COLUMBIA, for its splendid cooperation;

To JOHN FORD, for his magnificent direction; and,

To the other players for their enthusiasm, their inspired performances and their whole-hearted support. They have all been a part of the making of a grand, exciting picture.

EDWARD G. ROBINSON
Chalk up another success for Columbia... Not in a long time have I seen a picture that so completely held my attention and interest. There isn’t a dull moment in THE WHOLE TOWN’S TALKING, nor is there a stereotyped situation. I can guarantee it will drive dull care into a corner. It’s a smash hit and should make the exhibitors happy. Here is a new Eddie Robinson. He proves to our complete satisfaction that he is one of our most versatile actors.
Inspired by the biggest front page sensation in recent years, "THE WHOLE TOWN'S TALKING", starring EDWARD G. ROBINSON, is we believe, the most exciting picture in a decade.

It represents a quality of entertainment in thrills, chills, laughter and drama as fine as anything we have hitherto attempted.

MR. ROBINSON'S startling performance gives promise of being the most notable accomplishment of his screen career.

We cheerfully and confidently offer "THE WHOLE TOWN'S TALKING" for your entertainment and your profit.

Columbia Pictures Corporation
LUBITSCH NAMED PRODUCTION HEAD; HERZBRUN STUDIO CHIEF; COHEN OUT

Albert A. Kaufman Becomes Associate Producer at Paramount; Keough Vice-President of Operating Companies

The pressures of Paramount reorganization which this week reached the studio.

Monday Emanuel Cohen, general manager of production, arrived from Hollywood and reported at the office of Adolph Zukor. Two minutes later he emerged at liberty.

In sequel Paramount Publicity Corporation officially announced the appointment of Henry Herzbrun, Hollywood legal staff, as vice-president of Paramount Productions and general manager of the West Coast studio, with Ernst Lubitsch, imported German director, becoming the head of production and Albert A. Kaufman, who had been assistant to Mr. Cohen, taking a post as an associate producer. Austin Keough was named vice-president of the five Paramount operating companies.

The conclusion of Mr. Cohen's connection with Paramount, coming abruptly in the eighth year of his connection with the company, is a dramatic episode in his career and the culmination of various political sequences in the history of the corporation.

Military Procedure

Forces of disapproval of Mr. Cohen have been expressing themselves with increasing vigor for many weeks, along with reports that he had been making plans to depart from the company and take important talent with him if all was not to his liking.

Mr. Cohen, dismissed by Mr. Zukor, is to be taken as strictly military procedure, dictated by official position. The situation was one in which Mr. Zukor apparently was called upon to head lines written for him. Until most recently at least Mr. Zukor, becoming aware of rising murmurs of opposition to Mr. Cohen, was considerably devoted to expressions of approval and defense.

The now newly established studio regime of Paramount is to be taken as of emergency status, to be affirmed and made permanent or subjected to change as may be dictated at such time as management under the reorganization plan has been aligned and has consolidated its position. This condition, it now appears, is not likely to be reached at the earliest until March.

Mr. Cohen's next connection and movements in the industry are still in the process of formulation. It is in the pattern of his aggressive career that he will presently be found doing something.

Mr. Cohen came to the motion picture in a minor capacity in the service of Pathé Weekly in 1914 and presently became editor of the reel, continuing until 1926, building Pathé News meanwhile into a tight walled principality of his own within the walls of the Pathé corporation. Pathé News, belligerently edited and sold, and printed with the advantages of an inside price on Pathé-made raw stock, dominated the newsreel market.

When Paramount discovered, in the course of extending its empire, the value of trademark and name showing achieved by the vast distribution and repetitious showings of newsreels, plans were made to enter the field with a Paramount reel.

On the departure of Sidney Kent, then Paramount sales manager, for a Paramount reel made on the Pathé formulae, negotiations were begun with Mr. Cohen, whose salary was forthwith raised by Elmer Pearson of Pathé from $400 a week to $600. Paramount bid $1,000 and closed.

Subsequently, as the Paramount situation grew complex and brought production problems heavily atop the theatre circuit complications, Sam Katz, discovered in Mr. Cohen an instrument and rapidly built him into a position of high authority resulting presently in sending him to Hollywood to survey the studio. The survey ended with Mr. Cohen in charge of the studio.

In time the day arrived when Mr. Katz and Mr. Cohen were at variance, but three thousand miles away, fortified in the studio, it was Mr. Cohen who continued with Paramount, with a salary reported at $2,500 a week, and with Mr. Zukor as his chief advocate.

Cohen May Have Own Unit

Confirming the appointment of Henry Herzbrun as vice-president of Paramount Productions and general manager of the company's West Coast studios, Mr. Zukor on Tuesday sent the following telegram to the newly created executive:

"My dear Henry: Confirming my telephone conversation with you last night I am very happy to announce your appointment as a vice-president of Paramount Productions and general manager of the West Coast studio. I am delighted that Ernst Lubitsch has accepted the post offered him and look forward with absolute conviction and enthusiasm to your joint success in producing Paramount pictures. Not only will you have the loyalty and help of the fine personnel of the studio, but the confidence and complete support of every one in the entire Paramount organization. Albert Kaufman's decision to become a Paramount associate producer is a very fitting and happy move. His talents and experience will find their fruition in this field. Please convey this message to your staff and studio personnel along with my very best wishes and assure them of my complete confidence in them. Paramount is behind you all to a man."

"Cordially yours,"

"Adolph Zukor."

Whether or not Mr. Cohen is planning to form his own producing unit, as has been reported, possibly in association with Cecil B. DeMille, cannot be ascertained.

First a Writer on Economics

Emanuel Cohen was born in Hartford, Conn., on August 5, 1892, and was educated in the public schools of that city, being graduated in 1912 from the College of the City of New York. After his graduation, and up to the time he entered the service of Pathé News, he devoted his talents to writing on politics and economics.

The career of Henry Herzbrun in the motion picture industry has been comparatively short. He did not take up his legal duties with Paramount until 1926. Born in New York City in 1885, he attended public schools in New York and Chicago and, ultimately, graduated from the New York Law School. He was admitted to the New York Bar in 1907 and to the California Bar in 1926, when he was made resident attorney for Paramount's West Coast studios.

Ernst Lubitsch was born in Germany and received his early training as an actor under Max Reinhardt. He is now in the process of becoming an American citizen, but prior to his career in the United States he had made a name for himself both here and in Germany as a film director, having to his credit such films of the silent era as "Gypsy Blood," "Passion," starring Pola Negri, and others. He joined Paramount's production branch as supervising director in 1930, having produced for various other Hollywood companies for several years. Since 1920, his Paramount productions have included "The Smiling Lieutenant," "If I Had a Million," "Broken Lullaby," "One Hour with You," "Trouble in Paradise," "Design for Living" and "The Merry Widow," the last named made for MGM.
Erpi Begins Cuts In Dubbing Fees; Others to Follow

Electrical Research Products has concluded new recording license agreements with Paramount and Warner which include sharply reduced rates for domestic recordations of dubbed versions, foreign versions and trailers. Negotiations for similar reductions are to be begun with other Erpi licensees in the near future.

Compared with the previous rates reductions in some instances are as great as 80 per cent. Royalties for dubbed and foreign versions are entirely new, having been charged previously on the standard basis of $500 per reel, and not covered specifically. The new recording rates for dubbed versions are $125 per reel of the standard reel rate, or $125, while recording rates for foreign versions are set at from $200 to $300 per reel, dependent upon the language involved.

The trailer recording royalties are dropped from the previous $500 standard rate to $100 per reel.

No changes have been made in the rates for features, shorts or newsreels, although the amended licenses are regarded by producers as containing generally broader terms. The first amended agreement was made a part of the Warner-Erpi settlement of last June, although adjustment negotiations have been pending for several years.

The Paramount adjustment was a consideration in the settlement of a $1,875,000 claim which Erpi filed in the Paramount bankruptcy.

Claud Saunders Honors Guest at Testimonial

Claud Saunders, general manager of Ross Federal Service, was tendered a surprise testimonial dinner last Friday evening at the French Casino, New York, by numerous film men who had some time served with Mr. Saunders when he was in charge of exploitation for Paramount.

Present were: Hal Horne, United Artists; John Goring, lessee of the Criterion; Leon J. Banberger, sales promotion manager, RKO Radio; A-Mike Vogel, chairman Motion Picture Herald Round Table Club; Oscar Doob, Loew's Theatres; Fred V. Greene, Jr., exhibitor; Leslie Whelan, eastern publicity director for Harold Lloyd; Vernon Gray, Columbia; E. M. Orowitz, radio commentator; Lee Balsly, ad sales manager, Fox; Fred Wadlers, New York manager, Ross Federal Service; Harry Royster, district manager, Paramount; P. K. Thomajan, First Division; Edward J. Wall, Paramount real estate department; Russell Moon, Fox, Irwin Zeltner, Loew Theatres exploiter; Ad Corcoran, Paramount exploiter in Philadelphia. Tickets were received from A.J. Boush, Earl Cunningham, John J. Friedl, George Gambrill, Bob Gary, John Kemenbeck, Kenneth Renaud, Dick Rickeston, John Max Rosenfield, Charlie Smith, Harry Swift, Charles Wagner, Howard Waugh and William Wright.

"Rumba" Preview in Miami

Paramount held the premiere of "Rumba" at the Olympic Theatre in Miami, Florida, last week, with large street crowds and a packed house reported.

The chart, based on Motion Picture Herald's tabulation of box office grosses, indicates the business done in twelve key cities during the Christmas holiday period for three years. Each line shows the receipts from these cities for the twelve weeks from November 3 to January 19 for the year marked. The cities used are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland, and San Francisco. The gross for the first week of the 1933-34 period is taken as 100 per cent.

New Credit Plan For Technicians

Plans have been developed by the Technical Bureau of the Academy of Motion Picture Arts and Sciences, under the direction of Dr. Howard M. LeSourd, dean of the Graduate School of the Academy of Motion Picture Arts and Sciences, for the publication of technical production credits as a means of recognition for all unit art directors, first and second cinematographers, film editors and sound production and dubbing mixers. During 1935 a section of the Academy Screen Achievements Bulletin will be devoted to these technical credits, which will be listed under each production, as well as alphabetically by individual names, to indicate professional grouping and production credits.

The board of judges for the scientific or technical award met last week to consider nominations submitted by studios and equipment companies. Technical methods and devices developed during 1934 are eligible. Final decision will be announced at the Awards Banquet February 27. Carl Dreyer is chairman of the board of judges.

Members of the several sections of the Technicians branch are considering production nominated to select the three which will be placed on the final ballot for vote of the entire Academy membership.

Name Contest Judges

Five trade paper editors, including A-Mike Vogel, chairman of the Round Table Club of Motion Picture Herald, and Red Kann, editor of Motion Picture Daily, will decide the "Ruggles of Red Gap" contest sponsored by Paramount, and running from February 15 to April 12.

Heads Film Board

Peter Stewart of Warner has been re-elected president of the Portland, Ore., Film Board of Trade. Other officers are: Lou Amacher, vice president; Frank Clark, Paramount, second vice-president; Howard Mapes, Star Film, treasurer.

Films Better, Says Legion Executive

Standards of screen entertainment are immeasurably higher today than they were prior to formation of the Legion of Decency and the subsequent campaign to eliminate indecent motion pictures, the Rev. Edward Roberts Moore, executive director of the Catholic Charities of New York and secretary of the New York Legion of Decency, said Monday. Father Moore was one of three speakers at a symposium broadcast over station WEAF. The other two speakers were Dr. Howard M. LeSourd, dean of the Graduate School of the Academy of Motion Picture Foundation of the United States of America.

"Since July 15 a mere handful of pictures has been placed on the so-called 'C' list, the limbo of objectionable pictures, formerly a well-populated classification, and many are listed as entirely approved," said Father Moore.

Dr. LeSourd supported Father Moore's opinion and added his belief that no matter what factors are responsible for the improvement in moral tone of films, "the improvement is here and should be taken advantage of."

Dr. Millar disagreed with Father Moore on the effects of films on juvenile audiences, particularly as leading to crime or too great a preoccupation with sex.

"The heroes of righteousness are, and always have been, more appealing to youth than the 'bad man,'" said Mr. Millar. "The average boy, movie-trained or otherwise, much prefers to be a cop than a gangster."

Smith in Hollywood

Lou Smith, of the home office, is in Hollywood confering with Tom Dailly, Paramount publicity head. The two will cover 50 cities on an exploitation tour in the near future.
PARAMOUNT'S
BENGAL LANCERS
RIDE TO WORLD-WIDE TRIUMPHS!
Los Angeles, U.S.A.—Three Weeks! 1st week: broke Paramount house record! 2nd week: biggest business in more than six months!

Sydney, Australia — Hailed as greatest road show production to hit the Antipodes!

Calcutta, India — A box office smash at the New Empire Theatre! The outstanding hit of the season!

London, England — Sensational opening at the Carlton Theatre! ... Picture takes London by storm! Strongest box office draw of the year!

Stockholm, Sweden, Feb. 3 (By Cable).—BENGAL LANCER opened last night to packed house! No feature ever received greater ovation here. Press unanimous in calling it best picture made and nominates it Best Picture for 1935!
New York, U.S.A.—Four weeks!
... After three smash weeks at the Paramount, moved to Rialto and going like a house on fire!

Tone · Richard Cromwell · Crey Smith · Kathleen Burke

A Paramount Picture directed by Henry Hathaway
MOTION PICTURE HERALD  February 9, 1935

EXHIBITORS USE BLOCK SALES FIGHT AS WEDGE FOR MORE CANCELLATION

MPPDA Answers Richey's Charge It Refused to Permit Canceling of All Films Listed as Class C by Decency Legion

Independent exhibitor groups are using block booking opposition of public organizations as a wedge with which to obtain greater cancellation privileges under the code, the while distributors are building up a defense against the Culkin and Celler federal control bills which would bar block sales.

In Detroit, H. M. Richey, head of the local Allied States exhibition units, blames the Motion Picture Producers and Distributors of America for "the refusal of distributors to cancel any and all pictures listed as Class C by the Legion of Decency." Mr. Richey accuses the MPPDA members of violating a promise permitting of such procedure.

MPPDA officials in New York this week pointed out that there was no offer on the part of distributors to the exhibitors that they could cancel any and all pictures listed as Class C by the Legion of Decency. The offer made public by the producers and distributors is the unlimited privilege of cancellation of any and all feature pictures produced and nationally released by them or before July 15, 1934, against which a general protest on moral grounds was raised in the community in which the theatre was located.

Mr. Richey's complaint was made known in Detroit the middle of January, his charge specifically involving refusal of the Paramount exchange to cancel "Limehouse Blues" on moral grounds. The release date on this picture was Nov. 9, 1934, later than the period covered by the general cancellation privilege.

Under the code, however, "Limehouse Blues" could have been canceled under the terms of the 10 per cent cancellation clause as the result of taking a complete block from the distributor.

MPPDA officials declared that an exhibitor who desires to cancel a picture released before July 15 on the grounds stated has the opportunity to ask the distributor and, in the case of disagreement, have the matter determined by the local grievance board.

Points to Block Buying

Mr. Richey's excuse for the exhibition by his members of Class C pictures released since July 15 is the claim that they were compelled to take these pictures in complete blocks. The 10 per cent clause is applicable in such a situation.

In the Michigan Catholic of January 17, Mr. Richey made a flat statement that theatre owners cannot cancel any Class C pictures.

"By buying pictures in groups every theatre owner is able to secure his pictures at a discount of at least 20 per cent over the price he would necessarily pay if he bought them individually," said one Hays office official this week. "Hence, he is in a position to pay for and shelve at least one out of five of the pictures that he buys without any financial loss to himself over what he would pay for the same attraction if he bought only those which he thought would be box office winners.

Under the terms of all exhibition contracts, any theatre can at any time refuse to play any picture by paying the film rental, it was pointed out.

72 Theatres "Warning"
The Detroit Legion of Decency recently issued a "warning" to 72 theatres in the territory which had shown either one of two disapproved pictures and branding the theatres in question as "unworthy of patronage by those who took the Legion of Decency pledge." Practically all the theatres so notified were members of Allied of Michigan.

Last summer in Minneapolis Al Steffes, president of Allied Theatres of the Northwest, played the nudist picture, "Elysia" for nine weeks at one of his theatres and canceled "Alice in Wonderland" in order to extend the engagement of Mae West in "She Done Him Wrong."

Recently Mr. Steffes has been playing the stage production of "Sailor Beware" at one of his houses, at the same time advertising that the play could not possibly be made into a motion picture.

The bill introduced by Representative Culkin at Washington calls for absolute prohibition of block booking and, in addition, requires producers and distributors to provide accurate synopses of all pictures offered to exhibitors before they are released. The Celler bill proposes to put the motion picture industry under a federal motion picture commission to prevent restraint upon open competition and to eliminate block booking.

Exhibitor Answers Mrs. Gilman

Last week in Richmond, Va., Mrs. Robbins Gilman, chairman of the Parents and Teachers Association, advocated national support of the Culkin bill but she met with determined opposition from Morton G. Thalheimer, president of the MPTO of Virginia, who asked if, by the same reasoning, federal censorship of newspapers, magazines, books and radio could not also be in order.

"The public sets the style in what it wants in entertainment," Mr. Thalheimer said. "If that style is not acceptable nor adaptable to adolescent children, then it is the responsibility of the home rather than of society to protect the child from what may be harmful in that entertainment."

To destroy wholesale distribution of motion pictures, he declared disastrous to the exhibitor as to the distributor, Arthur L. Mayer, former advertising and publicity executive of Paramount and currently operating the first-run Rialto in New York, said this week. The resultant increase in film selling costs and rentals, Mr. Mayer declared, would close hundreds of theatres in outlying districts.

From the reports of 30 exchange centers, Ten Per Cent Privilege Applies to Films Released Since Production Code Administration Started, Exhibitors Reminded

no cancellations were received on two Mae West pictures, "She Done Him Wrong" and "I'm No Angel," and the two films had at least 500 first repeat bookings, in many situations two, three and even four repeats. On "Alice in Wonderland," in the same territories, there were 110 cancellations.

It is primarily because of block booking that many highly artistic and socially valuable pictures are shown today, said Mr. Mayer.

There have been some excellent independent productions this season," he pointed out. "They were so well written, cast and directed that they were distributed by major companies. Sold under a block booking system they would have appeared in many theatres which under no other circumstances would have played them. I refer, for instance, to Hecht and MacArthur's 'Crime Without Passion,' King Vidor's 'Our Daily Bread,' and Laurence Stallings' 'The First World War.'

"If reformers are genuinely anxious to ascertain what happens to pictures of the type they approve, let them consult Paramount, United Artists and Fox as to their receipts on these pictures compared with the receipts of average Hollywood productions. Let them ascertain the percentage of cancellations on these pictures under the 10 per cent cancellation clause."

Garvin Elected to Head Film Technicians Local

John Garvin has been elected president of Local 669, film technicians, in New York. Other officers elected are: John Hans, first vice-president; James Grogan, second vice-president; Saul Harrison, general secretary-treasurer; Agnes Parks, recording secretary; Sol Scoppa, business manager; Charles Cinaglia, sergeant-at-arms; Kitty Bartels, Robert Obrist, Edward Snyder, trustees; David Brown, John Cassell, Charles Fisher, Hyman Kellar, Dan Leahy, George Marion, Joseph Murray, Al Rosenthal, Rose Vanoli, Al Wharmby, members of the executive board.

Canada Calls on Police To End Unfair Practices

Toronto police last week were called in by suburban theatre men to solve the "gift night" problem. The next day, under a special Police Commission regulation, theatres were barred from offering gifts.

Hanley with Ritchey

Joseph Hanley, formerly with Van Beuren and Pathe, has been named chief accountant for Ritchey International Corporation, which distributes Monogram product outside the country.
Riding his automobile eastward from high-spotting with California’s writing and acting folk, Cornelius Vanderbilt II, stopped at Salome, Arizona, a tiny group of shacks, for a bowl of soup and some ham-and-eggs. A half-pint of Irish eyes, will sail in March down the blue Pacific through the Channel and up the Atlantic to New York on a public ex-hibition. With a private look to realize Colleen’s ambition of a million dollar fund for crippled kids. Special report: Gold, thoroughly wood, especially constructed with thick rubber interiors, have been designed for the fabulous creation of the actress.

The premiere will be held in New York shortly after the house arrives. Following the showing there of several weeks, the house will tour the United States for two years and will then be carted around the principal world capitals.

Scores of noted artisans have cooperated in the construction of the doll house, which has floor space of 81 square feet, weighs two tons, and contains many intricate miniatures.

Miss Moore recently insured the hobby for $420,000, and at the same time revealed a secret which only a comparatively few of her intimates have known. For nine years she has been creating this doll’s house—"the most wonderful creation in the history of the world, a veritable fairy castle to thrill the heart of every child," so we are told. Its completion has marked the fulfillment of Miss Moore’s own childhood dream, made possible by her earnings as a screen star.

The design is in the form of a castle, and it is decorated with exquisite objects illustrating the Biblical, Mother Goose and fairy-tale legends dear to the heart of childhood. More than 200 miniature objects embellish the 20 or more individual chambers—priceless little ornaments of gold, silver and pearl. All of the conveniences of the modern home are contained therein, including electricity, running water, a radio, a cathedral organ which plays, a tiny silver nightingale which sings.

Pennsylvania exhibitors who are overburdened with municipal, state and federal taxes might consider the case of one Roy Kermit. Mr. Kermit served in the War. Then in the Navy, he migrated to the St. Lawrence Stenography and Terminology. The national government paid him $108.00 a month for permanent disability all the time he was in prison and the taxpayers of Pennsylvania paid $4.12 a day for his keep and care while behind the bars. Somebody once said, "The law are an ass."”

“He must be a brilliant man," drawled Pola Negri, to Her Majesty, "because he has gallantly interceded personally in her behalf with his Propaganda Minister Paul Goebbels to rescind the Nazi ban against her histrionic participation in Germain motion pictures."

Arriving in Berlin from Hollywood Pola confided that she had never met Herr Hitler "But," she added. "I would like to be fore I leave Berlin next April. You know, I have a lot of big men in my memories."

John Van Druten’s successful "Distaff Side," which Metro paid $35,000 for screening rights, closed suddenly last Saturday night to make a hurried trip to larger cities in the northeast. Returning a net profit of some $4,000 every week on a weekly gross of $9,090, for 5 months, Mr. Roy K. Snider, DeWitt Deere Woodcock, determined to close the show because Dame Sybil Thornbride, the star, has to get back to England for her son’s wedding.

After numerous exchanges of correspondence and two personal visits marked by fine dinners as well as talks to invoke the majesty of the law, Eddie Cantor finally has been successful in obtaining an adjustment on a radio purchase made in a Kansas City shop a year ago. Eddie bought the machine during train stops on a coast-to-coast trip, and was given as a homing gift for one of his daughters. When he arrived home he found the thing wouldn’t work. The radio cost Cantor only $12.50. He claimed it was the principle of the thing.

Young Sherwin (Sugary) Kane, reporter for Red Kim’s Motion Picture Daily, relates the story about Archibald Palmer, counsel for some Paramount stockholders, bringing a Bible into New York federal court from which to quote a passage to illustrate one phase of his opposition to the reorganization plan. When the day’s session was adjourned his Bible had disappeared. Samuel Zirn, opposition attorney representing Paramount bondholders, lost an overcoat in the same courtroom at the same time, with the place crowded mostly with representatives, legal and others, of big financial interests. Mr. Zirn matched his tale of woe with Mr. Palmer at the end of the day.

"Well, then," comforted Mr. Palmer, "imagine what my Wall Street crew will do to Paramount."

Television will make two people wealthy: David Sarnoff and the old tramp who can wiggle his ears.

Last week Morris Kutinsky was called to the Broadway office of George Skouras to talk about a reduction in the rental of some theatres in New York which are owned by Mr. Kutinsky and leased by Mr. Skouras. Said Landlord Kutinsky: "The first year you asked for and got a rent reduction. The second year you complained of losing money and I gave you another cut. The third year you bitterly complained of heavy loss and you got still another reduction. If you're losing so much money, why don't you drop the screen and I'll take it over!"

"Well," complained George, "if I do that, how am I going to make a living?"

Second to the Georgia theatre’s announcement of “Liber of a Bengali Lancer,” is the billing of “Lives of a Bengali Dancer” at the Fifth Avenue theatre in Seattle.

Pretty Margaret Sullivan, Universal star now visiting in New York, finally agreed to the urgings of Paul Gaick, office publicity director, that she hold interviews with the press, but on condition that Paul negotiate a seat for her at the Hootman Trial.

Noticing the price of $1,500.00 which John Pierpont Morgan received for four paintings, our “Chic” Aaronson wonders if we’re not in the wrong picture business.

A wag on the Warner lot in California told a Bushy Berkeley dancing girl that he heard she was making $100 a week. Then he bought a Rembrandt and a Rolls-Royce. “Really?” said the gal. “I wonder which one he’ll let me drive.”

If Merian Copee continues to make pictures like “King Kong,” “Son of Kong,” “Last Days of Pompeii,” etc., our “Chic” will soon be known as the RKO.ونيّة.
Important first-run theatre operators from practically every section this week had indicated their intention to attend the annual convention of the Motion Picture Theatre Owners of America at New Orleans February 25-28. The MPTOA now is seeking to line up on its speakers' list advertising heads of the major distributing companies for addresses on merchandising.

Among prominent theatre owners who have been invited to talk before the business sessions are R. S. Benin of Charlotte, N. C., who will discuss "The Theatre's End of the Better Films Bargain"; M. A. Lightman of Memphis, whose subject will be family night programs; Roy L. Walker of Lamesa, Texas, whose topic will be legislation, and Elmer C. Rhoden of Kansas City, who will tell the convention of a new and successful plan for selling the more "highbrow" pictures.

Sol A. Rosenblatt, NRA Compliance Director, and John C. Flynn, executive secretary of the Code Authority, have been invited to address the convention on code matters. The MPTOA national headquarters in New York announce this week that identification certificates entitling holders to round trip railroad tickets for approximately one week of the regular membership fairs may be obtained from local offices of MPTOA affiliates. The New Orleans Athletic Club has offered the delegates the use of its facilities during their visit.

Among the major exhibitors expected to attend the convention are:

John Balaban, Chicago; Walter B. Butterfield, Detroit; A. M. Bowles, San Francisco; A. H. Blank, Des Moines; C. H. Bredley, Albany; E. C. Beatty, Detroit; M. E. Conner, Scranton; Fred J. Dolle, Louisville; Frank R. Durkee, Baltimore; Ed Dubinsky, Kansas City; Ed Pay, Providence; John Ford, Boston; H. J. Fitzgerald, Milwaukee; George A. Giles, Boston; Sol E. Gordon, Beaumont; L. C. Griffeth, Oklahoma City; L. H. Herbert, Milwaukee; John Hancock, Seattle; Karl Hoblitze, Dallas; Walter Inman, Chicago; H. F. Kinney, Cheyenne; I. Wood, Sung; M. A. Lightman, Memphis; L. J. Ludvig, Minneapolis; Arthur Lucas, Atlanta; Ike Larson, Cincinnati; Vincent McNeil, Buffalo; R. A. McNell, San Francisco; M. J. McEneny, New York; George Mann, San Francisco; E. J. Myrick, New Orleans; George Nasser, San Francisco; Ben Pitts, Virginia; J. J. Parker, Portland; Al Rosenburg, Seattle; Louis Reinheiner, Chicago; Harold Robb and Ed Rowley, Dallas; E. C. Rhoden, Kansas City; E. V. Richards, New Orleans; Alber Souille, Charleston; Ed Sparks, Jacksonville; Edwin Silverman, Chicago; Charles P. Skoars, Los Angeles; Tony Sollom, Rochester; George W. Tredwell, Detroit; Morton G. Thulheimer, Richmond; Ralph Talbot, Tulsa; Walter Vincent, New York; R. B. Wilber, Atlanta; Frank C. Walker, New York; Morgan A. Walsh, San Francisco, and Mitchell Wolfson, Miami.

Chicago Bank Suit Against Fox Delayed

The suit of the Chicago Title & Trust Company to recover $1,000,000 from William Fox and Fox Theatres Corporation, over alleged defaults in guaranteed redemption of Roxy Theatre stock, has been adjourned until March 25th by agreement of counsel.

Allowance of Antitrust Trial is Expected

Elevation of United States District Judge C. B. Faris to the U. S. circuit court of appeals probably will result in delay in the trial of Harry M. Warner, Gradwell A. Sears, Herman Stamm, Abel Cary Thomas, Ned E. Depinet and George J. Schaefer on charges of conspiracy to violate the Sherman anti-trust act, it was indicated in St. Louis this week. Likewise there will be a postponement in the court hearing on the same charge against Fox, Warner Bros., Paramount and RKO companies named in the same indictment as defendants.

Meanwhile, bonds of $2,500 each for the six individual defendants were set by the United States marshal's office in New York Saturday.

Scheduled to move to the higher court, it is reported that Judge Faris does not desire to be concerned in a long drawn out and complicated legal battle as the case promises to be.


Seeking $60,080 in damages, Colacita Corp., Pasadena, Cal., and H. L. Gumbiner, Los Angeles theatre operator, this week filed a joint conspiracy suit under the Sherman anti-trust law against Fox, Warner Bros., George Mann, San Francisco; E. J. Myrick, New Orleans; George Nasser, San Francisco; Ben Pitts, Virginia; J. J. Parker, Portland; Al Rosenburg, Seattle; Louis Reinheiner, Chicago; Harold Robb and Ed Rowley, Dallas; E. C. Rhoden, Kansas City; E. V. Richards, New Orleans; Alber Souille, Charleston; Ed Sparks, Jacksonville; Edwin Silverman, Chicago; Charles P. Skoars, Los Angeles; Tony Sollom, Rochester; George W. Tredwell, Detroit; Morton G. Thulheimer, Richmond; Ralph Talbot, Tulsa; Walter Vincent, New York; R. B. Wilber, Atlanta; Frank C. Walker, New York; Morgan A. Walsh, San Francisco, and Mitchell Wolfson, Miami.

Mier Mexican Distributor

Felipe Mier, former Warner Mexico City manager, has entered the distribution field there on his own account, releasing Mexican-made films throughout the country. His first releases will be the productions of Jose Bohr, Argentine actor, who has entered production in Mexico City.

Bachman Turns Agent

J. G. Bachman, who recently rejoined Columbia, has been promoted to general manager of the South African office, succeeding the late Carl J. Sonin.

Davis Succeeds Sonin

M. I. Davis, MGM manager in Hong Kong, has been promoted to general manager of the South African office, succeeding the late Carl J. Sonin.

GB Has 2,500 Accounts, Says Lee

GB Production has closed approximately 2,500 accounts for its product to date, said Arthur A. Lee, vice-president, this week. There are 70 salesmen throughout the country operating from Fox exchanges, but concentrating solely on GB product and having no connection with Fox product.

Of the 16 features on its 1934-35 schedule eight already have been released, Mr. Lee said, and the company's sales force has started selling the second eight. Those released to date include "Little Friend," "Evensong," "Evergreen," "Princess Charm," "Jack Ahoy," "Chu Chin Chow," "The Iron Duke," and "Power."

"Man of Aran," now in its 16th week in New York, is one of the company's second eight, as is "Lover Divine," formerly titled "The Unfinished Symphony." Other pictures to be released here this season are "The Man Who Knew Too Much," starring Nova Pilbeam and Leslie Banks; "The Canals Are Coming," with Jack Hulbert; one untitled Conrad Veidt picture and one George Arliss, as yet untitled; "My Heart Is Calling" and the eighth as yet unelected.

GB this week closed a product deal with the RKO metropolitan circuit, involving 45 theatres in Greater New York, the first picture to be "Evergreen." A deal also was closed this week in Washington, D. C., with Radin & Levine for first run of all GB product at the Belasco theatre, starting with the first group of eight.

Discussing various published reports of the past few weeks about possible reorganization of the company in America, Mr. Lee on Monday said: "There is no reorganization contemplated. The men in charge of each department are entirely satisfactory and while there may be changes from time to time as is necessary with any new organization we believe the men in the home office and in the field are entirely capable of handling the American situation." Mr. Lee also denied that John Barrymore completed work on a GB production while in London, as was reported. The man in charge of the company had placed the star under contract. Likewise reports of a Hollywood contract for Jessie Matthews, GB star of "Evergreen," are absolutely without foundation, it was said. Miss Matthews is under an exclusive long term contract to GB.

Supply House Moves

Capitol Motion Picture Supply Corporation, headed by J. S. and J. A. Perusse, has moved its quarters to the Film Center Building in New York.
A heart-load of maddening beauties in gasping gowns... a ransom in jewels... a fortune in furs... and a priceless adventure in Paris at love time!

JEROME KERN'S AMAZING MUSICAL STAGE SUCCESS

...TEN TIMES AS TANTALIZING ON THE SCREEN!
QUEEN OF MUSICAL ROMANCES, SCREENED IN A SUNBURST OF SONG!
ERTA

Three of the nation’s favorites in a heart-sweeping love story... told to the haunting music of the one and only Jerome Kern!... New dance sensations by the stars of “The Gay Divorcee!”... New magic melodies!... New and ravishing fashion creations, presented by girls so beautiful you can't believe they're real!... A lifetime of laughs... A world of joy... A riot of rhythm... crowded into scenes of splendor!

STARRING THE GOLDEN GIRL WITH THE SILVER SONG

IRENE DUNNE

AND AMERICA'S DANCING STARS

FRED ASTAIRE

GINGER ROGERS

with

RANDOLPH SCOTT... HELEN WESTLEY

VICTOR VARCONI... CLAIRE DODD

From the play “Roberta.” Book and lyrics by Otto Harbach. Directed by WILLIAM A. SEITER

A PANDRO S. BERMAN PRODUCTION

TINGLE to these dream-disturbing tunes:

“I'll Be Hard to Handle”

“Smoke Gets in Your Eyes”

“Let's Begin”—“I Won't Dance”

“Lovely to Look At”—“Yesterdays”
LOS ANGELES ZONING SCHEDULE APPROVED

The Code Authority last week in New York approved the clearance and zoning schedule for Los Angeles territory—the first plan to be given official sanction of the industry under the NRA—and immediately took steps to set up schedules in other key cities which have submitted plans for approval.

In approving the Los Angeles schedule, distributors modified their opposition to the admission price basis, and the schedule as now set up is actually predicated on admissions with the understanding that distributors can sell seven days’ protection in second-run situations where admissions are identical.

Under the terms set up in the Los Angeles schedule, theatres charging 40 cents for evening performances will play 21 days after downtown first-runs; houses with 35-cent admissions will play 28 days after first-run, and theatres charging 30 cents are allowed to play 35 days after first-run. For houses charging 25 cents, showings are set back 49 days. The Code Authority is expected to hand down an official order on the schedule within ten days, at which time the plan will go into effect.

The Los Angeles plan will serve as a model for other schedules. It took the Code Authority more than five weeks to come to a decision on the approved plan. With the exception of New York, where theatres overlap, the schedule has been approved in full.

Kansas City Schedule Up

On Thursday the Kansas City schedule comes up for discussion and, probably, final disposition. Distributor opposition to the Los Angeles schedule was overcome by the Code Authority when it provided for protection of exchanges in the event of an increased demand for prints under the schedule. The clause stipulates that where an exchange usually has a quota of six prints, and under the new schedule has eight similar second-run availabilities, the distributor can sell two of the eight runs either before or after the remaining six theatres.

Kansas City Plan Acceptance Seen

It was reported Tuesday that the Kansas City plan is in such form that it in all probability will be accepted by the Code Authority without much discussion. About four months ago, George J. Schaefer and Howard A. Golden were appointed by the Code Authority to visit Kansas City to work out a schedule with the varied interests there. In that plan there also appears a protection clause for distributors in the event of unreasonable demand for prints.

Under the proposed Kansas City schedule, the first-run protection would be cut 25 days in order to permit 25-cent situations to play 14 days after third subsequent runs charging 20 cents. Theatres charging 15 cents would play 21 days after 20-cent houses, and 10-cent theatres would have to wait 133 days after first-runs. Double feature houses are penalized 30 days longer than single frame theatres with additional penalties for theatres distributing premiums.

Following the Kansas City hearing and determination the Code Authority will try to dispose quickly of the schedules for New Haven, Boston and Detroit. Because Buffalo exhibitors have withdrawn their proposed schedule in favor of individual protests, the territory will have no clearance and zoning schedule.

The Cleveland protection agreement, which expired on December 31, was an exhibitor document and with its expiration local exhibitors no longer watch each other for violations. It therefore has devolved upon the exchanges, in order to protect their first-run accounts, to see that pictures are booked according to the availability dates of each theatre in accordance with the classifications as set up in the agreement.

Seven Added to Local Boards

The Code Authority this week announced the appointments of seven new members of local code boards to fill vacancies, as follows:

- New York Grievance: Unaffiliated distributor, Jack Bellman, succeeding Harry Thomas, resigned.
- Manhattan, Bronx, Staten Island and Westchester Advisory Committee: Unaffiliated distributor, Arthur Greenblatt, to replace Jack Belknap.
- Minneapolis Clearance and Zoning: Unaffiliated second-run exhibitor, Harry Greene, to replace A. W. Baehr, resigned.
- Des Moines Clearance and Zoning: Unaffiliated distributor, Mel Evidon, to replace Joseph Levy, resigned.
- Milwaukee Clearance and Zoning: Subsequent run unaffiliated exhibitor, Charles H. Braun, to replace W. L. Ainsworth, resigned.

A surplus of $30,000 accumulated in 1934 in Code Authority operation is to be credited to industry members on assessments for the first half of 1935, it was revealed Tuesday at the hearing in Washington before Deputy Administrator William P. Farnsworth.

Liberty to Make at Least 12 During 1935-36 Season

Liberty Pictures will produce a minimum of 12 features during the 1935-36 season, and at an increased negative cost, according to the present plans of M. H. Hoffman, president, who last week completed conferences in New York with Budd Rogers, general sales manager, and other executives. Mr. Hoffman left last weekend for the Coast to start production on “The Old Homestead,” one of the 12 planned by the company for this season.

PLAN DRAFTED FOR NRA CONTINUATION

President Roosevelt, in conference with more than a dozen Administration officials, this week completed the rough drafting of legislation which will extend the National Recovery Act on a temporary basis with amendments.

The projected bill, one of the most important items on the Administration calendar for this session of Congress, will contribute the transition stage between the original industrial recovery set-up and the permanent government for business which the President is anxious to maintain.

The legislation is scheduled to be introduced in both houses within a week.

Numerous Tax Refunds Are Allowed in Film Industry

Among those receiving tax refunds from the bureau of internal revenue were numerous individuals and companies in the motion picture industry. Some refunds went to Loew’s, Ohio Theatres, $32,119.48; Mayer Productions (Louis B. Mayer), $1,735.88; Paramount Public, $3,556.06 and $14,957.45; Cinema Patents Co., $1,656.90; Columbia Pictures, $32,482.59; Fox New England Theatres, $12,230.75; Sam Katz, $16,167.31 and $15,132.40; B. F. Keith Corp., $7,679.69; Keith Massachusetts Corp., $1,165.36; Keith Ohio Corp., $6,985.36; Loew’s United Artists Columbus Corp., $5,060.52; Trans-Lux Daylight Picture Screen, $2,111.41; Universal Pictures, $1,059.20; Billie Dove, $2,999; Clara Bow, $703; Maurice Chevalier, $820; Ronald Colman, $569; Greta Garbo, $3,300; John Gilbert, $3,441; Walter Huston, $13,292; Jackie Coogan Productions, $2,423.

Spirit to Be Basis for Film Foundation Approval

“Spirit, attitude and interpretation” will be the basis of the formulas for motion picture pictures approved by the newly organized Motion Picture Foundation of the United States of America, Inc., rather than codes and regulations, according to a statement issued last week by Dr. William B. Miller, secretary of the Foundation. The organization was formed to sponsor the production and distribution of “better motion pictures.”

Dr. Miller expressed the belief that the processes to be adopted substantially will take the gamble off production, and the stories recommended by the story selection committee, according to the plan, will be passed on to the production committee. If approved, the stories will go into production. The distribution corporation of the Foundation will not itself produce pictures or own or operate theatres, but will act as an independent agency for producers whose products meet the requirements of the Foundation.

Dickson with King

Gregory Dickson has joined King Features, writing a daily syndicated column on film players.
RICE AND OLD SHOES. For Julian S. Jossey, Monogram vice-president and his bride, June Farley of Cleveland. From the left: Mrs. Trem Carr, Mrs. Jossey, Rev. Peter Deckenbach, Mr. Jossey, W. Ray Johnston, Monogram president.

WELL-DRESSED MAN. As portrayed by the well known Sir Cedric Hardwicke, signed for a role in Darryl Zanuck's "Les Miserables," United Artists release.

REAL VETERAN. In many recent years noted on the stage, Fred Stone nonetheless made films 17 years ago. Now back to the screen for Paramount under long contract.

REFLECTION—BLACK AND WHITE. Startingly effective is this reflective study of Rosita and Carl Brisson, dance team in rendition of the Viennese on a mirror-floor in Paramount's "All the King's Horses."

JUST PALS. As a so-called old maestro, otherwise known as Ben Bernie of the radio latterly, meets an old friend, Al Jolson, also well known, on the Warner lot for "Go Into Your Dance," in which Mr. Jolson has a leading role.
HE MADE IT. And Paramount director Henry Hathaway, with Mrs. Hathaway, attends the Los Angeles premiere of "Lives of a Bengal Lancer," to see his work on the screen.

ANNIVERSARY. In Keijo, otherwise known as Seoul, which is in Korea, if you are not aware of the fact, as the Nantwa-Kan theatre celebrates, amid considerable floral tribute, its first year of operation. Seated, third from the right, is Mr. Kinoshita, Paramount salesman, who reports an 11-day run for "Bolero."

CHEVALIER. (Right) Of the French Legion of Honor is Fox production chief Winfield Sheehan, here receiving the decoration from Henri Didot, French consul.

A GENERAL SEES A DUKE. As General Hugh S. Johnson, formerly the chief custodian of the nationally familiar Blue Eagle, attended the recent premiere of GB Production's "The Iron Duke," starring George Arliss, with GB executives. From the left are: George Weeks, Jeffrey Bernerd, General Johnson and Arthur A. Lee.
13 PLANKS IN PRODUCERS' PLATFORM TO IMPROVE ACTORS' CONDITIONS

Organized Players Attack Proposal as Lacking Enforcement Machinery; Plea to Government Still Holds

Action taken suddenly last week by Hollywood producers to establish for actors a new high standard of working conditions that will serve as "a mass victory" for the workers, organized player representation now is assailing the proposal as lacking enforcement machinery.

Rumblings of a strike on March 1st had been heard in the actor ranks because of their apparent inability to win improved conditions from producers, but the employ-ers evidently capitulated to the demands and announced on Wednesday that the Academy of Motion Picture Arts and Sciences had drawn recommendations for better conditions.

The actors already had petitioned the federal government for relief, charging the producers with having "tricked, hamstringed and lied to them."

"Sweeping concessions" were cited by the producers in their new proposal, among them the abolition of the so-called "deal contract; arbitration of disputes; provisions for holiday vacations, or double pay if they must be worked; a minimum of Sunday work and reduced Saturday night employment; an eight-hour day, with overtime, on a basic six-day week; revised conditions covering consecutive day-worker employment; strict adherence to the 12-hour rest period; pay for excess makeup time; make exact starting dates; prompt execution of contracts; a new standard minimum weekly contract, and many other "improvements" in the lot of those motion picture players who work by the day or under an agreement which covers but one picture.

Contracts with players receiving in excess of $40,000 a picture will be made on whatever terms are agreeable.

Five-Year Agreement

It is contemplated that the agreement will be effective for five years from March 1, 1935, when the present five-year non-strike agreement expires.

Donald Gledhill, secretary of the Academy, said the proposal is the result of conferences between the Academy committees of actors and producers. The final draft already has been forwarded to the members of the respective branches for a vote. The producers, as individual employers and not as Academy members, had deadlocked last month with an N.R.A. committee of five actors, after 11 meetings held to arrive at a set of fair trade practices under the motion picture code.

On the producers' committee which drafted the new agreement were Henry Herzbrun, chairman, Samuel Briskin, J. J. Gain, William Kindler and Irving Thalberg. B. B. Kahane is an ex-officio member. Working with this group was an actor's committee of the

WRITERS FILE WORKING DEMANDS

Hollywood screen writers have submitted a brief to Major J. O. Donovan, head of the Coast Code Authority office, detailing their demands for employment conditions which closely follows the demands made on producers by actors. The brief will be forwarded to Washington.

The writers ask employment on specific contract only, no loan of services without the written consent of the writer; pay for travel time, full screen credit, elimination of understanding that writers pay costs of loss plagiarism suits, restriction of suspension period, one week's notification on cancellation of week-to-week contract, a weekly minimum of $10 for readers. The brief was signed by Ralph Block, John Emerson, James Gleason, Dudley Nichols and Walde-mar Young.

Academy, composed of Lionel Atwill, chairman, Robert Young, board of governors, Ray-mond Hatton and Mitchell Lewis. If the recommendations meet with the approval of Academy branches, they will be consented to immediately by the producing companies, Mr. Gledhill said.

The Screen Actors' Guild, independent group, which is not only unfriendly to the Academy but is also committed to unioni-zation via an Academy of Labor charter, immediately belittled the Academy's efforts in advancing the new standard of working conditions.

"This is not an Academy achievement," said a Guild statement. "The concessions which are offered affect only those players bound by the Guild. They will continue to be offered only as long as that pressure remains." Both the Guild and the actors' branch of the Academy have been engaged for a year in a competitive battle to represent Hollywood's players.

A "Bad Check" Contract

"The producers gave free-lance actors a contract through the Academy five years ago," explained the Guild directors. "It turned out to be a bad check in less than a year. The statement given to the press explaining the so-called new Academy contract is inaccurate. There is nothing in it to prevent producers from requiring actors to waive its terms; there is nothing to prevent a new supplemental contract; there are no means of enforcement, and the terms for free-lance actors who work by the day are even worse than at present. What the producers have done is to take the Guild demands and say they will grant some of them through the Academy. Producers think actors will be fooled into desert-ing the Guild. Five dreary years have passed with no attempt by the Academy to better actor conditions."

Unhappily it was learned that the Guild will continue to advance the petition at Washington for intervention by the Government in

Producers' "Sweeping Concessions," Now Being Voted on by Branches of Academy, Include "Deal Contract" End obtaining relief and better conditions. This is in line with the Guild's idea of gaining recognition for the bargaining agent for Hollywood talent.

The Guild has been campaigning for a basic eight-hour day with a 15-hour rest period, one hour of pay added for every overtime hour; abolition of the "Call Bureau," Hollywood channel for engaging players; and curtailment of layoffs to one week for 40-week contract players, instead of single days throughout the year.

The Academy proposal takes the form of a revised "Weekly Minimum Contract for Artists" and revised "Conditions Governing the Employment of Day Players Employed at a Daily Wage in Excess of $15.00 Per Day."

"The outstanding achievements" from the actor viewpoint in improving free-lance working conditions were set forth by the Academy as follows:

1. Elimination of "Deal Contract"

The "deal contract" will be eliminated. One-piece employment will be offered only on the new "Conditions for Day Players," or with a guarantee of at least one week's employment on the new "Weekly Minimum Contract." The only exception will be that actors receiving $40,000 or more per picture may make any type of contract they wish.

2. Enforcement of 12-Hour Rest Period Guarantee

The clause protecting the actor on a weekly contract against being required to return within less than 12 hours after work will be included in the new contract. As a further enforcement measure, if the producer does request an artist to return in less than 12 hours after work, the producer will be held liable for the following full additional day's pay. The producer will pay the penalty salary whether or not the call back is caused by an emergency.

The producing companies will also keep open for inspection complete records of dismissal times and return calls.

3. Consecutive Employment for Day Players

Day players will be paid for consecutive days. Sundays and holidays excepted unless they work on such days, from the beginning of the employment whether or not they actually work every day. If the producer terminates the engagement and then calls the actor back within less than two weeks to make further scenes, the actor will be paid for any intervening time during which he was available and did not work elsewhere.

If the producer terminates the engagement and then calls the actor back after more than two weeks to make further scenes, the actor will be expected to return at the same salary but only if he is not otherwise employed or committed to other employment.

The only exception will be in connection with reruns, film process, and employees. Changes, added scenes and foreign versions, for (Continued on following page)
NEW TERMS FOR ACTORS

(Continued from preceding page)

which the actor will be paid only for the days on which he actually works.

4. Conversion From Daily to Weekly Basis

Whenever an actor takes an engagement on a daily basis he will also specify the rate at which he is willing to work on a weekly basis. If the studio finds the day player is needed for a week or more it will have the option of converting the engagement to the weekly basis at the agreed upon weekly salary. This conversion may be retroactive to seven days, but the player will keep any overtime pay he may have earned before being notified of the change and he will always receive at least the weekly salary rate he originally agreed upon for every week or part of a week that he works.

5. Holidays To Be Vacation With Pay

Actors on weekly contract will not have to work on the six principal holidays—New Year's, Fourth of July, Memorial Day, Labor Day, Thanksgiving, and Christmas, but will receive these as holidays with full pay. The actors will receive the 12-hour rest period for these holidays besides the full 24-hours of the holiday itself.

The only exception is that in case of emergency the actor may be required to work, but the actor will then receive double pay for the holiday. In addition, the producing companies will make it a policy not to work on the Sundays preceding or following the holidays, and if the actor is required to work he will receive an additional day's salary.

6. Six-Day Week

The new "Minimum Weekly Contract" will continue in force but provision is made that the weekly salary is for a six-day week, with the actor entitled to an additional 1-6 of a week's pay if required to work on seven days during any week. But the new contract will specifically provide that when the actor works the six days and receives one day off, whether or not this day is a Sunday, such day off will be a full 24-hours plus the regular 12-hour rest period.

7. Reduction of Saturday Night Work

In computing the 12-hour rest period as guaranteed in the weekly minimum contract, the 24 hours constituting Sunday will be eliminated entirely unless he has been off for one or more periods of at least 24 consecutive hours during the week. For example, if an actor has worked each day during the week, the studio cannot have him work until 11:30 p.m. Saturday evening and expect him back before 11:30 a.m. Monday without paying him a full day's pay in addition to his weekly salary.

8. Privilege of Arbitration

Weekly contract players and day players, regardless of membership in the Academy, will continue to be guaranteed the privilege of having any controversies or claims settled by the "Actors Committee" of the Academy. This is a committee composed entirely of actors, subject only to final arbitration by the "Conciliation Committees," which consist of one actor, one production executive, a writer, a technician and a director, all of whom must have studied in studios and entirely disinterested in the particular case. However, arbitration by the Academy, which has previously been compulsory upon both parties, will in the future be optional to the actor. The producing company will be obligated to submit to having the controversial arbitration and deliberated by the Academy if the actor so specifies at the time the contract is executed, but unless the arbitration results in the benefit of the Academy facilities for adjustment and settlement he will not be required to bring his case to the Academy.

9. Continuous Hours for Day Players

Day players will continue to receive the guarantee of eight to ten hours each day even if required to work less than eight hours.

The clause in the former "Day Player Agreement" allowing the studio to arrange a four-hour lay-off during the day has been abolished. The pay of day players will be on a continuous basis, except for meal periods, from the first call until the actor is dismissed for the day.

10. New Provision for Making Day Calls Binding

Under the new "Terms and Conditions for Day Players' verbal contract cannot be cancelled after noon of the day preceding the date agreed on for the actor to begin work. Up to noon of the day before such call, the employment can be cancelled by either the producer or the actor, but after that time it is binding and the actor will receive at least one day's pay whether or not the contract is needed. The only exception is that the actor may accept a "weather permitting" call.

Whenever the studio enters into a written agreement in advance for a day player the studio must specify the exact starting date and is then bound to that starting date, regardless of changes in schedule or of the weather.

11. Prompt Execution of Contract

Whenever a weekly contract as submitted by a producing company, is signed and returned to the artist by noon of the next succeeding business day, it will automatically be binding on the company without waiting for the producer's signature.

12. Pay for Excessive Makeup Time

When an actor working by the day must report early to have elaborate makeup or wardrobe put on by the studio makeup or wardrobe employees, the time the makeup or wardrobe department requires in excess of one hour will constitute working time.

13. More Exact Starting Date

The "on or about" phrase as to the starting date of weekly minimum contracts will be interpreted as not more than 24 hours before or after the date specified, instead of the 48 hours which it has been.

The wording of the location starting date clause for weekly contract players will also be revised so that under the circumstances to be expected the studio hold an artist on location for more than 24 hours without beginning his salary.

Theatre Group in Quarters

The Independent Theatres Protective Association of Wisconsin and Upper Michigan has arranged permanent headquarters in the Marquette Building in Milwaukee. The system of radio broadcasting of information to the actors is to keep to check exchanges on subsequent availability.

Oldknow Home Burned

The residence of Oscar S. Oldknow of the Theatre Supply Company, in Atlanta, was destroyed by fire last week. The loss to the $25,000 house is partially covered by insurance

ACTORS CAMPAIGNING FOR VAUDEVILLE

The American Federation of Actors, a union in the East, has set out to "blaze the trail for a return of real variety entertainment to the nation's theaters," in an attempt to provide work for vaudeville performers and meet the public demand for stage shows and to "prove" to the theatre owners that the public wants vaudeville, the Federation is detailing its members to visit theatres to urge theatre managers to "give variety a chance to prove its worth." At the same time the union started another movement to replace the word "vaudeville" with "variety," because "vaudeville has been knocked around too much."

National Archives

To Include Films, Sound Recordings

A vast national collection of motion pictures and sound recordings which are indicative of phases of the history and development of the United States will be installed in the new National Archives Building at Washington now nearing completion, it was made known this week.

Such a grouping of material, thought to be the first attempt by any nation to centralize and store this type of material, was made possible by the act creating the National Archives. Provision is made for the archivist of the United States to receive such films and recordings as other government agencies may care to transfer to the Archives Building, and also to accept material produced by non-governmental units.

Eight fireproof vaults have been constructed for the storage of the collection, under the supervision of the chief of the division of motion pictures and sound recordings, Captain John G. Bradley, who was appointed this week by Robert D. W. Connor, archivist. A model projection room will be part of the equipment of the building. The Motion Picture Producers and Distributors of America has informed the archivist that he will be offered prints of numerous company produced films of historic interest. In addition news and educational films will be collected. The sound recordings are expected to include all the broadcasts of the speeches of the President and others.

Government Will Seek

Possession of "Ecstasy"

United States attorney Martin W. Conboy in New York will bring condemnation proceedings against the Czechoslovakian motion picture, "Ecstasy," acting under orders of the Treasury Department at Washington. Importation of the film was prohibited by department order recently, but the importer had indicated he will not send the picture out of the country.
Government Plans Shorts Series on Housing Projects

Encouraged by the cooperation which the exhibitors of the country have given, first in the distribution of booklets and other literature and, second, in the showing of a trailer produced by National Screen Service Corporation, the Federal Housing Administration will run a series of shorts which it is proposed to produce.

Letters asking exhibitors to say whether they will run these pictures have been sent out by Housing Administrator James A. Moffett, in which he says:

"The activities of the Federal Housing Administration have had magnificent support and cooperation from the motion picture industry, and in recent weeks we have had many requests for motion pictures which could be shown in the theatres of the country and which would bring to the attention of the public the significance of better housing and finer living.

"It is well recognized that the economic recovery which the better housing movement will unmistakably create will have an important effect on the frequency with which more and more people will patronize the motion picture theatres."

When the national housing act was passed last year, the first move was to contact motion picture theatre operators, officials of the administration looking upon the average theatre as a "community center" and one of the quickest and most convincing means of reaching home owners with modest incomes. The exhibitors throughout the country were asked to distribute to their patrons booklets and other literature pertaining to the operation of the administration, in which they unanomously responded.

Following this a trailer was produced, 130 feet in length, outlining in sound the method of government insured loans for repair, improvement and modernization of homes.

It is now planned to produce a series of sound shorts, carrying the idea of the trailer still further, and negotiations have been undertaken with producers with a view to determining how this can best be accomplished. The administration is sponsoring more than 5,000 Better Housing Committees throughout the country, on which are serving mayors, heads of chambers of commerce, and business executives, bankers and architects.

These committees will contact exhibitors who express a willingness to show the better housing programs and arrange to notify the residents of their community, the effort being to bring increased audiences to the theatres and add to their prestige in the community. The movement is being aided by Ed Kynkendall, president of the Motion Picture Theatre Owners of America, and officials of other independent organizations, officials of the administration said.

Screen Service Drops Office

C. J. Hirslman has announced that Special Screen Service has discontinued its branch office in New York, 36 East 41st street. It retains the home office at 120 West 41st street.

TENTATIVE APPROVAL TO PARAMOUNT PLAN

Tentative Approval February 14

Unless Opposition Develops on Coxe Show Cause Order

The plan of reorganization for Paramount Pictures Corporation was given tentative approval in New York last week by Federal Judge Charles G. Coxe. Judge Coxe issued an order, returnable February 14, to show cause why the proposed plan, submitted under Section 77-B of the federal bankruptcy act, should not be put into effect on that date. As tentatively approved, the plan shows only slight departure from its original form.

The show cause order and his tentative approval of the plan were granted by Judge Coxe after a series of hearings marked by opposition on the part of minority bond and stock holders. If there is no petition against putting the plan into effect before February 14, reorganization of Paramount will become automatic by the approval of a majority of the stockholders and a two-thirds vote of the corporation's creditors.

Judge Coxe recommended certain modifications to be incorporated in a new draft which will be returned to the court February 14. The changes include a reduction from 5 to 4.5 per cent of the company's old bank debt and a revision of the management section of the plan to give the court the right to veto members of the initial board of directors; substitution of a three-year term for board members instead of the proposed four-year terms, with annual elections of directors after the first three years, and with the cumulative voting of stock authorized after the same period.

"I consider the plan in the main to be a fair and equitable one, and with the changes enumerated I will sign an order so stating," said Judge Coxe in his opinion.

The proposed reduction from 6 to 5 per cent interest on the bank debt would amount to a reduction of approximately $5,500 to each of the 15 creditor banks, and this change is not expected to meet with any serious objections from the bank group.

Medalie Takes Exceptions

Exceptions to the court's opinion on changes in the management provisions were taken by George Z. Medalie, representing an important consolidated creditor group with claims aggregating $14,000,000, and by Archibald Palmer, attorney for a small group of stockholders. Mr. Medalie's group was supported by Mr. Coxe, chairman of the board, and the minority group of directors in order to eliminate those whose stock interest in Paramount might be disposed of during any year. Mr. Palmer's clients urged the appointment by the court of a board of voting trustees to direct the company at the outset in place of a board of directors elected by the creditors.

In his opinion, Judge Coxe said he did not believe the court could be asked to assume responsibility for a company's management or to impose upon it a divided control of its future.

In considering the major claim settlements, the court pronounced the Paramount Broadway reorganization plan, part of the parent plan, to be reasonable and fair. Judge Coxe dismissed objections to the plan propounded by the parent plan, with a view to the reorganization of the Paramount Theatre and Building from the company after reorganization, with this pronouncement.

Cash Requirements Not Questioned

The same opinion was given by the court in respect to the Allied Owners' Corporation settlement, which Judge Coxe said, represented months of negotiations on the part of the Paramount trustees, and impressed him as being "reasonable and fair."

The court did not question the cash requirements of the company, including $6,500,000 of new money. Judge Coxe did, however, approve the treatment signed by the creditor holders and the allowance of interest on their claims to Jan. 1, 1935, with the remark that the provisions were fair "because this is a reorganization and not a liquidation." Also the conversion of preferred stock into common at the rate of one for seven was held to be entirely fair on the ground that creditors receiving the preferred on settlement of their claims should be able to have a voice in control through an exchange for voting stock.

That the company's initial board of directors might comprise 18 members instead of the 16 now agreed upon by the various creditor groups was disclosed at the hearing when it was stated that Frank C. Walker, vice-president of Comerford Theatres, may have a place on the board if he desires it. All creditor groups were said to be in accord with this. If Mr. Walker accepts, a second new director probably would be named to the board to facilitate election of an even numbered group as terms expire.

In Washington during the week, the United States Supreme Court denied E. M. Loew, Inc., and other New England concerns a review of the lower court appointment of receivers for two Paramount subsidiaries—Olympia Theatres, Inc., and Olympia Operating Co.—after an attachment had been issued against them in an anti-trust suit in the Federal courts.

An order approving the plan for ending the receivership of Minnesota Amusement Corp., Paramount subsidiary operating about 70 theatres in Minnesota, Wisconsin, Michigan and South Dakota, was issued in New York last week by Special Master John E. Joyce. The plan makes William Hamm, Jr., one of the subsidiary's receivers, operator under a short term contract expiring next June 27.

Spitz with Film Company

WARNING!
There's an Epidemic of
WORD-OF-MOUTH
DISEASE
in New York City and it's
SWEEPING
THE COUNTRY!

Produced by DAVID O. SELZNICK. Directed by GEORGE
CUKOR A METRO-GOLDWYN-MAYER PICTURE.
**FIRST WEEK AT THE CAPITOL THEATRE, NEW YORK**

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The 17th day registers biggest gross for a similar period since "SMILIN' THRU". And now it's stepping high, wide and handsome into its 4th Big Week!

**SECOND FRIDAY BIGGER THAN OPENING DAY**

**THIRD WEEK-END WITHIN FEW DOLLARS OF SECOND WEEK-END**

**SECOND WEDNESDAY BIGGER THAN FIRST WEDNESDAY**

**SECOND THURSDAY BIGGER THAN FIRST THURSDAY**

Such fun! Now comes—

**4th WEEK**

at the CAPITOL

DAVID COPPERFIELD

HELD OVER FROM COAST-TO-COAST

and when we urged you to get EXTRA PLAYING TIME we did it for the wife and kiddies. (Yours and ours!)
One More Spring

(Fox)

Comedy Drama

Here's a show worthy of a date on any program. Woven of deep human interest stuff, it's packed with drama, sparkle with comedy and glows with romance. It's a depression story, but the subject matter is treated in an intelligent manner. There is comedy as the driving force; rather, there's something inspiring about the whole thing. As it portrays the lives of its characters particularly in the principle it is marked by an understandable realism that, instead of being artificially theatrical, is sincerely true.

The three forces which motivate the picture, being constantly synchronized, always accentuate one another, and none goes overboard. Where the theme calls for pathos, there is a counterpoint of comedy contrast and vice versa. The elements are pitched to a note of understandable humanism and the picture moves with quietness of pace.

The elemental ingredients apply to all the action and personalities in the show. There is drama, tinged with smiles, with the fate of antiques being broken, salvages only a bed slept in by Napoleon. There is drama to the conversation carried on by Elizabeth and the girl in the antique shop. More comedy and drama accrues to the dazed genius violinist, Rosenberg, and his mental reactions to his silence. There is comedy in the policeman's discovery of the bed set up in central park, in Mr. Sweeney's permitting Rosenberg and Otkar to move into his tool shed, and in the Otkar and Elizabeth. More comedy surrounds Sweeney's ambition to play "Machushla" on the fiddle, Rosenberg's mad efforts to teach him bow, and the sequence that show Otkar, Elizabeth and Rosenberg maintaining housekeeping in the tool house under Mr. Sweeney's "No failure in love" agreement.

There is grand laugh in the scene where Otkar steals the lion's meat as the attendant dances a wild jig to Rosenberg's playing. A touch of sadness tinges the Sweeney's Christmas party for the three depression waits, made more poignant by the fate which befalls honest banker Sheridan, who sees his financial empire crumbling through no fault of his own. The drama of Sheridan's attempted suicide is a somber one in which he feels is only knee deep. There is more of the same quality as Otkar brings him to the tool house to throw out and Elizabeth exerts herself on his behalf.

Then, with the coming of Spring, things change. As a result of befriending an equally peevish musician, Rosenberg gets a job in Owensville, where once before he had made a hit. Mr. Sheridan's bank having weathered the storm with governmental aid, his fortunes are reestablished. When it looks as if the remaining two of the tool house triumvirate must part, Sheridan gives Otkar a job. Then the gentleman agreement of one kind and love in the spring for him and Elizabeth.

Accepted as a thrilling human story narrated to laughs and tears, one that glows with hope, faith, courage, love interest and heart appeal, the picture may best be sold with the kind of campaign that capitalizes the drawing power of these elements, plus the prestige of the leading cast names.—McCarthy, Hollywood.


Elizabeth: James Gaynor
Otkar: Warner Baxter
Rosenberg: Walter King
Mrs. Sweeney: Jane Darwell
Mr. Sweeney: Roger Imhof
Sheridan: Grant Mitchell
Miss Weber: Rosamary Ames
Otkar's wife: Jocelyn O'Toole
Policeman: Nick Foylan
Girl in Antiques: Mary Alyson
Zoo Attendant: Stepin Fetchit

Devil Dogs of the Air

(Warner-Cosmopolitan)

Romantic Spectacle

Made with the full cooperation of the United States Navy, "Devil Dogs of the Air" affords the audience a panorama of pictures where similar resources for massive production values were available but few. Panoramas and intimate close-up shots of the ringed circus does a medicine tent show. It intelligently blends physical actuality with the actual holm of so that the result, instead of looking like a movie, is really amusing. For once that patriotic urge, as entertainment asset, rather than being dragged in by the heels, as a sort of flag-waving device, is an integral part of the story. There is drama, spectacle, romance, comedy, action and adventure on the slightest shows. It affords as to provide entertainment for any class of theatre-goers in any kind of theatre.

The locale is the San Diego naval base. The picture starts with a spring sequence. The Marine Corps is assembled for ceremonies. Across the sky roars a plane to go through some of the most hair-raising flying ever seen. The plane is labeled—"Tommy O'Toole, World's Greatest Aviator." The festivities being ruined, the Commandant orders Lt. Brannigan to ground the flying lunatic. But Tommy cracks up in the yard of Happy Land-ding cafe, across the way from the post. Then it is revealed that Tommy has come to join the flying marines and to be with his boyhood idol, Brannigan. A pain in the neck to everyone else, but a hero to himself, O'Toole, is accepted. The film is about a young man who becomes a flyer and the problems he encounters. The picture moves along through Tommy's training days.

One final problem is to be staged. This sequence is the big parade of the Navy. The sea is filled with all kinds of warships from battleships to destroyers. The sky is black with flying fighting craft. Smoke screens are laid. The combined forces go through all the evolutions that would be followed in an actual situation. For this reason the Navy uses is displayed. The sequence, running practically a full reel, had the preview audience at tense attention. As the sequence is completed the plane in which Tommy and Brannigan are riding collides with another. Tommy wants to bail out, but, crawling on the wing, Brannigan holds the severed support and together, enabling his protege to land the "crate" safely. Brannigan accepts a wanted transfer to Quanto, leaves the San Diego Marines to Betty and Tommy.

While the picture has at least as much action, thrill, romance and humor as any other flying picture from "Wings" and "Hell's Angel", and on it, is also blessed with more holism, the kind of theatrics that get under the skin of the masses.—McCarthy, Hollywood.


CAST
Tommy O'Toole: James Cagney
Lt. Brannigan: Wm. O'Brien
Betty Roberts: Margaret Lindsay
O'Sullivan: Frank MacHugh
Sarah: John Arledge
Mrs. Sweeney: Grand Blvd
Commandant: Robert Barrat
Capt. Arrow: Charles Wilson
Adjutant: Ward Bond
Instructor: Gordon Elliott
Instructor: Ford Stockwell

Shadow of Doubt

(MGM)

Mystery Comedy

A skillful mixture of comedy, melodramatic mystery, color and thrill, plus a satisfying romantic accompaniment, this seems to have all the elements of a potent attraction. All the elements move to the tempo of a clever dialogue and clean dialogue. As received by the preview audience it seems to be that kind of thing that can very well become popular because of the story, cast and production values, on any theatre's program.

While the settings and atmosphere are sophisticated, the thematic material, dialogue, action and situations are popular stuff. Unique to dramatic mystery type, comedy fulfills an important function. That quality, as supplied mainly by Constance Collier, a newcomer, is one of the show's strongest selling points.

The title supplying a direct hint to the picture's character, it's the story of a romance that tord a menacing road. Sim Sturdevant, son of Park Avenue, is in love with tempestuous movie queen Treena, a young lady very much personage of the Aunt Madeline, but she spurs a radio contract which Sin eventually offers Inez Johnson, the complicated romantic and dramatic twists get under way. Following a night-club scuffle with Sin, Hayworth is found dead in his apartment. While apparently endeavoring to cover Sin and Treena, who are suspects, columnist Reed Ryan puts both on the spot. As the case becomes more menacing and complicated, Hayworth's butler is murdered. At this point, Aunt Melissa becomes a potent figure in the story. By devious means and clever deduction, she turns the accusing finger towards Ryan. While he is attempting to remove incriminating evidence
Hei Tiki
(First Division)
Native Legend
Alexander Marky, it is indicated in something of a foreword by himself, went to the Isle of Ghosts, off New Zealand, with a small group, spent four years with the Maori tribe of natives which inhabits the island, and with the help of his friends, produced a motion picture recounting a native legend, and using the natives themselves for the entire cast.

The tale is a somber one. It involves hei tiki, the native jade or bone ornament symbolic of earthly romance, which, in this effect, substitutes for the skull. It is a story that the eldest daughter of the chief shall be in a sense incarcerated until the war god shall come to claim her.

In the nature of a travel subject, the picture has certain elements of interest, but on the whole it is but moderately entertaining. It is captivatingly dull—with a reason that the method of selling, chiefly marquee, which was used by the Broadway theatre showing the film, is not to be recommended. In that case, the "love-charm" idea inherent in the title was played and played ad naseum, the intent of such scenes being lost. If nothing else, it is highly misrepresentative.

The natives performers are, in the main, capable after their own fashion. A musical accompaniment is appropriate, and Mr. Marky interjects comparatively few off-screen comments of an explanatory nature.

The tale recounts the manner in which the chief's eldest daughter accidentally, in a moment of freedom, meets the son of the chief of a rival tribe, a .... very ugly, very lazy girl. The girl is afraid to leave with him, and he later returns, with companions, and through trickery, he persuades the chief to release the tribe girl. The secret is discovered, the warriors give chase, and a battle at the home encampment follows. One of the chief's daughters confronts her father, and he saves the day by interpreting the war god legend in such a manner that a reconciliation of the two tribes is effected.—AARONSON, New York.

Produced and distributed by Fox, distributed by 20th Century Fox. Released in New Zealand by Alexander Marky. Distributed by First Division. All native cast. Running time, 86 minutes. Release date, February 1, 1933. General audience classification.

The Good Fairy
(Universal)
Comedy Drama
The wholly delightful play of Ferenc Molnár, which was a success on the stage, has been transferred by Universal into an equally delightful motion picture, with William Wyler's curiously poignant direction and with many excellent performances responsible in large measure. The charming story of the extremely unsophisticated Myrthen Mitfels, who suddenly finds herself in love with someone quite unknown to her, merely for the sake of doing good, and who finds himself menaced by two love competitors, is not unamusing. But this picture blends much amusing comedy, a bit of drama and a touch of not too serious pathos into a well acted film, which is not unamusing. The way in which the picture is developed, calculated to provoke the chuckle of thorough, though quiet enjoyment, rather than the hearty laughter of ribald comedy.

In the direction of Ferenc Molnár the virtuoso Sullivan makes the most of her role, while Frank Morgan and Reginald Owen maintain a high
She dreamed about ice cream and caviar. She was a fairy, and that's why she was seen in the winter and not in the summer. She was a fairy, and that's why she was seen in the winter and not in the summer.
ENCHANTING and whimsical little orphan girls have become the new fad in movie heroines. None has been more appealing and captivating than the latest, Margaret Sullivan, who is the Miss Sullivan of "The Good Fairy." She plays the role, as interpreted by Helen Hayes, when the sparkling Molnar comedy graced the stage of Broadway. "The Good Fairy" is no sappy account of suffering orphans who are rescued, from drudgery by a kindly bachelor. It is smart, spicy comedy. The high merriment is balanced skillfully by genuine pathos and charm.

Miss Sullivan is an exquisite Luisa and her support is great. With Frank Morgan, Herbert Marshall and Reginald Owen in the principal roles, no comedy need lack spirit. "The Good Fairy" is lighter, but no less distinguished than the star's previous hit, "Only Yesterday," and "Little Man, What Now?" It proves Miss Sullivan to be as fetching a comedienne as she is an impressive dramatic actress.

and more to come!

THE GOOD FAIRY - BEWITCHING COMEDY

By BLAND JOHANESON, "THE GOOD FAIRY" at the Radio City Music Hall

Bewitching comedy, an exhilarating blend of mirth and sentiment, is produced by Universal, directed by William Wyler.

"The Good Fairy," a Universal production based on the play by Ferenc Molnar, screen play by Preston Sturges, directed by William Wyler and presented on the Radio City Music Hall.

The Good Fairy, presenting humorously over the destroy of Mischief Hall, undoubtedly will bring good luck to the house this year. For the picture is a delightful adaptation of Ferenc Molnar's play, "BRIDE OF FRANKENSTEIN"
level of excellent comedy. Herbert Marshall is cast opposite Miss Sullivan, and is effective as the scholarly attorney who suddenly finds success and romance to come to him. When he attempts to flirt with her as she leaves the theatre, he unintentionally得罪s the Unsuspecting young man, Arthur Dugdale. Then there enters a private dining room, among the picture's most amusing moments. She tells Morgan she is married, and when he decides he will make her his wife, she finds an opportunity to dart through the telephone directory and pick out the name of an attorney. Marshall, impecunious and unassuming, is suddenly named as general legal representative of Morgan's company.

From that point the complications fall thick and fast, as Miss Sullivan goes to Marshall, makes him change his dress and his manner, falls in love with him, and starts to evade him merely as a client, and at the same time attempts to evade Morgan while holding his interest in Marshall, and avoid difficulties with the well-meaning but entirely annoying Owen. The breakdown resulting from all her well-intended but unavoidable duplicity comes when Morgan, in an interview with her, finds he is not Miss Sullivan's husband and she is forced to tell the whole story of her attempt merely to start him. Naturally there is no mention that Marshall more than forgives her. Morgan does the big thing, and Owen is totally bewildered.—A. E. H. New York.

The Secret Bride
(Drama)

A dramatic story of political maneuvering and the criminal activity attendant upon the more unscrupulous kind of the profession. Compounding on the thematic complication of an attorney general and a governor under charges of bribery, the story is one of family secrecy; the married to the attorney general, this appears viable and entertaining material.

The case should be handled by the head of the experienced and capable Barbara Stanwyck, with Warren William opposite and in support such able players as Grant Mitchell, George Meeker, Arthur Byron and Henry O'Neill. Murder, the coercion of a weak-willed man, and the cover-up by a state's attorney, is the basis for this fast-moving story. The gallery has all these potential selling elements extracted from the story, with which to work in the exploitation. He has potentialities with which to attract masculine patronage. Attacking the seller from the other—romantic side, he has something with which to draw feminine attention, especially with the Stanwyck-Wallace combination.

Miss Stanwyck, the daughter of Byron, governor, is secretly married to William, the state's attorney general. They plan to tell the governor later, but before they have an opportunity, one of William's agents, Douglas Dumbrille, arrests Mitchell in the act of depositing 10,000 in the private account of the governor. Mitchell is charged with accepting a bribe, but Byron, whom he pardoned. Immediately the storm of bribe and scandal breaks, and a day later Mitchell's employer is found, apparently a suicide.

The legislature commences impeachment proceedings, and an inquiring note is found in the lawyer's office. The name of the man who is suspected in the suicide is by the attorney in the governor's study and signed in type with his initials. Only William and Miss Stanwyck know of the note, and William, convinced with Miss Stanwyck of her father's innocence, goes to work to unmask the facts before the legislature shall take action. He realizes that his marriage to Miss Stanwyck cannot be revealed. Then Dumbrille is murdered. Miss Farrell, William's secretary, is found in the same room/great apprehension he discovers the he restores the clock to correct time. A broken wrist watch on the body establishes the right time and place, and he has a cast iron alibi for that time. A relentless third degree shows up all manner of succulents, and finally the result of the clock is scarcely up to the standard of the material, with the notable exception of Mr. Miss Stanwyck is an elderly lawyer. The heroine is unsympathetic and the comedy relief of the detectives a mistake. Story values are the real asset.—London.

CAST

Colin Derwent, Philip Holmes
Betty Findon, Alben Marxon
Philip, Shall
Sir Miles Standin', Morton Selton
Sergeant Brace, George Metrics

The Ten Minute Alibi
(British Lion) Crime Malodrama

This adaptation of the play by Anthony Armstrong, a long run success in London, offers novel story values. It is a murder melodrama without a suspense story. The crime committed, knows the criminal and gets its kick from the suspense values in scenes where the police are on the track of the suspect. The question is whether he is innocent, but whether he will get away without his guilt being discovered. The whole audience are with the killer; he has put away a professional seducer who would have been hanged on his police dossier, and the crime is committed to save an innocent girl.

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Ten Minute Alibi
(British Lion) Crime Malodrama

This adaptation of the play by Anthony Armstrong, a long run success in London, offers novel story values. It is a murder melodrama without a suspense story. The crime committed, knows the criminal and gets its kick from the suspense values in scenes where the police are on the track of the suspect. The question is whether he is innocent, but whether he will get away without his guilt being discovered. The whole audience are with the killer; he has put away a professional seducer who would have been hanged on his police dossier, and the crime is committed to save an innocent girl.
MOTION PICTURE HERALD

February 9, 1935

They are Looking Up (Gaumont-British)

Farce Comedy

A great absurdity idea is the basis of this British production and both time and money have been spent in its development, resulting in some genuinely funny situations. The story is generally in entertainment values salable by stunt methods and in fact lending themselves exceptionally well to various types of tiptop and window dressing. It is a kind of vaudeville salesman’s emphasis on concentration on the star, Cicely Courtneidge, though she is quite adequate in her role as unscrupulous rider depurating for a schoolmistress sister.

The highlights are a championship tennis match in which the heroines have a chance and defeats her by wildly comic methods, and a “one woman” circus performance in which the same girl has to play the drums, acts, from wire-walking to trapeze flying. Selling points here are that the tennis champion is played by Suzanne Lenglen, French star and once time world champion, and that the episode is a most amusing burlesque of front-page tennis; the circus scenes serve as a kind of synthetic thrill with a bigger kick than real life in a circus calendar than Barnum show from an aerial comedian.

The story reveals Cicely Fitzpatrick, bohemian owner of an amusement park, and he cooperates, by taking charge of the band, when Cicely finds that her circus turns have all been failures. Last minute she buys a wire-walker who really knows his line and even consents to act the flying beauty in a high trapeze act—all without detection by her pupils in the audience.

At last Foundation Day at the school comes, with the probability that the real Miss Fitz is in due time to take charge of the operations, and he cooperates, by taking charge of the band, when Cicely finds that her circus turns have all been failures. Last minute she buys a wire-walker who really knows his line and even consents to act the flying beauty in a high trapeze act—all without detection by her pupils in the audience.

They are Looking Up (Gaumont-British)

One Too Many (Columbia)

Amusing

There are few on the screen who can surpass the wit and sallery of Lionel Errol in the performance of an inhibition act, and in this instance he is genuinely amusing. If there is objection on the liquid score, that is another thing. Mr. Errol is in control is understand that entertaining intoxicated. His inability to leave the bottle un touched brings him to his disability distress—Running time, 20 minutes.

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The Phantom Light (Gainsborough-GB)

Comedy-Thriller

Assets here are the beautiful coastal backdrops and the originality of the interior settings, which almost all reproduce a lighthouse, giving interesting glimpses of the lamp-room and other features. Detrimental is the fact that the thrill scenes, depicting the defeat of a wireless telegraph operator by a kong of huge size, and that of the acting is very crude. Gordon Harker, purveying Cockney humour, is an adequate star for comic relief from the audience’s understanding of the dialect; in his vein is excellent.

Sam Higgin is sent from London to take charge of a lighthouse on the Welsh coast. On arrival he finds that two previous keepers have come to an abrupt end and that his immediate predecessor was killed in a raid. There are stories that the light mysteriously disappears on certain nights, and that a “phantom” rider on the ship, lures ships onto the rocks. Sam is pestered by a young woman who pretends to be a newspaper reporter and by a girl who says she is an actress, to take them to the lighthouse. He refuses, but during the night they have to be taken in from a sinking motor boat. Sam finds his visitors fixing up a wireless transmitter and learns that the man is a naval officer and has got a helping hand from the girl, which is using the lighthouse for wrecking. Soon there are mysterious happenings. The “mad man” lays out the of another lighthouse and unconscious. Then Sam and the girl, locked in, realize that the light has been put out. At the same time, the false lighthouse is shut down along the coast.

Finally, the officer swims to shore and brings a rescue party, while another goes to destroy the wrecking light. In the nick of time the steamer which the officer was trying to wireless is saved by the real light appearing, and the chief criminal is revealed to be the local doctor who lures to destruction ships on which he has an insurance. The mystery angle can be played up, with emphasis on the fact that much of the action is played at night in the setting of a stormbound coast. Ian Hunter is the best of the names, with Harker deserving star prominence, where it is possible to put him over.—ALLAN, London.

The Happy Butterfly (Columbia)

Fair

A fair number of the Scrappy cartoon series, in which Scrappy, hunting butterflies, is annoyed by his young brother. When they catch one, the butterfly gives them a wishing ring. The younger is changed into a butterfly at his own request, but after a mishap or two, the ring is too lost to give him human shape, where there are no wings to worry about. Only a fair subject—Running time, 7 minutes.

Zeeeland, the Hidden Paradise (MGM)

Excellent

A well-subjected exception of interesting and quality is this number of the FitzPatrick Travel Talk Series, in which the color cameras bring out that all is attractive and most fascinating to American eyes in the quarter section of Holland known as Zeeeland, where customs, architecture and particularly dress are as they were many years ago. The color in all of this series, is of unusual caliber, the explanatory dialogue interesting. Though short, it is definitely a worthwhile subject—Running time, 7 minutes.
TIME reader commuting from Mamaroneck to his work in lower Manhattan Friday, decided to see the first issue of THE MARCH OF TIME on the screen. Finishing work early, he journeyed by tube to Jersey City, where the MARCH OF TIME advertisement listed Loew's theatre as the nearest one showing the new picture. (Unfortunately, a mistake. Not until Feb. 8th can it be seen in Jersey City.) So back to Manhattan and up Broadway on a streetcar he went until the sign on the marquee of the Capitol (plus advice of another TIME fan on the car) led him to the box office of that theatre.
AMAZING

THIS is a true story. It happened Friday afternoon on a Broadway surface car. Overhearing a passenger questioning the conductor about the Capitol Theatre and noticing a copy of TIME under his arm, our informant* asked if he was looking for THE MARCH OF TIME. This story was the answer, an amusing tale of the efforts of one TIME reader who made up his mind to see THE MARCH OF TIME, even though misdirected all the way to Jersey City (for which THE MARCH OF TIME offers full apology).

Unusual, of course—but the determined action of this one TIME reader is typical of the public interest that has marked the start of this monthly series. That's why managers everywhere report constant phone calls asking"What time will it go on?" It's why audiences in theatre after theatre are applauding every performance. It's the reason why THE MARCH OF TIME on the screen of your theatre means a new kind of audience that will come back month after month. Talk to your nearest First Division exchange at once.

*Name on request to the March of Time, Inc., Radio City, N.Y.

THE MARCH OF TIME

Released by FIRST DIVISION
Harry H. Thomas, Pres., Radio City, N.Y.

At the Washington premiere of The March of Time was Col. Edwin Halsey, Secretary of the United States Senate.

Soviet Ambassador Alexander Troshansky and Boris Skvirk, counselor of the Soviet Embassy, also at the Washington premiere, viewed The March of Time and its analysis of the Pacific situation.

Other figures prominent in social and diplomatic circles included Mme. Sze, wife of the Chinese Minister, Dr. Alfred Sze, with their daughters, Misses Julia and Alice and nephew, Wilbur Sze.

REVIEWS FROM COAST TO COAST

NEW YORK HERALD TRIBUNE: This feature should prove popular, for it is lively... current and brief.

WILLIAM BOEHNEL IN NEW YORK WORLD-TELEGRAM: It is... a comprehensive pictorial record that shows why and how things happen, as well as the climax.

ELSIE FINN IN PHILADELPHIA RECORD: March of Time entertains as it informs. The camera work, editing and selection of material promise much for the future of this new type of picture.

BALTIMORE MORNING SUN: At first sight The March of Time seems to be a revolutionary movement in the newsreel field... The first reel offered humor, satire, pathos... At the end there was applause.

BRIDGEPORT POST... It looks like the best thing since Mickey Mouse.

ABEL IN VARIETY... Each 20-minute short ought to prove potent b. o.
BRITAIN TO USE $900,000 IN NEXT TWO YEARS TO SPEED TELEVISION

Radio Men in U. S. Prepare to Push Laboratory Tests with Aim of National Network by the Spring of 1936

Great Britain this week surprised the radio broadcasting industry with announcement by Sir Kingsley Wood, British postmaster general, in the House of Commons that regular television broadcasting is expected to become an almost immediate reality in that country and that the British Government will spend $900,000.00 in the next two years to produce the medium within reach of the public.

Preceding Sir Kingsley’s announcement, publication was made of the report of the government commission, headed by Lord Selsson, which, after eight months of deliberations and consultations with numerous experts of England, the United States and Germany, had decided that high definition television had reached such a standard of development as to justify that the first steps be taken toward the early establishment of a public television service of this type.

In the United States, radio men were preparing to follow the British move by more exhaustive laboratory tests in the hope of being able to put television on a national network scale into operation by the spring of 1936, get two years earlier than had been anticipated. Experts in this country explained that for a variety of reasons the British step by no means signifies that this country is to be left behind in the television race. Among the reasons cited for the delay in the United States were these:

1. The American television problem is more than 38 times greater than England’s, due to the difference in size of the two countries.
2. To introduce television into the homes of this country will be far more costly than in England.
3. Capital is lacking to finance construction and equipment of image transmitters. It was explained that to provide television programs throughout the United States would require an initial investment estimated at $50,000,000 to $200,000,000.

In London, Sir Kingsley explained that the most important recommendation in the commission’s report is that the service begin with the Baird and Marconi systems operating alternately from one transmitting station in London under control of the British Broadcasting Corporation.

Transmission Tests in Two Months

It is expected, Sir Kingsley indicated, that it will be possible to begin experimental transmissions within two months, although the cost of receivers probably will range between $250 and $300, until developed on a large commercial scale. The same problem has been evidenced in the United States.

According to cable advices from London Monday there is a general belief in radio circles that Lord Selsson’s committee also will recommend a pool of television patents, implying a maximum standard exhibition contract which the Cinematograph Exhibitors’ Association may ask of the British government. Thirty-six per cent of theatre receipts is the generally accepted figure for the rental percentage, with no right of cancellation, whereas in Australia an exhibitor may cancel 2½ per cent of pictures booked, the while be paid 20 per cent of the program’s cost.

BRITISH EXHIBITORS WANT CANCELLATION

Right of cancellation of pictures and restricted percentage of receipts payable for film rentals would be included in a standard exhibition contract which the Cinematograph Exhibitors’ Association may ask of the British government. Thirty-six per cent of theatre receipts is the generally accepted figure for the rental percentage, with no right of cancellation, whereas in Australia an exhibitor may cancel 2½ per cent of pictures booked, the while be paid 20 per cent of the program’s cost.

Initial investment of 50 to 200 Millions Declared Necessary in U. S.; British Hope for Test Transmissions in Two Months

the country would require an initial investment estimate of Electrical $100,000,000,000. This sum seems staggering to private capital, but to a government that it handing out billions for war purposes, this $200,000,000 is not unthinkable. Television transmitters really have a sounder claim to government financing, in the present unbalanced budget situation, to do other enterprises that have received generous federal aid.

Close on the British Government’s action en- gages the B.B.C., who have just begun a search for a site on which to erect a television “tower,” which must be sufficiently high to give an uninterrupted path for ultrashort waves between the transmitter and the receiver over a 35-mile radius it is primarily intended to serve. It was considered probable that the Crystal Palace tower, which is 290 feet above the level of the Thames, will be used for the first television broadcast. Since 1934, this site has been bought by Baird Television, Ltd., for experiments.

Among those individuals directly interested in the latest television move is David Sarnoff, president of Radio Corporation of America, who is a member of the directorate of the Marconi company and a large stockholder. Also having financial interest in television equipment is I.Sidore Ostrer, head of Gaumont British, who is reported to have invested $250,000 within the last three years in the Baird system. Although Mr. Sarnoff has vital interests in the British program, there was little response to the news from England this week in Wall Street. RCA stocks remained at a steady level.

New Type Transmission Line

A further development reported on the television scene in this country is in the form of a new type electrical transmission line, which will provide, it is claimed, a television channel size, quality and clarity of vision hitherto unknown. The new wire was described before the annual winter convention of the American Institute of Electrical Engineers in New York as opening up new possibilities not only in television but also in long-distance transmission of pictures and music.

The wire and associated apparatus, it was reported, permits extension of frequency bandwidths of the order of 1,000,000 cycles more or less to be transmitted over long distances to other enterprises.

This new method will transmit signals over the wire at nearly the speed of light, or 180,000 miles a second. It is claimed wire will permit action in Berlin, we can transmit clear images in black and white, either movable or still, on a frame 10 by 8 inches, he said. "They are as perfect as regular motion pictures."

COBB OPENS NEW THEATRE

William Cobb opened the Fox theatre in Houma, La., last week with the mayor of the city as chief guest. Various film executives attended. The house seats 600.
IT’S A PLEASURE AND AN HONOR

Joe Cook

TO PRESENT YOUR FIRST
COMEDY FEATURETTE...

"MR WIDGET"

Produced by Al Christie

You win the blue ribbon, Mr. Cook, for the most novel two-reel comedy in months. The exhibitors win a great new name.

Showmen who play Educational’s Comedies are getting this season the finest line of big star attractions in short subject history. Here’s a new one that sends the score higher than ever.

Second Joe Cook featurette now in production.

ALL RIBBON WINNERS
...with their early 1935 releases

BUSTER KEATON

ERNEST TRUEX

CHICK YORK and ROSE KING

SYLVIA FROOS

TOM HOWARD

JUNIOR COGHLAN

EASY ACES
(Mr. & Mrs. Aces)

BILLY GILBERT

IN "Palooka from Paducah" and "One Run Elmer"

IN "Gentlemen of the Bar" and "How Am I Doing?"

IN "Moon Over Manhattan" and "Song Plunger"

IN "Easy Money" and "An Ear for Music"

IN "The Little Big Top" and "Dumb Luck"

IN "Hail, Brother"

Presented by E. W. Hammons

Distributed in U.S.A. By FOX Film Corporation
THEATRE TOTALS FROM 5 SOURCES ALL DIFFER

Washington Is Planning Studies of Theatrical Employment in Number of Cities as a Clue

An accurate total of the number of motion picture theatres operating in the United States is as much of a mystery as ever. Five individual surveys of the exhibition structure show wide disparities and complex conclusions.

The United States Census Bureau reported a few weeks ago that an investigation of theatre income in its relation to payrolls touched 10,265 houses, although it was added that the study was incomplete.

On January 26, the Film Boards of Trade, affiliated with the Motion Picture Producers and Distributors of America, estimated 14,552 theatres operating on Jan. 1, 1935, based on reports taken from the film servicing books of large distributors. A previous estimate by the Film Boards of 15,736 operations on Jan. 1, 1934, would be nearer the time of the Census Bureau’s investigation.

Commerce Department Says 10,143

The United States Department of Commerce announced on Feb. 1 a total of 10,143, noting that the Census Bureau’s study had influenced the conclusions.

Then, on Monday, Film Daily said the total number of houses is 15,273.

“Popular opinion,” so-called, figures the total at 14,000, although the estimates range from 12,000 to 15,000.

Thus an average, arbitrarily calculated from all these totals, would place the number at 12,725. (See the geographical analysis of the surveys appeared in Motion Picture Herald as follows: United States Census Bureau, November 24, 1934; Film Boards of Trade, January 26; United States Department of Commerce, February 2.)

The spread between the figures compiled last year by the Census Bureau from its survey of all annuements and the data and estimates procured by the Commerce Department and other government agencies are said at Washington to be interfering with the progress of studies of national business income as the industry is involved.

The Census Bureau’s report of 10,265 theatres showed receipts in 1933 of $415,133,000, with 63,473 full-time workers and payrolls aggregating $88,416,000.

Question of Value Raised

That these figures were not accurate was stated by the bureau at the time, when compilation of the report for Pennsylvania disclosed discrepancies in the figures for cities of comparable size and type. It was revealed later that the disappointing result of the Pennsylvania canvass was due to conflict between two political factions over the appointment of enumerators which brought about conditions militating against a complete survey. Regardless, there were obvious discrepancies.

While the bureau’s figures, admittedly incomplete, were taken generally in government circles as being the best data available, the question of their value was raised recently in Washington when it was learned that vastly different data were given in a report on national income for 1929 to 1932 submitted to Congress last year by the Department of Commerce in response to a Senate resolution.

That report carried employment figures for 1932 which by no means could be correlated with the census figures for 1933. It placed the number of persons employed in motion picture theatres at 225,400, with another 16,663 employed in legitimate theatres, the total of 241,063 being nearly four times the total found by the Census Bureau.

Estimates of salaries and wages in the national income study placed the total for motion picture theatres in 1932 at $289,188,000, for legitimate theatres at $84,026,000, a total of $373,214,000, again about four times the census figure.

Efforts to reconcile the two sets of figures proved unsuccessful and the situation was further complicated by the figures compiled by the Film Boards of Trade.

An exhaustive search by Washington for reliable statistics disclosed that the theatrical industry is probably the only important enterprise in the country without complete figures on its structure. Apparently, officials found, nobody knows how many theatres there are in the United States, although some conversant with the industry said the Census Bureau figure should be increased about 25 per cent. On the other hand, it was agreed that the gross income study figures were probably 100 per cent too high.

Variance on Receipts

While federal officials are chiefly interested in figures on employment, both the Department of Commerce and the Department of Labor are conducting studies, reference to the income figures on receipts disclosed that one branch of the Department of Commerce motion picture theatres in 1932 had a box office of $700,000,000 and the legitimate theatres $88,937,000, a total of $788,937,000, while another branch of the same department estimated that in 1933 the motion picture houses had an income of $406,542,000 and legitimate theatres $86,611,000, a total of $493,153,000 some $37,384,000 less than the Commerce Department figures.

A partial check of the theatrical situation in the District of Columbia indicated that if the census bureau’s activities in its home town were typical of the survey throughout the nation, the income study was the nearest accurate of the two. In the District of Columbia the bureau listed 25 theatres. A list compiled by an official of a local exhibitor organization gave the names and locations of 49 theatres.

Federal Survey Indicated

Efforts to analyze the findings of the income study showed them to be of little value, according to sources who perused them in motion picture houses was admittedly wild, indicating, even on a basis of 15,000 houses, which was said to be high, an average employment of 15 persons a theatre, whereas it is generally estimated that the average would run between six and nine persons. But even cutting the income study figures in half leaves them practically double those of the Census Bureau, it was argued, whereas a halving of the income would put box office receipts below the census bureau figure.

Because of the complicated situation, it is planned to make studies of theatrical employment in a number of cities throughout the country in the hope of obtaining data from which it will be possible to calculate national totals. The Department of Labor is already engaged in a study of earnings in the industry and the Department of Commerce requires information for its continuing income studies.

Paramount Makes Film For Historical Group

The American Historical Association last week received from Paramount News an animated record of important events concerning the United States and its relations with foreign powers. The film traces the period in American life from the end of the nineteenth century, when motion pictures came into existence, to the present.

Members of the Association, celebrating its 50th anniversary in Washington, witnessed the first projection of the film record this week. “Headlines,” as the Association’s new film is called, is recorded in six reels.

Plan To Produce Is Underway in Charlotte

Willis Fellows is sponsoring a movement to start production in Charlotte, N. C. A 10-acre site, about five miles from the city, has been acquired as a studio location. The company is known as Southern Motion Picture Studios, with plans calling for a studio building 300 feet by 150 feet. Willfred North is to be brought from the Coast to direct the first picture, according to Mr. Fellows.

Lewis to Head Samjax

Emanuel Lewis has been elected president of the Samjax Corporation, replacing Jacques Koerpel, resigned. Samjax operates the Gaiety theatre on Broadway. It is planned to change the house policy to films and stage programs.

AFA Plans Harlem Office

The American Federation of Actors plans a branch in the Harlem district of New York for the 800 professional colored entertainers there. They will hold a meeting shortly.
NEW YORK “Radio City Music Hall—Arliss starrer gets Hall back to more comfortable position than it's been last two weeks. (Last week’s blizzard no help to biz: the worst since '88) $70,000. Strictly okay.”—VARIETY

BOSTON RKO Memorial—substantial $12,000. (Suburban roads just being uncovered after record-breaking blizzard.)”—VARIETY

LOS ANGELES 4-star—“Gross; $4,750. (Average $3,250)”—M. P. DAILY
United Artists—“Gross; $4,000. (Average $3,500)” — M. P. DAILY

BUFFALO Lafayette—“topped average by $1,000. Zero temperature.”—M. P. DAILY

CHICAGO McVickers—“Life saver for house. Gross $10,000. (Average $9,000.)”—VARIETY

NEWARK Little, Arty House—“2G, Good. Going good. Expects $2,000, which will be swell.”—VARIETY

BOSTON Fine Arts—“Breaking house records. Going into fifth week. Good for another month’s run.”—FILM DAILY

MINNEAPOLIS World—“Severest cold in 22 years. They liked this one here.”—VARIETY

CHICAGO McVickers—“Big $13,000. Excellent notices. Making a handsome box-office return.”—VARIETY
47 BOOKS AND PLAYS
Bought in January

Five Months' Purchases by Producers Total 287; New Acquisitions Include 26 Original Misses.

Producers' activities in the story market in January resulted in purchase of 47 properties, bringing the total acquisitions for five months to 287 and adding 26 original manuscripts, 14 published books and seven plays to the studio's already well stocked supply of material from which they draw for working scripts for feature production.

Monthly purchases fluctuated from 75 in September to 51 in October, 70 in November, 80 in December and 57 in January of 47. The purchases embraced 139 originals, 115 books and 35 plays, the trend to originals and books and away from plays, which are considered a deviating once.

Paramount was the most active story buyer in January, taking 12, to Metro's 10, and Warners' five. Fox got four, likewise Universal, with three going to Columbia, and the last two each to Reliance (United Artists) and Twentieth Century, another United Artists unit. One purchase apiece was made by Cameo Productions, S. S. Krellberg, Monogram and Radio and Hal Roach, distributing through Metro-Goldwyn-Mayer. January purchases by companies and material sources follow:

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<tr>
<th>COMPANY</th>
<th>TOTAL - FOR MONTH</th>
<th>TOTAL - SINCE SEPTEMBER</th>
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(Week Ending January 26th)

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(Week Ending February 2nd)

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Accent of Youth, play, by Samson Raphaelson, purchased by Paramount. April in Paris, original, by Franz Schulz, purchased by B. Y. Harburg and scenario by Mr. Schultz. B.D.J. (Bureau of Investigation, Department of Justice), original, by J. Walter Ruben and Wells Root, purchased by Metro. Bodyguard, original, by Lambert Hillier, purchased by Columbia, for production by Harry Decker. Delay in the Sun, book, by Anthony Thorne, purchased by Universal, for Binnie Barnes and Henry Lehrman. Deserts of the Dead, original, by Gerald Cutting, purchased by S. S. Krellberg, for production both as a feature and a serial. Forced Landing, original by William Boeblin and Morris Hulphin, purchased by Monogram. Let 'em Have It, original, by Louis Weitzenkorn, purchased by Reliance (U. A.). Murder in the Fleet, original, by Edward Sedgwick, purchased by Metro, which assigned adaptation to Frank Rosson and J. P. McDonald, who produced to Lucien Huband, direction to Mr. Sedgwick and starring parts to Madeleine Carroll and Robert Taylor. Three Kids and a Queen, original, by Chester Beene and Harold Oppe, purchased by Universal for production by S. S. Krellberg, with Mortimer Ofner adapting. Times Square Lady, original, by Albert Cohen and Robert Shannon, purchased by Metro. Valley Forge, play, by Maxwell Anderson, purchased by Columbia.

Buffalo Variety Club Names O'Shea President

Edward K. O'Shea last week was re-elected chief barker of the Buffalo Variety Club at the annual election and opening of the new club quarters. Dave Miller, former president, has left Buffalo, having been assigned as Warner film buyer in Philadelphia. Other officers are: Sydney Samson, first assistant chief barker; Jack L. Kaplan, second assistant; Nicholas J. Basil, wagon man; W. E. J. Martin, property man.


Fawcett Makes Changes

In Personnel of Magazines

Changes in the editorial personnel of the Fawcett Publications, have been made by Captain Roscoe Fawcett, vice-president and general manager. Lawrence Reid becomes managing editor of Motion Picture, Movie Classic, Screen and Weekly Herald, Hollywood, Radioland, Romantic Movies Stories. Patricia Reilly has been appointed executive editor of Motion Picture Magazine. Murphy McHenry is now editor of Movie Classic, and William Gaines executive editor of Screen Play. Carl Shroeder will be editor of Screen Book and Don Cooly continues as executive editor of Radioland. James Reid is now executive editor of Hollywood. Douglas Lurton has become supervising editor of all 16 Fawcett and motion picture publications.

Monogram Plans 48
or 52 Features Next Season

Monogram will produce either 48 or 52 features during the new season, with 36 straight features and 12 or 16 action pictures, it was understood early last week, with the arrival of Trem Carr, in charge of production. A definite decision on the program will be reached at the annual convention to be held in April at Beverly Hills. Trem's schedule included 20 features and eight action films, which program, according to Mr. Carr, is 70 per cent completed, 19 pictures having been finished. The production budget has been increased on three specials remaining on the schedule.

Monogram Films in Brazil

Norton V. Ritchey, president of Ritchey International Corporation, foreign distributors of Monogram Pictures, has closed a deal with William Fair, new foreign distributor, for handling of Monogram products in Brazil. The deal includes 28 features.
GOOD NEWS TRAVELS FAST...

SHOWMEN EVERYWHERE TOOK THE NEW INFANT PRODIGY... THE modern trailer... straight to their hearts... the producing companies lent their sympathy and support to the new idea...

IDEAS GAVE BIRTH TO OTHER IDEAS... THE STUDIO OF NATIONAL SCREEN Service became a research laboratory for new ideas... an experimental station for selling ammunition... our camera-men invented new camera tricks... our artists invented new and subtler ways of dressing up the show... our title-writers and editorial staff... in "come-hither" ad-lines made the English language dance to the rhythm of the new technique...

SHOWMANSHIP ON THE SCREEN ARRIVED IN FULL DRESS... MODERN screen advertising began its marvelous march toward national recognition to the magical song of TRAILERS... and today we celebrate our 15th Anniversary with complete trailer service to more than 9000 exhibitors... no wonder they call

NATIONAL SCREEN SERVICE

... Little Giant of a great big industry!
STUDIO GROWTH POINTS TO BIG BRITISH OUTPUT

50 Expected to Make U. S. Market; Indian Preference for English Films Indicated

By BRUCE ALLAN
London Correspondent

That 1935 will see a production of British films easily exceeding all previous footage records can now be forecast with certainty. Increase of the Quota to 20 per cent did not in itself imply this increase, for the legal obligations of distributors elsewhere however have been met if the production figures of 1934 had been maintained. The most significant feature of the growth is that it is due to genuine business enterprise, and that carries with it an assurance that the British film of 1935 will be better too.

The demand for studio space is a striking current feature. Two comparatively old British plants, which counted for little a year or so back, have been modernized and figure this week in stories of production plans carrying a definite guarantee of quality.

One of these, Worton Hall, was at one time a country hotel, finally comprising some of the best in the country, with three stages, the largest 180 by 86 feet. It is hoped for Wide Range Western Electric recording.

Worton Hall's possibilities are reflected in the fact that it is being hired by Alexander Korda for use until the new London studios at Elstree are completed. And that it was easy possible to provide a special 150,000 foot stage—said to be in England—for the H. G. Wells' "Whither Mankind?"

Also brought into line with modern requirements, that the studio at Elstree, rechristened the Rock Studio, is to be the home of Leslie Fuller Productions, which has finished "Strictly Illegal" and started "The Stork," second comedy by comedies to be released by Gaumont British. Joe Rock is producing with the American market in mind, and has in Leslie Fuller one of the best box offices in Britain.

Adding these new facilities to those provided by the new A.T.P. Roosts at Ealing, which many American visitors have praised as equal to anything in Hollywood, and bearing in mind what was done at Twickenham and elsewhere during 1934, it may be understood that the official figures of production last year, just available, give a very inadequate idea of the possibilities of British studios. And yet they are remarkable enough as they stand.

British Films in 1934

British features registered in the year numbered 190, and their footage was 1,185,608. There were 87 shorts totaling 98,173 feet. The imported features were 408, footage 3,113,981, and shorts 690 at 809,996 feet.

The total British footage, 1,238,841, represents 22.27 per cent of the total registrations of 5,228,708 feet and it will be seen that if features alone are considered, the figures are still more favorable. So significant is the fact that the legal obligation on distributors was only 17½ per cent. The extra footage provided means that, to comply with their exhibition quota (15 per cent until September next), the atres are offered five films for every three that must be exhibited.

Studies this year will be aiming their activities toward foreign sales after October 1, when the exhibition quota will be 20 per cent. It seems reasonable to assume that, although distributors could easily meet the quota obligations (20 per cent from April 1st) without any further increase of production, there will in fact be at least a gain comparable to that in 1934 (81,644 feet less than in 1933). This will bring 1935 British registrations to the 200 mark as a minimum and quite possibly bring out 250 features against the relatively stable import figure of 460.

International Standard

Footage figures impressive in themselves, are actually less important than the already obvious fact that a greatly increased proportion of 1935 British films will be of international standard. The quota amendments will have given British and foreign, of 567 films, as in the past year, there is a quota demand for 134 British pictures. Even if the whole of these statutory films were "quickies," there would be a margin of from 60 to 120 British features seriously made for home use and, in a large number of cases, for foreign distribution.

All the films made for quota cover for American companies will not, in fact, be "quickies." Only the London and British & Dominions output; Warner and Fox look like taking their own British productions very seriously, and the tendency to regard the British items in the programme as a source of revenue instead of a liability is likely to spread.

Add that Gaumont-British, British International, Associated British Film Distributors and other concerns will handle American films for which their own productions will provide quota cover, and it leads to the point that, out of the 134 "obligatory" films, there may be as many as sixty of programme quality or better. That gives a possible total of 170 British films definitely competing for bookings with 480 from abroad; 190 films were released as "British" during the past year. It seems possible that 50 or 60 will make the American market.

8 & D. Want U. S. Dates

One of the features of the British & Dominions annual meeting (when a profit of 280,000 and a dividend of 8 per cent were declared), was Mr. Hubert T. Marshall's statement that "Brewster's Millions" and "Escape Me Never" were being made for America after advance consultation with United Artists and with their cooperation. Spur of the greater part of the proceeds of a recent share issue of 200,000 on these two films, B. & D. is following a policy which every serious British production unit will adopt at some time or another. "America first" may not seem a very patriotic policy, but as a business slogan it wants a lot of backing.

Like most major British units, B. & D. is nibbling at color. London Films and B.L.P. are doing the same, of course, Alexander Korda's reported intention to make "Lawrence of Arabia" in Colorgravure now seems to have "winked" it in, and the one British feature actually to include color is still B.L.P.'s "Radio Parade," in which the Dufaycolour sequence, though experimental, suggested that the sync sound might be feasible.

Someone must have put Eddie Cantor up to a marvelous piece of propaganda during his recent broadcast from London. In the middle of a really good turn, full of witscracks and funny numbers, he is doing a serious appeal to motorists, quoting the appalling statistics of road deaths here as a reason for greater care in driving. It was well and sincerely done, and since most of England was listening in, must have had an enormous effect.

One of these days Cantor is to play for Cochran in London, he hinted.

Paramount in Glasgow

Paramount added another to its British circuit when Jack Douglas, the London-based Harry Launder helped the Lady Provost to inaugurate its Glasgow house, a 2,784-seater designed by the firm of Vertey and Beverley on ultra-modern lines, the frontage being notable for vertical stone plasters mounting lighting strips.

The Indian Market

Another official document will be poor reading in Hollywood. A Department of Overseas Trade Report on Trade with India devotes a whole page to the point that the bulk of film import to that country is American, and makes this very significant remark:

"There is no preferential duty on U.K. exposed films at present, but it is hoped that the Government of India may be prevailed upon to encourage the display of sound wholesome British productions by granting a fiscal advantage."

This suggestion that American productions shall be taxed even if they are "sound and wholesome" follows on a reference to the "elaborate organizations" built up in India by American concerns, and an expression of regret that British film firms have so far been to small enterprise.

The report gives some striking figures. The imports of exposed films (1932-33) are:

| American | 4,584,647 feet |
| British | 1,311,100 |
| German | 165,814 |

There were also imports of 2,487,602 feet from Ceylon believed to be chiefly second-hand films.

Sir Thomas M. Ainscough, C.B.E., senior trade commissioner in India, author of the report, said:

"India is undoubtedly one of the most promising outlets in the Empire for British films, and there is much to be done yet to cultivate the market. . . . U. S. A. producers are very active."

Lastly, the Quota Act introduced in New South Wales and expected to be initiated throughout Australia, is causing serious worries to the British trade. The Act, in its vital clause, classifies British and American films alike as foreign.

U. A. Promotes Streimer

Moe Streimer has been named United Artists district manager for the territory including New York, New Jersey, Brooklyn and Albany, Nat Bier, salesman, has succeeded Mr. Streimer as zone sales manager.

Sam Britkin has rejoined the United Artists sales staff in New Jersey, succeeding Nat Bier, assistant to Moe Streimer.

Korda Signs Flaherty

Alexander Korda, London Films production head, has signed Robert Flaherty, producer of "Man of Aran," to make a film, tentatively called "Elephant Boy," in India. Mr. Korda also plans a film dramatizing the history of aviation. All London Films product is released through United Artists
I WISH TO EXPRESS MY

Thanks and Appreciation

to my former associates and the entire personnel of the Paramount Studio for their confidence and co-operation which have rendered possible the progress the studio has made during the past three years—

~

to the staff of the Paramount News for their loyal support in the creation and development of the newsreel—

~

to the producers of Paramount short features for the continued excellence of their product—

~

to the Paramount sales force here and abroad for their successful merchandising of the program—

~

to exhibitors everywhere for their renewed confidence in Paramount Pictures.

Emanuel Cohen
CITES IMPROVEMENT IN PICTURE QUALITY

To the Editor of the Herald:

Enclosed you will find an unsolicited article in a newspaper of Arlington, Texas, which I feel is commendable, due to the fact that in this situation we have always had more or less trouble with clergy.

I do hope that this will help serve to show the distributors that harmonious relations can be had between exhibitors and their patrons when they can show pictures of this type in proper context.

—Irving S. Melcher, Texan Theatre, Dallas, Texas.

Under the caption "Excellent Shows for Arlington" the following appeared in the Arlington (Texas) Citizen:

The citizens of this and other communities who joined our Catholic friends last summer in "The League of Decency Campaign" against obscene moving picture shows have seen a remarkable improvement in the quality of the pictures that have been coming from Hollywood. Those who joined the forces of condemnation last summer should now join the forces of commendation. I therefore desire to speak a word of appreciation for the type of pictures that has been my privilege to see within recent weeks here in Arlington. I refer to such pictures as "The Little Minister," "Babes in Toyland," "Ann of the Green Gables," "Imitation of Life," "Bright Eyes," and other pictures of similar quality. I would include in the list, "The Littlest Rebel," which is a pleasure to see within the past few days. I went to the theatre expecting to see some more of the sensationalism which has so characterized the screen, but the picture was wholesome, humorous, and not in the least prudish. It is supremely worth while, in my judgment, for people to see such pictures and it is just as supremely worth while for them not to see many of the pictures that have been and are shown on the screen. However, let us be just as ready to commend as to condemn.

MRS. Anna Steese Richardson, speaking before the Presidents' Council of Dallas Federation of Women's Clubs during the past week is reported as saying: "If we cannot commend a practice of our Catholic friends relative to moving pictures: "In a Catholic parish in New York City no child is permitted to enter a theatre where an unfit picture is being shown, for a priest or nun stands at the door and sends home children whose parents permit them to go." Today we have in every community people sufficiently trained in the psychology of human behavior and who have at the same time a consuming desire to lift humanity to higher levels of living to serve as critics of moving pictures and every other institution in the community. Let their voices be heard both in condemning the evil and commending the good.—H. M. Redford, Minister, Christian Church.

ONLY POOR SHOWMAN PUSHES WRONG ANGLE

To the Editor of the Herald:

I read with interest the letter sent to you by Walter H. Golding on "Imitation of Life." I think Mr. Golding did a swell job on his newspaper advertising and heartily agree that Miss Beavers stole the picture. But—with two names as big as Claudette Colbert and Warren William to push, why should our Southern neighbors stress the other angle and spoil good grosses with a swell picture. Business is business and it's a poor showman who pushes the wrong angle to satisfy his own ideals.—H. H. French, New York City.

Young Reviewers Select Best Films

The Young Reviewers Club of the National Board of Review, ranging in age from 8 to 17, has selected "The House of Rothschild" as the best picture of the year. The film was the choice of the two divisions of the group, one composed of children from 8 to 13, the other from 13 to 17.


Leaves "Cine Mundial"

Joseph A. Cordero, for the past 14 years circulation manager of Cine Mundial, Spanish language motion picture fan publication, published by the Chalmers Publishing Company, has resigned to join the Warner Publishing Company, as advertising and circulation director of El Cine Rie and other magazine to be published in Spanish speaking countries.

First Division Names Three

William Richardson, First Division southern district manager, has appointed R. R. Garner, Atlanta; J. C. White, Charlotte, and R. A. Kelly, New Orleans, short subject sales heads in the territories named. The company has opened its own exchange in New Orleans, with Fred F. Goodrow in charge.

Fadiman with Goldwyn

William J. Fadiman, head of the screen material department of Leland Hayward, has resigned his post to join the Samuel Goldwyn organization as eastern story editor. He had been with the Pathe, Columbia, and was one of the Authors' Motion Picture and Radio Bureau.

Contract for Ruth Mix

Alfred T. Mannon, president of Resolute, is in a selective location in the company's third western "Fighting Pioneers," featuring Rex Bell and Ruth Mix. Miss Mix, daughter of Tom Mix, has been given a long term contract, the plan being to make her an action star.

Penguin Theatre, In the Antarctic, Ends Its Season

The Paramount Penguin theatre has closed its season. It has been, in one, a first run house, than by turns, second, third, fourth run, and unlimited. The announcement of the season's close for the Penguin came in a radiogram to Will H. Hays, president of the Motion Picture Producers and Distributors of America, from the supervising chief, though not active operator of the Penguin, Commander Richard E. Byrd, whose district headquarters is in Little America, Antarctica, the World, as descriptive an address as ever a theatre had.

When 15 months ago, the Byrd expedition set out on its voyage of re-exploration, in October, 1933, the hold contained 92 complete program changes, complete projection equipment, loans of the major motion picture companies. Commander Byrd, in his message, recounts the story of the Penguin. Its location was the mess hall, shows three nights each week and on holidays. Its change policy shortly after the opening of the house, on February 5, 1934, was indeterminate, some of the pictures having been run as many as six times, after the film supply had been initially seen by August 22.

John L. Herrman and Carl O. Peterson, Paramount cameramen and expedition members were actively in charge. The film storage vault had natural refrigeration, built of snow blocks. Air conditioning of the house seemed unnecessary, since when the door was occasionally opened, a blast of air 60 degrees below zero made its presence felt. Commander Byrd expressed the deep appreciation of himself and his men for the courtesy of the motion picture industry which made the Penguin theatre possible.

Loew Reports Stock Holding

David L. Loew, vice-president and director of Loew's, Inc., owns 2476 shares of no par common stock of the company, it was revealed in a report on the stock holdings of corporation officials to the Securities and Exchange Commission at Washington last week.

Radio Takes Tec-Art Studio

Radio Pictures has leased the old Tec-Art studios on the Coast for Merian C. Cooper's production, "She." The company plans further use of the studio because of lack of space and an increase of the production schedule at the present plant.

Union Officers Honored

Henry Needle, Warner Hartford district manager, and managers of Hartford theatres were guests at a testimonial dinner by Local 84 of the IATSE to John Sullivan and Harry Sweet, former union secretaries.

Warner Affair February 16

Warner will hold its sixth annual ball at the Waldorf Astoria on February 16.
In the issue of January 5th, Motion Picture Herald quoted a letter from an exhibitor, R. D. Leatherman, Queen Theatre, Abilene, Texas, as follows:

“No manager can operate a theatre and know what he is doing without a Motion Picture Herald on his desk.”

Reading this, Exhibitor W. T. Brunker, Elite Theatre, Wainwright, Alberta, Canada, tore the page from the Herald and sent it back with this notation:

“You said a mouthful! When it comes to signing a contract Motion Picture Herald is my best bet.”

Because its influence is potent Motion Picture Herald is read by exhibitors, producers and distributors—more than 15,000—every week.
THE HOLLYWOOD SCENE

By VICTOR M. SHAPO
Hollywood Correspondent

The spectacle film, which almost faded from studio programs the last three years, with the slashing of budgets, has taken on a new importance among the large companies the last three months. With most of the major companies now out of the red, producers again are employing extra talent in large numbers and constructing huge sets.

Eight spectators are being made ready or are already in production, almost every studio having a finger in the pie. Of the most important is Max Reinhardt's "Midsummer Night's Dream," now filming at Warner-First National. Hundreds already have appeared and large numbers will be called later.

Merian C. Cooper is preparing RKO's mammoth spectacle, "The Last Days of Pompeii." Cooper spent months at research on the actual scene.

Fox is nearing completion of "Dante's Inferno," combination of spectacle and fantasy.

Cecil B. DeMille, with "Cleopatra" already on the year's spectacle list, has just started "The Crusaders.">

Jock Whitney's "Becky Sharp" also should join the host of spectacles. This will be the first all-technicolor feature since the advent of the new tri-color process and is being produced on a large scale.

"Anthony Adverse" should be as spectacular on the screen as it is in novel form. Screen writers are now busy at Warner's. M-G-M is preparing for the filming of the Charles Dickens novel, "Tale of Two Cities."

Paramount's contribution is "Caprice Espagnol," which in some sequences has as many as 1,000 persons in the camera's eye.

An ordinance to limit the range of sound from drive-in theatres is up for adoption in the city council. Councilman MacAllister said several residents near Los Angeles' only open-air theatre, on Pico boulevard, claim the sound extends as far as a mile from the screen. The new ordinance would confine this sound to within 50 feet from point of reproduction.

Executives of Motion Picture Relief Fund have posted large placards in all studios showing specific cases of the work performed the past year. Names of beneficiaries are not divulged.

The Roosevelt Birthday party on one of the Warner sound stages proved to be the most brilliant and successful of them all. Practically all the picture celebrities attended.

Federal District Judge George Cosgrove de-nied loaning his residence for Fox, Paramount and Universal and Fox an injunction against the Los Angeles County from collecting what the plaintiffs called excess taxes on studio properties on the grounds that the case should have gone through the state courts before reaching the federal courts.

Production activity for the week ended February 2 reached the highest peak for any one week of the past two years. Before the cameras were 48 features and 11 shorts. Seventeen features and ten shorts are in final preparation; 45 features and 14 shorts were in the cutting rooms.

With the impression quite general that pictures are better, several local critics at lunch this week gave the pictures recently previewed and felt the following should create the most favorable impressions with showmen:

"PAUL MOON,

T. C.


COLUMBIA: The Whole Town's Talking.

MGM: David Copperfield. What Every Woman Knows, Sequoia, Forsaking All Others, After One Hour, Babes in Toytland, Barrett of Burton, etc.


WARNER: Bordertown, Devil Dogs of the Air, Babbitt.

FOX: One More Spring, County Chairman, White Parade, Life Begins at Forty, Bright Eyes.

RADIO: Anne of Green Gables, Gay Divorcee, of Human Bondage, Little Minister.

UNITED ARTISTS: Cimis of India.

GAUMONT-BRITISH: Man of Aran, Power.

AMKINO: Chapayev.

Thirteen Pictures Go Into Work

Thirty new pictures went into the work in the final stages this week. Twelve features were transferred to the cutting rooms. With three new pictures each, Paramount and Radio led. Two started at Warner. Columbia, Universal, Hal Roach, Chesterfield and Fox were credited with one each of finished product. Paramount had four and Radio and Warner had three. Fox, M-G-M and Universal had singletons.

Practically all the pictures, in story, production and personnel values, appear to be better than ordinary. First to be started by Paramount was the tentatively titled "Two on a Tower." It will present Mary Ellis, Tullio Carminati, Ida Lupino, Lynne Overman, John H. Keyes, and Hugh Enfield. "Small Miracle," adaptation of the much discussed stage play, presents Helen MacKinnon, Richard Barry, Joe Friend, Gertrude Michael, Henry Travers, Noel Madison, Christian Rub, Roscoe Karns and Ray Morgan. "The Cobbled Streets," Cecil B. DeMille, will feature a star starring cast including Helen Wills, Loretta Young, Jan Keight, Alan Hale, Pedro de Cordoba, Katherine DeMille, C. Henry Gordon, George Barbier, C. Aubrey Smith, Lambsden Hare, Hobart Bosworth, Joseph Schildkraut and Montagu Love.


In "Village Tales," will be featured Randolph Scott, William Gargan, Robert Barrat, Edward Ellis, Ray Mayer and Guinn Williams.

Warner started "The Case of the Curious Bride," the cast including William Williams, Margaret Lindsay, Donald Woods, Claire Dodd, Richard Gage and Robert Gleckler. Also on the stages is "Drunkin," with Charles Hal, Kay Quigley, Paul Hurst, Mary Astor, Ian Hunter and Jimmy Butler.

Columbia's new activity is "Eights Bells." The cast includes Ann Sothert, Ralph Bellamy, John Buckler, Franklin Pangborn, John Darrow, Addison Richards and Charles King.

One taking off at Universal is "From Werewolf of London," with Robert Young, Evelyn Venable, Berne Churchill, Reginald Dennis, Forrester Harvey, Arthur Hoyt and Frank Craven.

With Charles Starrett, Robert Warwick, Marion Shilling, Ed Van Sloan, Helen Jerome Eddy and Doris Todd, several old names, Chesterfield started filming "A Shot in the Dark."


Radio completed "Roberta." The musical features Irene Dunne, Fred Astaire, Ginger Rogers, Randolph Scott, Victor Varconi, Claire Dodd, according and Ferdinand Munier. Also transferred to the cutting rooms is "Dogs of War," with Frankie Thomas, Helen Parrish, O. H. Heggie, Richard Quinne, DeWitt Jennings, Christian Rub, Sarah Paunin, Ann Shoomaker, Nella Walker and Reginald Barlow will be seen.

At Warner, "King of the Ritz" was finished. William Gargan, Patricia Ellis, Allen Jenkins, Erik Rhodes, Bodil Ingemar, Dorothy Tree, Gordon Wescott, Bertin Churchill and Paul Porcius compose the cast. The cast also completed "The Florentine Dagger" has Margaret Lindsay, Donald Woods, Henry O'Neill, C. Aubrey Smith, Robert Barrat, Edy Malan, Charles Judels, Paul Porcius, Herman Bing and Rafeala Ottano.


"Dante's Inferno," the finished Fox picture, stars Spencer Tracy and Claire Trevor, with H. B. Warner, William Gargan, Robert Young, Allin Dinehart, John T. Mears, Vivian Oakland and Frank Conroy in support.

At M-G-M, "Redemption," was completed, with Jean Harlow and William Powell co-starred, and Franchot Tone, May Robson, Henry Wadsworth, Henry Hull, Kay Michelle, and Gene Tey, Nat Flores and Barbara Worth in the cast.

Universal checked in with "It Happened in New York." The cast includes Gertrude Michael, Heather Angel and Yale Talbot.
Truly a GUIDE for all

BIGGEST CIRCUIT
I have found the PICTURE GUIDE very helpful and I have used it a great deal.
Box West Coast Service Corp.
Los Angeles, Calif.

BIG CIRCUIT
The PICTURE GUIDE which we have been using for almost a year has turned out to be one of the most practical assistants to our bookers of anything we have ever had. It seems to work out almost perfectly.
W. S. Butterfield Theatres, Inc.,
By R. C. Beatty, Gen. Mgr.
Detroit, Mich.

SMALL CIRCUIT
We find the PICTURE GUIDE to be of much help in the buying, booking and selling of motion pictures. On the whole it is both practical and fair in its reviews of pictures.
Lewis Circuit, Rolla, Mo.
By L. L. Lewis, Pres. & Gen. Mgr.

FIRST RUN
The PICTURE GUIDE has been of constant use to us since we received it some time ago. We have always considered the reviews in BOXOFFICE fair and impartial, and with this handy method of indexing, the PICTURE GUIDE is invaluable to us, not only in our booking and selection of pictures, but in the timing of our shows as well.
New Lafayette Theatre,
By Geo. H. Meckenna, Mgr.
Buffalo, N. Y.

LAST RUN
The PICTURE GUIDE is absolutely the greatest help to me, not only in booking pictures, but also in advertising. I often use your catchlines in my Sunday ad in The Star.
Central Theatre, Kansas City, Mo.
By E. S. Young, Owner.

Boxoffice
The Pulse of the Motion Picture Industry

has made it possible for you to know

WHAT pictures to book—and HOW to sell them!

The PICTURE GUIDE is a part of the complete BOXOFFICE service. All of the LOCAL news, intensively covered and accurately reported. What is going on in your territory about people you know and about matters in which you are interested. The NATIONAL news reduced to its readable minimum; adequate and reliable. HOLLYWOOD—news and views from the production center. FEATURE INDEX—thuminal summary of full-length product. SHORT SUBJECT REVIEWS in every issue. EXPLOITIPS—selling angles on pictures, catchlines for advertising. SELLING SEATS—practical suggestions for practical showmen. THE MODERN THEATRE—complete information on equipment and furnishings. An aggressive but constructive editorial policy.

ASSOCIATED PUBLICATIONS, Inc.
4704 East 9th St., Kansas City, Mo.
Date.......................... 1935

Please enter my subscription for one year (52 issues) for BOXOFFICE (13 of which contain THE MODERN THEATRE section), including BOXOFFICE PICTURE GUIDE. Here with is $3.00 (Foreign $3.50).
Theatre.......................... Signed
Address........................................ City.
State..........................
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TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 259.—(A) What, in your opinion, are the essentials of a first class projection room? (B) What is the best floor for a projection room, describing its constituent parts? (C) Why is a raw cement floor inadvisable and just what should be done about it?

Answer to Question No. 254

Bluebook School Question No. 254 asks: (A) Does a too-acute viewing angle cause by seats too close to the screen cause serious eye strain? (B) What are the various effects of a too-short viewing distance? (C) Give us your views of picture dimensions in general, as considered from front and rear seat viewing distance.


(A) I think we will listen to D. Danielson. He says: "The wide viewing angle caused by seats too close to a screen of any given dimensions does cause eye strain, or perhaps it might be better to say such a condition manifests itself in eye strain. Under such a situation the covering of all the action on the screen necessitates excessive use of both the neck and eye muscles, and the muscular movement of the eyes, already under optical strain or stress, quickly fatigues those muscles."

"This strain will make itself known and the blame will not be placed where it justly belongs, but rather upon 'the pictures,' which really are not at all at fault, or would not have been the front seats placed a proper distance from the screen."

"G. E. Doe replies to section A as follows: "It certainly does. Such a condition compels excessive use of the eye muscles, which fact even the most obtuse must concede, and such use constitutes strain. But the viewing angle is not all of it, since width of viewing angle must, in the very nature of things, mean such a close viewing distance that the screen image will be small in comparison with the field of focus, and we all know what that means—eye strain and plenty of it."

(B) L. M. and C. B. Traxler answer thus: "A too-acute viewing angle may have several effects, none of which are good. (1) Being too close ruins sharpness of the screen image and this causes heavy strain upon the eyes of those so seated. (2) Because those seated will see a far less beautiful picture, a too short viewing distance works injury to their enjoyment of the show, which may in the end kick back on the box office by, as our 'Dad' has so often said, causing less frequent attendance. (3) Increase of visibility of all defects in the picture. (4) Makes any movement of the whole picture more visible. (5) Operates to weary the eye muscles by compelling excessive use of them."

(C) I believe our old friend G. E. Doe has the best of the argument on this one. He says: "This, brother Richardson, is a really very big question and one that requires considerable service to tackle. However, I'll ask you to be lenient and do the best I can. To my way of thinking the size of the picture should depend entirely upon the auditorium it is to serve, but there are many crooks and turns even then. "If the auditorium be deep and the front seats well removed from the screen, I would favor, generally speaking, a well illuminated 18 foot picture. On the other hand, if the auditorium be deep and the front seats close to the screen—well, F. H., if it then is a tough proposition to both code judges, it is served. The rear end demands an 18 foot brilliantly illuminated, whereas the front end shrinks for a small picture not too brilliantly illuminated and—there we are."

"If the auditorium be shallow as to depth, but very wide, then any width it is considered, a small to medium are best. If, for example, the depth be say 60 feet screen to rear rows, and the width 50 feet, we would say a 12 foot would serve well, with 15 feet of width as a maximum. My reason is that the small picture will be best for the large percentage of the audience seated relatively near the screen, whereas 12 to at most 15 feet would be amply large to provide good viewing conditions at 60 feet, particularly if the picture be well illuminated."

"It seems to me the trend is and should be, possibly due at least to some extent to your teachings, toward smaller pictures in this country and Canada, though I understand over in Australia and some other other-side-of-the-worlders they still stick to the enormous sizes. I believe a relatively small, well illuminated, beautiful picture is to be offered to a huge, poorly illuminated, buzzy-looking (I almost said idiotic looking) monstrosity."

In all of which I most heartily agree. I would like to know how this "Doe" chap really is, but he won't, thus far at least, disclose his identity, except to say he is a member of motion picture projectionist's local Union 110, IATSE and MPWO, Chicago.

Nizer Publishes Book About Code

Principles involved in motion picture code disputes among exhibitors and between exhibitors and exchanges will be summarized by Louis Nizer, motion picture attorney, in a book titled "New Courts of Industry: Self Regulation Under the Motion Picture Code," which will be published February 15th by Longacre Press.

Austin C. Keough, vice-president and general counsel of Paramount Public, has written an introduction as chairman of the legal committee of the Code Authority.

Mr. Nizer will analyze decisions of the Code Authority and code boards in the field, although it is not written solely for the motion picture industry, being the first scientific review of the actual workings of a code under the NRA," according to the publishers.

In five chapters, the book will touch on (1) "An industrial judicial system is born"; (2) "Overbuying"; (3) Other complaints before Grievance Boards; (4) Clearance and zoning; (5) "Looking back in review," and an appendix embracing the text of the code itself.

Mr. Nizer, distributors' attorney and counsel for the Film Board in New York, has arranged for sale of the book through code board offices in the field and the Code Authority.

Named Drama Critic

Elliott Norton has been named dramatic editor of the Boston Post. Film and theatre men honored him with a dinner last week.
The total of theatre receipts for the calendar week ended February 2, 1935, from 110 theatres in 18 major cities of the country, reached $1,066,148, a decrease of $40,202 from the total for the preceding calendar week, ended January 26, when 108 theatres in 18 major cities aggregated $1,068,350.

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<table>
<thead>
<tr>
<th>Theatres</th>
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<th>Previous Week</th>
<th>High and Low Gross</th>
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### Theatres

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### High and Low Gross

- **Indianapolis**: High 3-3-34 “Devil Tiges” (6 days) | 7,600
- **Kansas City**: High 1-9-34 “Old Chinatown” (2nd week) | 2,000
- **Los Angeles**: High 2-25-34 “Glamour” | 22,000
- **Minneapolis**: High 7-19-33 “Silent Night” | 12,500
- **Montreal**: High 11-25-33 “Elysia” | 12,000
- **New York**: High 1-30-34 “Old Chinatown” (2nd week) | 1,850

### Notes

- **Performances**
  - **“Bordertown” (W. B.)**
  - **“Life Returns” (Univ.)**
  - **“Petersberg Nights” (Amikino)**
  - **“Chin in Paris” (Fox)**
  - **“Silver Life of Joan” (London)**
  - **“The Lives of a Bengal Lancer”**
  - **“Bordertown” (W. B.)**
  - **“The Band Plays On” (MGM)** and “Evergreen” (GB Productions)
  - **“The White House” (Col.)**
  - **“The Secret Bride” (W. B.)**
  - **“The Mighty Barnum” (C. A.)**
  - **“The President Vanishes” (Para.)**
  - **“Lives of a Bengal Lancer” (Para.)**
  - **“The Silver Streak”**
  - **“Power” (GB Productions)**
  - **“Sweet Adeline” (W. B.)**
  - **“The Band Plays On” (MGM)**
  - **“The White House” (Col.)**
  - **“A Lost Lady” (F. N.)**
  - **“Lives of a Bengal Lancer” (Para.)**
  - **“Little Men” (Mascot)**
  - **“Imitation of Life” (Univ.)**
  - **“Fate Decides” (State Rights)**
  - **“Kentucky Kernels” (Radio)**
  - **“The Mighty Barnum” (U. A.) and “White Lies” (Col.)**
  - **“Imitation of Life” (Univ.)**
  - **“Fate Decides” (State Rights)**
  - **“Kentucky Kernels” (Radio)**
  - **“The Mighty Barnum” (U. A.) and “White Lies” (Col.)**
  - **“Imitation of Life” (Univ.)**

### Additional Information

- **“The Silver Streak”**
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<td>8,800</td>
<td>&quot;The County Chairman&quot; (Fox) and &quot;The Gay Bride&quot; (MGM)</td>
<td>8,800</td>
</tr>
<tr>
<td>Orpheum</td>
<td>&quot;Lives of A Bengal Lancer&quot; (Para.) (4 days-2nd week)</td>
<td>3,100</td>
<td>&quot;Lives of A Bengal Lancer&quot; (Para.) (4 days-2nd week)</td>
<td>4,000</td>
</tr>
<tr>
<td>World</td>
<td>&quot;Lives of A Bengal Lancer&quot; (Para.) (1st week)</td>
<td>3,200</td>
<td>&quot;Lives of A Bengal Lancer&quot; (Para.) (1st week)</td>
<td>3,200</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>&quot;Clive of India&quot; (U. A.)</td>
<td>9,300</td>
<td>&quot;The Runaway Queen&quot; (U.A.)</td>
<td>2,200</td>
</tr>
<tr>
<td>Aldine</td>
<td>&quot;Babes in Toyland&quot; (MG M)</td>
<td>2,100</td>
<td>&quot;Little Women&quot; (MGM)</td>
<td>20,000</td>
</tr>
<tr>
<td>Arcadia</td>
<td>&quot;Here Is My Heart&quot; (Para.)</td>
<td>2,400</td>
<td>&quot;The Country Chairman&quot; (Fox)</td>
<td>2,500</td>
</tr>
<tr>
<td>Boyd</td>
<td>&quot;David Copperfield&quot; (MG M)</td>
<td>21,000</td>
<td>&quot;The Country Chairman&quot; (Fox)</td>
<td>2,500</td>
</tr>
<tr>
<td>Earle</td>
<td>&quot;I've Been Around&quot; (Univ.)</td>
<td>17,000</td>
<td>&quot;Lives of A Bengal Lancer&quot; (Para.) (3 days-1st week)</td>
<td>27,000</td>
</tr>
<tr>
<td>Fox</td>
<td>&quot;Charlie Chan in Paris&quot; (Fox)</td>
<td>15,000</td>
<td>&quot;Lives of A Bengal Lancer&quot; (Para.) (3 days-2nd week)</td>
<td>13,000</td>
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<tr>
<td>Keith's</td>
<td>&quot;The White Cockatoo&quot; (W. B.)</td>
<td>2,500</td>
<td>&quot;Lives of A Bengal Lancer&quot; (Para.) (3 days-2nd week)</td>
<td>13,000</td>
</tr>
<tr>
<td>Karrion</td>
<td>&quot;The Gilded Lily&quot; (Para.) (3 days-2nd week)</td>
<td>12,000</td>
<td>&quot;Lives of A Bengal Lancer&quot; (Para.) (3 days-2nd week)</td>
<td>13,000</td>
</tr>
<tr>
<td>Roxy Mausbaum</td>
<td>&quot;The Silver Streak&quot; (Radio)</td>
<td>4,800</td>
<td>&quot;Lives of A Bengal Lancer&quot; (Para.) (3 days-2nd week)</td>
<td>13,000</td>
</tr>
<tr>
<td>Stanley</td>
<td>&quot;The Silver Streak&quot; (Radio)</td>
<td>4,800</td>
<td>&quot;Lives of A Bengal Lancer&quot; (Para.) (3 days-2nd week)</td>
<td>13,000</td>
</tr>
<tr>
<td>Stanton</td>
<td>&quot;Mystery Woman&quot; (Fox) and &quot;I've Been Around&quot; (Univ.)</td>
<td>8,000</td>
<td>&quot;Mystery Woman&quot; (Fox) and &quot;I've Been Around&quot; (Univ.)</td>
<td>8,000</td>
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<tr>
<td>Portland, Ore.</td>
<td>&quot;The Band Plays On&quot; (MG M)</td>
<td>4,000</td>
<td>&quot;The Night Is Young&quot; (MG M.)</td>
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<tr>
<td>Broadway</td>
<td>&quot;I've Been Around&quot; (Univ.)</td>
<td>17,000</td>
<td>&quot;Anne of Green Gables&quot; (Radio)</td>
<td>2,000</td>
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<tr>
<td>Mayfair</td>
<td>&quot;Doc&quot; (W. B.)</td>
<td>2,000</td>
<td>&quot;Romance in Manhattan&quot; (Radio)</td>
<td>6,000</td>
</tr>
<tr>
<td>Music Box</td>
<td>&quot;The White Cockatoo&quot; (W. B.)</td>
<td>2,000</td>
<td>&quot;Wings in the Dark&quot; (Para.)</td>
<td>8,000</td>
</tr>
<tr>
<td>Wood</td>
<td>&quot;One Night of Love&quot; (Col.)</td>
<td>2,000</td>
<td>&quot;Father Brown, Detective&quot; (Para.)</td>
<td>6,000</td>
</tr>
<tr>
<td>Orpheum</td>
<td>&quot;Bordertown&quot; (W. B.)</td>
<td>5,000</td>
<td>&quot;The Country Chairman&quot; (Fox) (2nd week)</td>
<td>6,000</td>
</tr>
<tr>
<td>Paramount</td>
<td>&quot;The Gilded Lily&quot; (Para.)</td>
<td>9,000</td>
<td>&quot;The Country Chairman&quot; (Fox) (2nd week)</td>
<td>6,000</td>
</tr>
<tr>
<td>United Artists</td>
<td>&quot;Clive of India&quot; (U. A.)</td>
<td>6,500</td>
<td>&quot;The Country Chairman&quot; (Fox) (2nd week)</td>
<td>6,000</td>
</tr>
<tr>
<td>San Francisco</td>
<td>&quot;Charley Chan in Paris&quot; (Fox)</td>
<td>9,900</td>
<td>&quot;The Mighty Barsum&quot; (Col. A.)</td>
<td>3,500</td>
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<tr>
<td>Fox</td>
<td>&quot;Roots of Life&quot; (Para.) and &quot;I've Been Around&quot; (Univ.)</td>
<td>8,000</td>
<td>&quot;Lives of A Bengal Lancer&quot; (Para.)</td>
<td>26,500</td>
</tr>
<tr>
<td>Golden Gate</td>
<td>&quot;Enchanted April&quot; (Radio)</td>
<td>12,500</td>
<td>&quot;Mystery Man&quot; (Col.)</td>
<td>9,000</td>
</tr>
<tr>
<td>Orpheum</td>
<td>&quot;Grand Old Girl&quot; (Radio)</td>
<td>12,500</td>
<td>&quot;Sweet Adeline&quot; (W. B.)</td>
<td>3,000</td>
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<tr>
<td>Paramount</td>
<td>&quot;I'm a Little Bit Wild&quot; (Col.)</td>
<td>10,500</td>
<td>&quot;Father Brown, Detective&quot; (Para.)</td>
<td>6,000</td>
</tr>
<tr>
<td>St. Francis</td>
<td>&quot;Lives of A Bengal Lancer&quot;</td>
<td>7,500</td>
<td>&quot;The County Chairman&quot; (Fox)</td>
<td>6,000</td>
</tr>
<tr>
<td>United Artists</td>
<td>&quot;The Man Who Reclaimed His Head&quot; (Univ.)</td>
<td>5,500</td>
<td>&quot;Lives of A Bengal Lancer&quot; (Para.)</td>
<td>26,500</td>
</tr>
<tr>
<td>Warfield</td>
<td>&quot;David Copperfield&quot; (MG M)</td>
<td>22,500</td>
<td>&quot;The County Chairman&quot; (Fox) (2nd week)</td>
<td>6,000</td>
</tr>
<tr>
<td>Seattle</td>
<td>&quot;Strange Wives&quot; (Univ.) and &quot;Red Hot Tires&quot; (F. N.)</td>
<td>2,900</td>
<td>&quot;Sweet Adeline&quot; (W. B.)</td>
<td>2,900</td>
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<tr>
<td>Blue Mouse</td>
<td>&quot;Sequins&quot; (MG M)</td>
<td>4,100</td>
<td>&quot;Sequins&quot; (MG M)</td>
<td>9,700</td>
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<tr>
<td>Fifth Avenue</td>
<td>&quot;I'll Fix It&quot; (Col.) and &quot;Girl in Danger&quot; (Col.)</td>
<td>3,600</td>
<td>&quot;Men of the Night&quot; (Col.) and &quot;Fugitive Lady&quot; (Col.)</td>
<td>3,100</td>
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<tr>
<td>Liberty</td>
<td>&quot;The Right to Live&quot; (W. B.)</td>
<td>3,350</td>
<td>&quot;Man Who Reclaimed His Head&quot; (Univ.)</td>
<td>2,850</td>
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<tr>
<td>Music Hall</td>
<td>&quot;Enchanted April&quot; (Radio)</td>
<td>3,900</td>
<td>&quot;Romance in Manhattan&quot; (Radio)</td>
<td>4,700</td>
</tr>
<tr>
<td>Orpheum</td>
<td>&quot;The White Cockatoo&quot; (Radio)</td>
<td>4,800</td>
<td>&quot;West of the Pecos&quot; (Radio)</td>
<td>4,800</td>
</tr>
<tr>
<td>Paramount</td>
<td>&quot;Behold My Wife&quot; (Para.)</td>
<td>3,800</td>
<td>&quot;The President Vanishes&quot; (Para.)</td>
<td>4,000</td>
</tr>
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</table>

(Tabulation covers period from January, 1933. Dates are 1933 unless otherwise specified.)
Boris Morros has returned to New York from Florida.
M. H. Hoffman, president of Liberty Pictures, is back on the Coast after a flying trip to New York to confer with Bud Rogers.
Eric Linden is New York for Hollywood.
Fred Quimby, MGM short subject executive, is vacationing in Miami.
Franke L. Newman, Sr., general manager of Evergreen State Theatres, and Al Finkestein, his partner, left Seattle this week for a six-week trip to California and New York.

Frank Conklin with Hearst
Frank Conklin, long associated in motion picture production and distribution, and more recently with Fox, has been appointed assistant general manager of the William Randolph Hearst hotels in New York, the Ritz Tower, Lombardy, Warwick and Devon. In Hollywood he soon will launch the Hearst Hotels' plan of servicing film notables.

Richard Norton Here
Captain Richard Norton, a director for British & Dominions Film Corporation, Ltd., London, arrives in New York next week.
Captain Norton is the producer of B. & D's recently completed "Brewster's Millions," starring Jack Buchman and Lil Damita.

MGM Signs Wilhelm
Hans Wilhelm, European dramatic writer, has been signed to the MGM writing staff at the studio. He arrived recently from Vienna.

Mascot to Add to Program
Nat Levine, head of Mascot Pictures, has announced the company plans an increase in the production program for 1935-36 over the 14 features and four serials originally planned.

BRIEF STAND PRODUCT
PLAYING BROADWAY

Week of February 2

CRITERION
Autobigraphy . . . . . . RKO Radio

MAYFAIR
Digging Boots . . . . . . Al Bony
Vaudville Reel No. 2 . . . . . Vitaphone
Soft Drinks and Sweet Music.Vitaphone

MUSIC HALL
Seer, The . . . . . RKO Radio
Patriotynov Wedding . . . . . RKO Radio

PARAMOUNT
Bowie of Barnacle Bill . . . . . Paramount
Screen Souvenir . . . . . Paramount
Pictorial No. 8 . . . . . Paramount

RIALTO
Baby, Be Good . . . . . . Paramount

RIVOLI
Mickey's Man Friday . . . . . United Artists
Ireland, The Emerald Isle . . . . . MGM

ROXY
A Dream Walking . . . . . Paramount
Old Faithful Speaks . . . . . First Division
One Too Many . . . . . Columbia

STRAND
A Gypsy . . . . . Vitaphone
Listening In . . . . . Vitaphone
Those Beautiful Dames . . . . . Vitaphone

The Delaware state department reported the incorporation of the following motion picture theatre and film companies at Dover in recent months:
Roxie-Philadelphia Corporation, to deal in theatrical business, limited capital stock of $1,000, no par value. The incorporators are L. H. Herman, D. O. Newman and Walter Lenz of Dover.
The Sunny Corporation, to carry on in all its forms and branches the business of producing theatrical, moving pictures, musical, radio entertainment, etc., limited capital stock of $20,000, no par value. The incorporators are Mildred Reps, Brooklyn, N. Y., Donald D. Curtis, Laurelton, L. I., N. Y., and Leverett J. Luce, Mt. Vernon, N. Y.
March of Time, Inc., to deal in all kinds of records, films, upon which voices, music or other sounds are recorded, listing a capital of $200,000. The incorporators are Russell A. Smith, Jackson Heights, L. I., N. Y., and Henry G. Walter, Elmhurst, L. I., N. Y.
Eaves Sound Projectors, Inc., to deal in sound producing devices, listing a capital of $100,000. The incorporators are M. S. Cook, A. L. Rughley and J. M. Townsend of Dover.
Show Van, Inc., to engage in the theatrical and general amusement business, listing a capital of $30,000. The incorporators are Wayne D. Phillips, J. Jack Stanley and Edward Weinstein, San Antonio, Texas.
Radio Music Manufacturing Corporation, to deal in television, radio, phonographs, wireles sets, etc., listing a capital of $100,000. The incorporators are J. M. Ferre, J. A. Frere and C. R. Murphy, Wilmington.
Radio Club of America-Poland, to do a general broadcasting business, listing no capital stock. The incorporators are M. S. Cook, A. L. Rughley and J. M. Townsend, Dover.
General Electric Specialties Corporation, to obtain and develop patents, listing capital stock of $2,000,000, no par value. The incorporators are H. I. Brown, M. M. Lucey and L. S. Dorsey, Wilmington.
National Association of Amusement Parks, Pools and Beaches, to protect, foster and advance the interests of the members of the amusement park, amusement pier, pool and bath, listing capital stock. The incorporators are R. Vernon Fimm, Albert B. Bauer, Philadelphia, and R. L. Spurgeon, Wilmington.
The Wesco Corporation changed its name to National Theatres Corporation, New York, and increased its capital stock from 1,000 shares to 1,000,000 shares, no par value. Stageshow, Inc., changed its name to Fancon and Marco Agency, New York.
The Capital Amusement Company, Ashland, Ky., has been incorporated at Frankfort, Ky., with a capital stock of $5,000, by Dick Martin, Mollie Martin and Geneva Samon.
The Shelby Theatre Company, Louisville, Ky., has been incorporated with a capital stock of $1,500, by J. I. Schwartz, Richard A. Pierson and Kolman Hirschman, all of Louisville. The same interests operate a group of theatres with headquarters in Louisville.
Incorporated in Virginia was Jefferson Theatre Company, Inc., with these officers: Samuel W. Craver, president; George L. Zimmerman, vice-president; J. F. Falls, secretary-treasurer.

Incorporated at Albany, N. Y., was Zodiac Theatre Company, New York City, by Benjamin Rich, Abraham Scheiner and Louis A. Huthan.
Incorporated at Portland, Ore.: Eagle Film Company, to manufacture and distribute commercial film; Stewart Featherstone, president; Lester Fyzer, vice-president; J. Henry Helser, general manager.
Columbia

TOO MANY QUESTIONS—Arthur Lake in "The Doctor's Dilemma." (Bardwell photo.)

In this, the exhibitors’ own department, the theatremen of the nation serve one another with information on the box office problem. The product — its box office is a 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

LADY FOR A DAY: May Robson—This one ranks with the best of the year in my theatre. We loved it. Played December 21-22—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.


First National


FLITRATION WALK: Dick Powell, Ruby Keeler—Played this about even daily with Broadway and was very successful with the patrons. Played December 19-20—Peter Blysema, Victory Theatre, Naplesville, La. Small town patronage.

HAPPINESS AHEAD: Dick Powell, Josephine Hutchinson—A very pleasing entertainment and it pleased just about 100 per cent. Some good songs by Powell and comments of Josephine Hutchinson were divided. Doubt if she will go over with a great blast.吏 is unusual and a very nice actress. A good little story and a very nice picture. Running time, 86 minutes. Played January 11-12—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

HAPPINESS AHEAD: Dick Powell, Josephine Hutchinson—Splendid! More people stopped to tell us how they enjoyed this picture than on any we have shown in this town since I have been here. Played January 27-28—A. E. Beller, New Piedmont Theatre, Piedmont, Mo. Small town patronage.


I SELL ANYTHING: Pat O’Brien—A complete flop at the box office. Doesn’t seem to prove that there is no pay expenses. Warner pulled out a picture and sub- stituted one of his cheaper films and I believe it is just about broke all my time low. Just nothing to it and not a good picture. Played January 21-22—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

SIX DAY BIKE RIDER: Joe E. Brown—Lots of fun in this one, but our patrons know little about the 6 day bike races and Joe E. Brown has never been so popular here except when he dined with us. We did not do much business but the picture is OK if your custom- ers like it. Played January 2-3—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

SIX DAY BIKE RIDER: Joe E. Brown, Maxine Doyle—Our patrons did not think it as good as “Circus Charlie” and they are not paid up. Played December 23-24—A. B. Jeffers, New Piedmont Theatre, Piedmont, Mo. Small town patronage.


BACHELOR OF ARTS: Tom Brown, Anita Louise—Another college picture without the touch of the camera. Played January 5-6—Dick Sabin, Clatskanie, Ore. Small town patronage.


DUDE RANGER, THE: George O’Brien—Outside competition hurt us on this but we were a little dis- appointed in the picture. Thought it fairly good but not as good as it should have been. Played December 17-18—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

GAMBLING: George M. Cohan—Slow moving and overloaded with dialogue—but our patrons thought it very good. Played December 20-21—Evalyn Keeler played a swell part. Altogether, everybody had a good cry and we have had a good advantage. Played February 5-6—Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.


HELL IN THE HEAVENS: Warner Baxter—Bad weather hurt us on this but the picture was not as good as we expected. However, we believe it would draw above average with good weather. Baxter is not as good as he used to be and his dramatic power is lessening. Running time, 86 minutes. Played January 12-13—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

HELL IN THE HEAVENS: Warner Baxter, Con- chita Montenegro—Not a special but it has more entertainment packed in its 80 minutes than most highly advertised productions. Our nitrates were low in their numbers but good patrons. Played January 10-11—A. B. Jeffers, New Piedmont Theatre, Monticello, Ky. Small town patronage.

HELL IN THE HEAVENS: Warner Baxter, Con- chita Montenegro—An entertaining picture that the patrons found and audience will be especially appealing to men, who seemed to enjoy it because of its strong features. Played January 15-16—Clatskanie, Ore. Small town patronage.

JUDGE PRIEST: Will Rogers, Rochelle Hudson, Tom Brown, Anita Louise—To 16 below zero without a snow storm. This was the season and everyone did to help us. This was a good picture. Played January 2-3, 7-8—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

February 9, 1935
JUDGE PRIEST: Will Rogers—By far and away the finest of Rogers’ pictures, and that’s something to say. Will Rogers is perfectly cast and the laughs come thick and fast. Please our patrons more than any picture we have shown for some time past. Our critics at the Harwich are of the belief that this is the peak of the season this territory. Running time, 90 minutes. Presented at John Sinnott, Chatsworth, Ore. Small town and rural patronage.

JUDGE PRIEST: Will Rogers—Positively Rogers’ best. A combination of story, story and direction that puts in a store that is forgotten, the dynamic description of the Confederate soldier and his horse. Our patrons will linger on. Buy it. —R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.


PECK’S BAD BOY: Jackie Cooper, Thomas Meighan, Jackie Swain—A modern version of the old favorite story, played just right. Played January 12—J. D. McDermott, Theatre, Pacific, Mo. Small town patronage.

MUSIC IN THE AIR: Gloria Swanson, John Boles, Douglas Montgomery—The first two roles set a nice pace to balance the third, which succeeded. Played January 12—D. G. Gease, S. T. Theatre, Portland, Ore. Small town and rural patronage.

WORLD MOVES ON, THE: Madeleine Carroll, Franchot Tone—They tried to make an American “Cavalcade,” but “Cavalcade” don’t come by just writing a book. It is a big bang, lots of scenes has been spent on it, but it doesn’t grip the interest. Dizzy. Played January 12—J. D. McDermott, Theatre, Pacific, Mo. Small town patronage.


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tion, especially appealing to rural patrons. I should have advertised this in the country and would have done far better."

MRS. WIGGS OF THE CABBAGE PATCH: Pauline Lord, Wayne Morris, and Lynn Venables—Producers should make more of the old multi-plexes available. The results, both in satisfaction to patrons and at the box office—J. L. Joulouker, Glenwood Theatre, Glenwood, Minn. General patronage.

NOW AND FOREVER: Shirley Temple—At fine a little picture for a Christmas offering as we ever showed. Shirley Temple is so sweet that I cannot think this about the star and this picture but they have already been big hits, having been around in Los Angeles for some time. I plan to "see me too." Played December 25-28—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.


THIRTY DAY PRINCESS: Sylvia Sidney, Cary Grant—This was fair, liked better by women than men. Probably the picture won't draw well. She deserves better pictures. Played December 28—29—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

Cockeyed Cavaliers: Wheeler and Woolsey—Funny and pleasant good drama as this team used to be—Roy W. Adams, Mason Theatre, Mason, Mich. General patronage.

CRIME DOCTOR, THE: Otto Kruger—In which Otto nearly proves his contention that a real smart guy can control a situation and keep his steps to prove this and incidentally to win a thousand dollars somewhere for the good of society, so the producers provided the slip-up. And Otto "slipped." It was very cleverly constructed tale, and we enjoyed it immensely. Played January 9—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

LIFE OF VEGE T W I N S, THE: Anna Hurd, John Boles—in which Anna was given a real chance to act. Many of her late pictures and should not do just that. While probably more of a woman's picture than for general consumption, it should be given general satisfaction here. A novel twist was given this picture by putting a on the idea of a flashback to tell the story. It mystified some of our patrons, reminding one of a horse with two tails, if there is such an animal. It is one of those pictures that should be seen from the start. Good drama, I call it. Played January 9—Peter Bylsma, Victory Theatre, Napoleonville, La. Small town patronage.

LITTLE MINISTER, THE: Katharine Hepburn, John Beal—Here is a great picture and should be and will be a great box office attraction. There is only one drawback on it. It is not serious, but the Scotch dialect the picture holds your attention from start to finish. The dialog is good. I enjoyed it. I struck the worst blizzard in years and of course avoided the places where this picture would have been a money maker, and I tell you it is worth seeing. Everyone—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

HUMAN BONDAGE: Leslie Howard, Bette Davis—Bette Davis delivers a performance that will not soon be forgotten by his fans or the top of the list of character actresses. The other players all do well, but her part is outstanding. Pictures of this type, for a while anyway, will be few and far between—the "Decency Code" and Legion of Decency will see to that. As a sophisticated building and its time, involving all the principals of the story, changed the current of several scenes. Patrons seemed to enjoy the picture. This fellow, Harrison, has a voice that will take him a long way. Played January 11-14—F. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.


COUNT OF MONTE CRISTO, THE: Robert Donat, it brings it back for repeat of being one of the best. The producers, directors, adapters are to be congratulated on making Edmund Dantes a man that seeks justice instead of just revenge. Worth all the praise that has been heaped upon it. Will satisfy the lowbrow as well as the boxoffice. Business above average—J. W. Nabco, Mason Theatre, Mason, Mich. General patronage.

LAST GENTLEMAN, THE: George Arliss—The quality of my patron's for this show was above par but the quantity far below. Arliss has no appeal to the masses but the few patrons who come enjoy him immensely. An unusual picture and Arliss was good as usual. He simply is not small town but it is a pleasant show. Running time, 72 minutes. Played December 31—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.


TRANSLATLANTIC MERRY GO ROUND: Gene Raymond, Nancy Kelly, Hedy Lamarr—This is a good show and we had better business second night. I thin first was a little slow for this town. Royalties, very cold weather first night may have been a factor. But the show was OK and our patrons enjoyed it immensely. Played December 19-20—A. E. Christian, Wayne Theatre, Monticello, Ky. Small town patronage.

WE LIVE AGAIN: Anna Sten, Frederic March—"Resurrection" under a new title. It's good entertainment, fine direction, well acted and will stand extra exploitation, also an extra day's run. Running time, 11 minutes. Played January 5—Peter Bylsma, Glenwood Theatre, Glenwood, Minn. General patronage.

CROSBY CASE, THE: Wynne Gibson, Ondine Stevens—Another one of those mysteries in which everybody is a suspect and nobody is ever in the clear. Passably entertaining—J. W. Nabco, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

CROSBY CASE, THE: Wynne Gibson, Ondine Stevens—Another one of those mysteries in which everybody is a suspect and nobody is ever in the clear. Passably entertaining—J. W. Nabco, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

MOTION PICTURE HERALD
MOTION PICTURE HERALD

February 9, 1935


THERE’S ALWAYS TOMORROW: Frank Morgan, Roice Barlow—This is the last feature we have shown starring Frank Morgan but we fully believe he would have grown in popularity if this picture had been the first. The part is a great one. Our individual under the circumstances in which he met his death is sad and indeed doubly tragic when he is nothing more than a man. He is not particularly good looking or good acting but good enough to do what is expected of him. Our patrons are enjoying it very much. The first showing was last November, 1935.

WAKE UP AND DREAM: Russ Columbo, June Knight, Roger Pryor—This was the last feature we have shown starring Russ Columbo. We think a nice picture here. Too bad Columbo passed on. The picture please very well. As it was made after the Jack and the Beanstalk story, Running time, 6 minutes.—Albert Heffner, Glen Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

WHEN A MAN SEES RED: Buck Jones—Nice little western.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

Warner Bros.

BIG HEARTED HERBERT: Guy Kibbee, Aline MacMahon, Morgan Jones—This is a very good production. Great acting by Paul Muni and Miss Davis. Running time, 38 minutes. Played January 15-16—Reuben Moore, Royal Theatre, Wauchula, Fla. Small town patronage.

CASE OF THE HOWLING DOG, THE: Warren William, Mary Astor—This is a good mystery picture, one that is hard to outguess. Did fairly, well at the box office.—Orpheum Theatre, Mellen, Wis. Small town patronage.

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DESIRABLE: Jean Muir, George Brent—This is a very good production, but it failed at the box office. Miss Muir is good and played her part well. She is also easy to gape upon.—A. L. Lighter, Orpheum Theatre, Mellen, Wis. Small town patronage.

I AM A TIEF: Ricardo Cortez, Mary Astor—This is a good mystery picture that was fairly good. Running time, 65 minutes.—Reuben Moore, Royal Theatre, Wauchula, Fla. Small town patronage.


THE STARSTAND: Tom Brown, June Howard, Regis Toomey—Played at the Theatre for five years.—This starstruck is positively unanimous in his predictions. Last year he was the 1934 issue and some of the predictions therein were a little off. This year he seems to have been more accurate. Running time, 95 minutes.—Reuben Moore, Royal Theatre, Wauchula, Fla. Small town patronage.

SHIRLEY TEMPLE SHORT SUBJECT SERIES: We tried another novel trick and it was a great success. This year we have three films which we played last week. I thought of getting together all the Shirley Temple short subjects of the year and playing them at one performance and see what would happen. Both the patrons and the kids were surprised. The pictures were: "Pardon My Pups," "What's To Do?" and "Managed Money." The kids and other short subjects. The children went for this like hot cakes and it was the best program we had for a long time. We played out pictures of Shirley to everyone attending the pictures. Running time, 20 minutes each.—Albert Heffner, Owls Theatre, Grand Rapids, Mich. Special patronage.

UnUnited Artists

BEANSTALK JACK: Troy-Toon—Good one. Children liked it as well as the Beanstalk story. Running time, 6 minutes.—Albert Heffner, Glen Caldwell, Princess Theatre, Grand Rapids, Mich. Special patronage.

Short Features

CBS Short Features

BACK TO THE SOIL: Broadway Comedy—Well, it got the laughs. It’s just that last half is a bit dull. Played on a shadow screen.—M. R. Harrington, Avalon Theatre, Clayton, Ore. Small town and rural patronage.


Educational

BEANSTALK JACK: Troy-Toon—One good. Children liked it as well as the Beanstalk story. Running time, 6 minutes.—Albert Heffner, Glen Caldwell, Princess Theatre, Grand Rapids, Mich. Special patronage.

Fox

ADVENTURES OF THE NEWSREEL CAMERA MAN: Washington and its peculiarities and its beauties and hardships. Good print. Played also with Shirley Temple short subjects of the year and played at one performance and see what would happen. Both the patrons and the kids were surprised. The pictures were: "Pardon My Pups," "What's To Do?" and "Managed Money." The kids and other short subjects. The children went for this like hot cakes and it was the best program we had for a long time. We played out pictures of Shirley to everyone attending the pictures. Running time, 20 minutes each.—Albert Heffner, Owls Theatre, Grand Rapids, Mich. Special patronage.

MGM

BENNY FROM PANAMA: Musical Comedies—Sing-along comedy. Running time, 18 minutes.—Reuben Moore, Royal Theatre, Wauchula, Fla. Small town patronage.

BRITISH GIULIA: FritzPatrick Travel Talk—This was a very interesting and beautiful.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

CRACKED ICEMAN: Charlie Chase—Just another two-reel filler.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

DISCONTENENT CANADIAN THE: Happy Harmonies Series—Beautiful cartoon in color.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

Paramount


MOVIE MEMORIES: Nostalgic—Tribute to now departed stars. Interesting.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.


RADIO ROUNDUP: A: Headliners—These are good one-reel subjects and our patrons find interest.—E. J. Jeffers, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

YACHT CLUB BOYS GARDEN PARTY: Headliners—Amusing musical.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

RKO Radio

DUMBELL LETTERS NO. 2: Some of these are featherweight films and some are just good clean fun. It seems as if some poor fellow’s private correspondence is who is trying to ex- hibit himself on a movie screen. The film.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.


YACHT CLUB BOYS GARDEN PARTY: Headliners—Amusing musical.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

LA CUCARACHA: Steffi Duna, Don Alvarado—This is a marvelous example of what all musical short subjects can and should be like but seldom are. The perfected color has been put to interesting tests, with the picture passing through different colored lights and wearing contrasting colored costumes and it impres- ses as being true life. It is the sort of film one enjoys seeing several times, as there is something new in each showing. The tune "La Cucaracha" has been popularly used in the pic- ture. This featurette made a great hit in the box office and the patrons thought it fine. Maybe I’m wrong. Running time, 9 minutes.—A. J. Jeffers, New Piedmont Theatre, Piedmont, Mo. Small town patronage.

United Artists

STEPPE CHASE: Mickey Minne—These Mickey Minne cartoons were some of the best we have seen.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.


WINTER: Silly Symphony—This is a very good comedy short that should be seen.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.
Universal

**GUS VAN AND HIS NEIGHBORS:** Mentone No. 2—A—Screen vaudeville that moves along at a fast pace. Good entertainment, with a knockabout baritone dance for a row of natives, running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**KNICKERBOCKER KNIGHTS:** Mentone—The Mentone two-reelers are all very satisfactory, but this one is a topper. The acts are excellent and it also has plenty of comedy interpersed. Running time, 20 minutes.—H. J. Langaker, Glenwood Theatre, Glenwood, Minn. General patronage.


**ROBINSON CRUSOE ISLE:** Oswald Cartoons.—Not so bad.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.


** Vitaphone**

**ALL SEALED UP:** Ben Blue—Plenty of laughs in this one. Running time, 30 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**BUDDY'S ADVENTURES:** Looney Tunes—A good cartoon. Running time, 7 minutes.—Reuben Moore, Royal Theatre, Waukeha, Wis. Small town patronage.

**GIRL AT THE IRONING BOARD, THE:** Merrie Melodies—Amusing cartoon, featuring the ironing board song.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**GOOD BADMINTON:** Pepper Pot Series—Extra good subject. Interesting game with plenty of action. Feature it. Running time, one reel.—Don Kelsey, Lyric Theatre, Blacksburgh, Va. College and small town patronage.

**OFF THE BEAT:** Morton Downey—This is only fair entertainment of the musical comedy type. There are plenty of beautiful girls, good music and pretty costumes, but the story is weak and did not please. Let's have a better one next time. Running time, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**OFF THE BEAT:** Morton Downey—This is a very good short. Have had better and also worse. Running time, two reels.—Henry Sparks, Grand Theatre, Cooper, Texas. Small town and rural patronage.

**OUT OF ORDER:** Ben Blue—This is a very good comedy of the slapstick variety and full of laughs. Blue is very good and always pleases our patrons. This is just the type of comedy that pleases everyone. Running time, 19 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

**RADIO REEL, NO. 1:** Pepper Pot—a good short subject and this series as well as their Vaudeville Reels are going to prove good for us.—A. E. Christiansen, Wayne Theatre, Monicello, Ky. Small town patronage.

**RICHARD HUMBER AND HIS ORCHESTRA:** Melody Masters Series—Good one-reel musical.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

**THOSE WERE WONDERFUL DAYS:** Merrie Melodies Series—One of the best Merrie Melodies.—A. B. Jeffers, New Pleinmont Theatre, Piedmont, Mo. Small town patronage.

**VAUDEVILLE REEL, NO. 1:** Pepper Pot—Think this series will be OK and the first was very good. We like Vitaphone shorts very much.—A. E. Christiansen, Wayne Theatre, Monicello, Ky. Small town patronage.

**WHAT THIS COUNTRY NEEDS:** Broadway Brevity—Entertaining musical with several clever numbers. Running time, 9 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**Serials**

**Mascot**

**BURN 'EM UP BARNES:** Jack Mulhall, Lola Lane, Frankie Darro—Not a dull moment in the whole twelve chapters. Best serials we have ever played.—Mrs. N. Monte Gill, Strand Theatre, Montpelier, Vt. General patronage.

**UNIVERSAL**

**RED RIDER, THE:** Buck Jones—The folks seem to be enjoying this series.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

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**REMODELING SERVICE**

**SINCERE expert counsel in your remodeling problems is always available without charge from Better Theatres. Quigley Publications resources.**

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Better Theatres

1790 BROADWAY

NEW YORK

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*Replies that have no possible general application are made by mail. Published replies are identified by only the initials of the person from whom the inquiry has been received.
Raymondville, Texas

Dear Herald:

Some readers may not know where Raymondville is, but if they will take a Texas map and find Harlingen in the Rio Grande Valley and then go north on the cement road about 20 miles they will come to Raymondville. Raymondville is located in the heart of Texas, in a region where cotton grows. They don't grow grapefruit up there, just onions and cotton.

Bob Smith of the Mission theatre at Mission came by our dugout at Anahu a few days ago and took us up to Raymondville in his new limousine and it couldn't go over 95 miles an hour, at least Bob couldn't make it go any faster. You may not know it, but Bob looks enough like F. W. Blumenthal of the Palace theatre at San Marcos, Texas, to be one of his twins; in fact, they all say they are twins. They looked almost alike even to us except that Zim has a new baby at his house and Bob likes fried oysters.

Bob told us that they shipped twelve thousand carloads of onions out of Raymondville last season. We don't remember whether he said thousands or hundreds, but anyhow it was a lot of onions, and we know now what the peculiar fragrance was up in Nebraska every time the wind came out of southern Texas.

Bob also told us that they shipped twenty thousand bales of cotton out of Raymondville last season, and if you want to know how much cotton this is, you can get your pencil and figure 500 pounds to the bale and you can tell how many Mexicans it took to pick it.

Like Wisconsin Rapids

Raymondville reminds us, in some ways, of Wisconsin Rapids up in Wisconsin. Raymondville is divided into two parts by the Mexican Pacific railroad, the east and west. The Raymond theatre is on the east side and Wisconsin Rapids is divided into two parts by the Wisconsin river, the east and west, but the theatre is on the west side and is presided over by two mighty swell folks, but somehow we just can't remember their names.

We met two old friends at Raymondville who are operating the Raymond theatre for Bob, Mr. and Mrs. Roy E. Sohn. Mrs. Sohn knew us as soon as we walked up to the theatre, and she called us by name and said she remembered us because we called on them twice when they were operating the theatre at Mountain View, Oklahoma. Gee whiz. Oh gosh, what a memory.

Then we met another oldtimer at Raymondville by the name of B. V. Crowell, who used to own the Raymond theatre before Bob bought it. B. V. is a typical longhorn and an expert fisherman, and he said if we would come over there some day he would take us down to Red Fish bay and show us how to catch fish. He also said he was sure he could have a lot of fun with us, and we are going to go, too, just as soon as we can slip away from the doctor, who says we must not exercise too much. (Doggone these doctors, we wish they would attend to their own business.)

Red Fish bay is a body of water lying between Padre Island and the main land. Padre Island separates the Gulf of Mexico from the main land and the bay is cut off from the Gulf by this island. This bay is about 125 miles long and in this bay there are the ducks and geese from the north come to spend the winter, and it is in this bay where the drakes pick out a new mamma for the coming season. It's funny about these drakes, isn't it? They ought to spend their winters in Hollywood.

Oldtimer in Business

Bob owns another theatre at Donna which is operated by Bert Boswell. Although Bert doesn't look like an oldtimer in the business, and we judge that the Plaza theatre is operated about as it should be operated. We don't know whether there is a Mrs. Boswell, or not, we didn't ask, but it would have been our business anyhow, but we will bet there is.

Over at Mission the other day we met Ed Blumenthal of the Amity Film Corporation and we say "Peyton Place, Bengal," an animal picture. Ed impressed us as a regular fellow but he said that when his company made the picture they failed to put him in with the rest of 'em.

Sounds Like Motor Oil

B. V. Crowell, over at Raymondville, told us that should we go out hunting in the jungles around there we should look out for havalenas. But maybe you don't know what a havelena is. B. V. says they are very dangerous to fool with if you cripple one. A havelena is a cross between a hyena and an Arkansas razorback hog, and B. V. says that when you met a havelena you could kill him at Pt. Isabella left the gate open and a couple of hogs and a hyena got out and have been running loose in the Texas jungles ever since, until they have developed into a breed known as havalenas, and they are very wild but awfully tame if you cripple one and can't get up a tree.

We want to make this friendly suggestion to you. If you should go into a meat market over across the Rio Grande to buy some ham be sure that it bears the brand of Armour or Swift or you are liable to get some havelena, and should you want a beef-steak, if you don't get one from a corn-fed steer up north you are liable to get one from a cactus-fed burro down south.

Cowpuncher Lawyers

Someone once said that "marriages are made in Heaven" and this statement has been accepted by the public as a fact. Well, maybe they are, but we have known some that were made in the full moon, and they were pretty much the same, and that's why so many cowpunchers have developed into divorce lawyers in Reno.

If you come down here and don't bring your conary with you and some fellow wants to sell you one, look out or he is liable to sell you a Mexican burro, for they call 'em "Desert Canaries" down here.

We have just received a copy of the Citizen News, a daily paper printed in Hollywood, bearing a photographe of the Quillan family, under which we read as follows: "Bigger and better cards for the new year is the greeting sent to Joseph F. Quillan and family, 4355 Findlay Ave., by the Motion Picture Theatre Owners of America, which invited the Film Carriers.

Ritchey Appoints Morla

Charles A. Morla has been appointed special representative in Cuba for Ritchey International Corporation, by Norton V. Ritchey, president. Mr. Morla leaves shortly to arrange distribution of Monogram pictures in the territory.

Honor James Alexander

James H. Alexander, Monogram head in the Pittsburgh territory, was given a testimonial dinner last week in Pittsburgh on the occasion of his 25th wedding anniversary, at the Smithfield Grill.

Carriers Set Convention

The National Film Carriers will hold its annual convention in New Orleans February 25-28, coincident with the convention of the Motion Picture Theatre Owners of America, which invited the Film Carriers.
KNOWING WHERE TO TAP

As it is to be expected in a business such as ours, your venerable Chairman from time to time receives the confidences of members not entirely happy in their jobs. These confidences are a privilege not to be held lightly and to the best of our halting abilities we endeavor to smooth out a few of the bumps. With this in mind perhaps there may be other members who might find relief in unburdening themselves, who would like to talk it over ‘round the old coal stove. If so, then let it be duly moved and seconded that this week’s page be given over to a discussion by the old Colonel on the general subject of—‘Getting Ahead in Showbusiness’, or ‘What to Do Until the Doctor Comes’.

So, gentlemen of the Round Table, please pass the eatin’ tobacco, make yourselves comfortable, and let us proceed.

Charley Schwab, the steel man, being queried on how he rose to his high rung of the ladder, replied that it just was his good luck. Mebbe so. Some do get there without any particular struggle. Others make it by deliberately charting their careers—by allowing nothing to swerve them from the straight line they have selected as the shortest distance between two points—the bottom and the top. To be listed also are the relatives, the birds-who-get-in-on-a-raincheck, the yes-men, the birds-who-knew-the-boss-when, and the rest of the camp followers generally found attached to any army on the march.

But please keep in mind, though there may be many devious paths to the top, only one quality will keep one up there. And that’s the stuff one has on the ball. In proof of which, dissenters are requested to check over the list of those holding down important assignments who are respected for their ability and general savvy. It will be found that those lasting longest generally click oftener.

You can’t keep a good man down. The boy with something to say has got to be heard.

And that goes double for those members who are discontented in their present situations, who have earned the right to spread their wings and get out into the sunshine as have other Round Tablers who have made good. Yes, some get there before others, but the time element is the only thing that can hold back the showman who belongs further up front. Even Soviet Russia has been forced to the conclusion that individual ability must be recognized.

Granted that there are theatrenmen holding down fat jobs with no more equipment than a talent for abuse and a prayer. But they won’t last. They never have. A strong man must have good feet. The weak sisters usually break down with fallen arches. It’s usually true that over a long stretch, the right guys manage to stick. And you may lay six-two-and-even, that the wrong guys always wind up behind the old eight-ball.

The above observations may be disputed vehemently by a lot of good men who bear scars from being kicked around by the square toes of the phonies. But over a long stretch of years that encompass our checkered career, we have found what we say is generally the McCoy, and we’re willing to take the affirmative side of any further debate on the subject.

And in concluding our rambling dissertation, may we recall the oft-told tale of the main dynamo in a textile mill that stopped running right in the midst of a flock of rush orders. The mill owners were frantic and called in all the local experts. But nothing happened.

Finally, some one suggested a famed engineer in Boston and he was wired to come on. The expert arrived, glanced at the giant machine, took out a small hammer, crawled inside, tapped a few times with his hammer, crawled out, threw on the switch—and lo, the dynamo started again.

Some days later, the expert’s bill arrived. It was for $1,000. The mill people thought it rather high, and asked him to itemize his charges. The bill, itemized, came back as follows:

"For tapping dynamo.................................$1.00
"For knowing where to tap..........................$999.00"

DISCOVERY

A few years ago we read a short story in which the hero, struck by a falling apple while seated under a tree, discovered for himself the law of gravitation by the process of reasoning developed under the same circumstances by Sir Isaac Newton in 1665.

Red Kann recently ran a piece about Mrs. Baier, Kansas City suburban exhibitor, who, faced with a possible loss of business due to lowered admissions in the downtown ace houses, sent folders advertising her shows to an extensive mailing list. Discovering that business picked up considerably as a result, the lady has decided "to do some more advertising."
$2600 Cash Prizes On 'Ruggles' Contest

Paramount swings into the 1935 contest line with announcement of $2,600 in cash prizes for best exploitation campaign on "Ruggles of Red Gap," money split as follows:

First prize, $600; second, $400; third, $300; fourth, $200; fifth, $100, and twenty prizes of $50 each. Contest starts Feb. 15 and winds up April 12, with duplicate prizes given in case of tie.

Bob Gillham's department is preparing an exploitation manual containing rules, detailed exploitation and publicity suggestions that may be incorporated in campaigns. However, the last is no "must" and entrants who do not use them, will not be penalized. Usual evidence is required on all things done, and decisions will be based on effectiveness of campaign in individual spots in relation to theatre and town, regardless of size.

Uniform scrap book is available at Paramount exchanges, free to contestants to use in making up campaigns. Contest is to cover advertising and publicity as well as exploitation.

All entries in "Ruggles of Red Gap" campaign are also eligible for the Quigley Awards competition. However, to receive consideration for the plaques, entries must be at Quigley headquarters before the monthly deadlines. These will be turned over to the Paramount after they have been judged for the Quigley Awards. Entrants who wish to send duplicate campaigns in both competitions may do so.

In the case of those entrants sending in one campaign and wishing to be represented in the two projects, notice of such should be attached conspicuously to campaigns to prevent any miss-outs.

Make 1935 Your Award Year

Central Americans Also Go "Tarzan"

A rather startling street bally as can be seen by the accompanying photo on "Tarzan and His Mate" was used by O. Beer in San Salvador, Central America for seventeen of his circuit's theatres. Grotesque masks depicting various jungle animals were placed over heads of boys who rode on top of banded truck to the accompaniment of a Marimba Band. Oscar tells us each boy was given a pass to see the show and we hope they left their masks off when they attended.

Make 1935 Your Award Year

Dickens Club Aids "Copperfield" Date

Contact with members of the Charles Dickens Club for endorsements on "David Copperfield" at the New York Capitol was productive of good returns in addition to the many plugs engineered on the date by Billy Ferguson of MGM. Those took the form of previews for members of New York Board of Education, among others. Resultant opinions were mimeographed and sent to all principals with copy of teacher's manual on the picture and study guide.

Novelty that appealed was distribution of imprinted wide rubber bands at schools and in Wall Street. Other handouts included book marks, door hangers and blotters. Copperfield booklets, stickers and book store displays were given wide circulation. Store tieups were comprehensive, a huge hookin landing windows and display ads from number of shops. Of more than passing interest was a Fifth Avenue window containing large cutouts of leading characters, upon which were made up clothing costumes as were worn by the stars in the picture.

At the Capitol, two weeks ahead, ten 9-foot cutouts of the stars were displayed in different parts of the foyer, and mammoth open book from which Dickens characters peered, was planted alongside the grand staircase. Special front also was employed. Newspaper tieins were topped with caption contest in New York American.

Make 1935 Your Award Year

Saunders Welcomes Cantor Personal Appearance at Poli

Matt Saunders, Bridgeport and all its inhabitants went to town to welcome Eddie Cantor and Dave Rubinoff when they arrived to play a date at the Poli Theatre. Eddie arrived in town with police escort and was driven to hotel, where he was welcomed with band doing its stuff and admirers doing theirs.

From the looks of the tear sheets Matt sent along, there may have been one or two merchants in town who didn't tie in with Eddie's appearance, but we doubt it.

Make 1935 Your Award Year

Reiners Ties In With Paper on "Minister"

Harry Reiners, publicity director, Proctor's, Newark, N. J., evidently won't have much difficulty in selling future contests to newspapers, according to the results accruing from recent tiein with local daily on "Little Minister" press book coloring contest. So successful was the idea that paper announced tentative date for next one.
Marine Detachments Greet “Devil Dogs”

And now those Warnerites have city heads proclaiming a “Warner Brothers’ Day,” as witness the procedure of Mayor Irones, of San Diego, California, where the world premiere of “Devil Dogs of the Air” was put on at the New Spreckles Theatre, under the supervision of Lou Metzger.

Chamber of Commerce voted thanks and cooperated on citywide decorations and window displays, with the newspapers getting behind the event to make the premiere a gala municipal occasion.

High ranking officers from the San Diego Marine Base attended the opening at the head of a representation of “devil dogs,” and squads of marine planes met a special train of Hollywood stars and celebrities, escorting them into town. At station parade was formed led by marine bands to the theatre, where American Legion band and city officials met the visitors and aided putting on an opening with all the usual accessories.

Make 1935 Your Award Year

Kaplan Advertises for “Copperfield” Editions

Harold Kaplan, Century Theatre, Minneapolis, Minn., inserted teaser on want ad page asking for use of old editions of “David Copperfield” for display purposes. Owners received guest tickets and books were placed in department store window with credits and cutouts of cast.

Snow birds with copy painted on red white background proved effective. Special letter sent to county school superintendents and story appeared on bulletin boards. Stickers used on movie magazines distributed in doctors’ offices called attention to the “Copperfield” story in that issue.

Make 1935 Your Award Year

Campbell’s Word Contest

As part of his “Bright Eyes” campaign, Jack Campbell, Capitol, Brantford, Ontario, organized a word contest on “Shirley Temple.” First five children getting the most words out of title were admitted to special matinee. Jack gave non-winners a break with colored stills of the starlet.

Make 1935 Your Award Year

24 Sheet on Lobby Floor

One week ahead Howard C. Burkhardt, Poli Theatre, New Haven, mounted varnished “Broadway Bill” 24 sheet on lobby floor (see photo) and then used a baby spot from above to enhance the display.

POLAND CONTRIBUTES OUTSTANDING EXPLOITATION. The gigantic “Cleopatra” sign was erected in the heart of Napoleon Square, in Warsaw, Poland, by M. Czaban, manager of Paramount’s Warsaw office. Photo was taken early on a Sunday morning which accounts for the lack of traffic at this spot, one of the busiest in that city.

Local Gals Go Hollywood On Totman’s Promotion

Few months ago, Jimmy Totman, at the Warner-Erie, Pa., tied in with one of his dailies to send local gal to Pittsburgh to interview Dick Powell, appearing there locally. And now, Totman expands his horizon with a hookup with his A & P stores on “Flirtation Walk” in a voting contest to send two girls all the way to Hollywood.

Stores took care of all the necessary expenses, the stunt being put on with 40 units of the chain in that area. Paper also came in, running daily coupons, stores giving these with purchases, Totman reporting over half million of the coupons in circulation each of which carried theatre ad.

Special displays were carried in all A & P units, stores additionally devoting much newspaper space to details of contest. Daily ran buildup stories weeks ahead and plugged the gadget thoroughly during its run. Included in these were front page breaks with three column pictures of winners, and action shots of girls in Hollywood visiting with Powell and other Warner stars.

Other merchants cooperated by donating dresses, shoes, hats, gloves, travelling bags to the winners. These stores gave windows to the tie-ins and in some instances, carried copy in ads.

Outside of the contest hookups, Totman worked on a lot of other effective slants, two of which were newspaper tieups, one on a bowling contest and the other, on a football score guessing contest. Two full co-op pages were promoted, and girls distributed teaser cards on street corners.

The campaign received full coverage in the thorough manner expected in the Totman exploitations, but the vote idea of course topped every thing, netting the greatest amount of publicity any Erie theatre has received from any one angle.

Dairy Company Plugs “Kid Millions” Date

A tieup with dairy company netted Rodney Toups, State, New Orleans, La., special two-colored “Kid Millions” window streamers and one sheet posters on delivery trucks. Department store ad plugged radio department with copy “You can’t Kid Millions’ Atwater Kent is the Best, etc.”

Make 1935 Your Award Year

Evans Promotes “Cristo” Stuffers

A. & P. Stores tied in with Chick Evans, Loew’s State, St. Louis, Mo., on his “Monte Cristo” date by enclosing stuffers in all bundles with store ad on one side and theatre copy on reverse.

Saturday Evening Post dealers used cards with gag line “the world is mine” and booklets were distributed to school children.

ATTRACTION DISPLAY. Harley Frye, city manager, Fox Theatres, Joplin, Mo., forwards this “Pursuit of Happiness” display showing all bundling accessories.
MOTION PICTURE HERALD February 9, 1935

Paramount Makes New Cinema Shop Tieup

Supervised by Alec Moss, of Bob Gillham's department, Paramount is now planning to contact theatre accounts on the possibilities of their new Cinema Shop tieup on fashion hoo, in which Hollywood stocking styles will be tied in with the exploitation on the coming Paramount releases.

Attached photo shows sample window on "Runoka" that Moss has worked out in cooperation with Modern Merchandising as a suggestion for theatremen playing the game. Producer's tie-in with Cinema Shop women's fashions and Men's Cinema Fashions continues.

Make 1935 Your Award Year

High School Band Parades to "Rhythm"

Few days prior to opening of "College Rhythm" Nat Silver, Strand Theatre, Lowell, Mass., invited high school band and football team to attend show. Students marched to theatre with banner reading "we are on our way to the Show and don't miss seeing Joe Penner in etc., etc." Band played numbers in front of theatre and on stage. For his street bally Nat had man dressed as Joe Penner leading some ducks around town with appropriate copy on his back.

"White Parade" brought arrows around town reading "everyone's going to see, etc., etc." Doctors, dentists and nurses were written in informing them of theme of picture and heralds were distributed to homes.

Make 1935 Your Award Year

City Ties in With Nelson On "Happiness Week"

A "Happiness Week" was put on by Jack Nelson, Capitol Theatre, North Bay, Ont., with the Mayor proclaiming the week and the city paying for advertising in local papers. Caps with "Happiness Ahead" imprint were distributed and worn by clerks throughout city and leading grocer printed and gave out special circulars tying in "Week" with National Cheese Week.

Stickers were placed on windshields, pen-nants printed on both sides decorative stores and windows of merchants and radio announcements were made daily in advance.

Make 1935 Your Award Year

Schools Cooperate With Schell on "Imitation"

Bill Schell reports extra shkelens at the b. o. of the Ambridge in Ambridge, Pa. on a tieup with schools agreeing to split prize money with school turning in the most color charts of Colbert in "Imitation of Life." A preview of "Anne of Green Gables" was held for educators and ministers and judging by the increase in juvenile attendance, Bill feels the screening had the desired effect.

Make 1935 Your Award Year

Connor's Contestants Eat "Oats" During Bike Race

Will Connor, Music Box Theatre, Tacoma, Wash., promoted prizes for his "6 Day Bike Rider" Contest, which was staged in window of leading department store (see photo). Boy and girl riders enter "imitator" consisting of Quaker Oats at lunch counter in store. Sealed speedometer was placed on rear wheel of bikes and girls in uniform were stationed inside store to register names and addresses of those who wanted to participate in contest.

Comedy street bally in form of thin chap in short, straw hat glasses, etc., brought laughs, particularly with sign reading "Free taxi to Hanrick's Music Box, etc., etc.," attached to bicycle.

Paul Invites Patrons To Kiss Mae West

In addition to seeing Mae West in "Belle of the Nineties," Paul Birstock, Republic Theatre, Brooklyn, N. Y., invited patrons up to a beaver board "peeping box" inside of which was a sheet of Mae in reclining position with mirror on back wall. As each male patron stepped up to box which bore copy "How would you like to kiss the glamorous Mae West? Step up and try it," he was instructed to push a button and look through peep hole; as he did so, interior lit up showing her kissing fair Mae.

Local shop donated negligee which was presented to girl closest resembling Mae West in an impersonation contest. Accompanying photo shows Paul and "wining" lass.

Personal cashier cards with picture endorsement were distributed through box office window and barker contributed large West cake congratulating her on picture.

Make 1935 Your Award Year

Grotesque Figures Part Of Kinsky's "Babes" Date

Joe Kinsky, district manager Tri-States Theatres, Davenport, Iowa, used some unusual grotesque figures for his street bally on "Babes in Toyland" at the Capitol Theatre. Accompanying photo shows two of the seven caricatures Joe had covering business sections.

Special heralds were given to all children and the side doors of theatre carried cartooned panels of Laurel and Hardy.

Make 1935 Your Award Year

Robot Used in Scotland

Following "Vanishing Shadow" press book suggestions, W. Hinks, Alex Theatre, Paisley, Scotland, constructed a robot from tin cans and scrap metal large enough to hold man and jointed to permit him to walk around. As a further eye-catcher and nose-attractor, incense was burned in special compartment in helmet.

Make 1935 Your Award Year

Hart Holds Finals Of Races on Stage

Speedsters representing the Plainfield Wheelmen's Club were called on by Ed Hart to put on a series of races on rollers in some of the town's biggest windows as part of the buildup on "Six Day Rider" at the Oxford, in that New Jersey spot. Preliminary sprints were held at nights and exhibitions during the day. Final races were held on the stage in conjunction with picture's preview.

City officials cooperated with Hart on a field day and costume bicycle parade at local park under auspices of Recreation Department. Announcements and entry blanks were distributed at all schools, mentions also being made in classrooms. The Quaker kiddies costumes events were put on and wide publicity was secured. Ed states this is one of the most comprehensive tieups he ever worked on.

Numerous other gags were completed in the campaign. Trick comedy riders, Joe Brown animated costume riding bike in windows, classified contests, ballroom distribution, were some of the additional highlights in Hart's drive.
Mayor Proclaims "Better Movie Season" for Geehan

Bill Geehan at the Odeon Theatre, Beaver Dam, Wis., decided it was time for a "Better Movie Season" week so he called on the Mayor and in due course a proclamation was issued by the city official's office that Beaver Dam would celebrate a new week.

A full page co-op ad was Bill's first step and then he promoted a local jeweler to pay the cost of printed throwaways advising all that the store would offer a compact to the winner of the Mac West contest consisting of making the most words out of letters in Mac's name. Theatre ad of course was on reverse side of herald.

Make 1935 Your Award Year

Jones Stages Garbo Anniversary Party

A "Garbo 19th picture anniversary party" was held by George Jones at Loew's Theatre, Richmond, Va., on "Painted Veil," with baker, tea and ciggie manufacturer tying in. Party was held for six days on mezzanine and all patrons were served tea, sandwiches, cakes and smokes. Delivery trucks of baker and tea company carried banners.

George "discovered" nineteen children who had never seen a movie, invited them to attend party and reporters covered event (photo shows party in progress). An effective lobby display was large papier mache head of star behind scrim curtain with floodlight on flasher button for illumination.

Make 1935 Your Award Year

Entertains Shirley's Grandma

A little fast thinking and quick action was taken by Howard Matthews, Roxy Theatre, Ontario, Ore., who learned just before his "Bright Eyes" date that Shirley's grandmother, Mrs. Shannon, was a resident of his town. Howard immediately sent an invitation to Mrs. Shannon and family to be his guests and got the anticipated newspaper breaks.

Make 1935 Your Award Year

Benefit Performance Engineered by Levey

Bill Levey at the Strand in White Plains, N. Y., reports a benefit performance held at his house with the entire proceeds going to the St. Agnes Hospital for crippled children. Special program was printed, woman's auxiliary ad on front and list of patrons inside. Goodwill promoted through this tiup was of inestimable value since house was recently reopened.

Make 1935 Your Award Year

Team Performs "Widow" Waltz on Streets

One of the highlights of Arnold Gates' "Merry Widow" campaign at the Park, in Cleveland, Ohio, was a dance team in evening clothes who performed the "waltz" on busy street corners. After each dance small plunger cards were passed out to assembled crowd. Team wore eye masks.

Ballroom tied in with contest among its tap dancing class pupils, prizes were given to children who had the greatest list of names to whom they had spoken of picture. Elderly couple who had never witnessed talking picture were found and invited to attend, papers breaking the story.

In lobby, Arnold had a large magnifying glass with copy over it reading, "For men only, but women may look, too." Under glass, card informed the curious about "Widow" opening.

Wrong Number Gag Gets New Twist

Roscoc Drissel, Loew's Theatre, Wilming-
ton, Del., went through the 'phone book and selected numbers similar to the theatre's. Cashier called these asking what time "Painted Veil" started. On being told she had the wrong movie girl said, "I'm sorry, I thought this was Loew's, such and such a number."

Drissel also played host to members of the Wilmington Football Association and held special screening for editors, critics, social clubs, etc. Accompanying photo shows how Roscoe treated his lobby.

Make 1935 Your Award Year

Lumber Company Builds Miniature "Green Gables"

Harry Schrcler, Palace Theatre, Colum-
bus, Ohio, tied in with a lumber company, to construct miniature house (see photo) for his lobby display on "Anne of Green Gables." House and yard covered an area of eight square feet, cut out animals together with grass mats and shrubs tended to give the display further authenticity.

Make 1935 Your Award Year

Merchant Donates Prizes On "Flirtation" Contest

A costless "Flirtation Walk" contest in which he tied in with balcony was ar-
anged by William Barron, Kenyon Theatre, Pittsburgh, Pa. Balloon paid for and distributed circulars on "How to Dance the Flirtation Walk." Local merchant donated diamond ring and men's wrist watch to winning couple, who gave exhibition of dance on theatre stage, where awards were presented.

Miniature standees of Powell in cadet uniform were used two weeks ahead to an-
nounce dates of showing; standees also decorating ballroom.

Make 1935 Your Award Year

Neides Sets Up Lobby Tavern on "Imitation"

A restaurant chain tied in with Hal Neides, Orpheum, San Francisco, Cal., on "Imitation of Life" and supplied gratis wheat cakes to all patrons. Hal constructed a miniature tavern in his lobby (see photo) at which patrons were served and "sandwich girl" carried restaurant credit card and invitation to sample the hot cakes.

For his front, Hal used blowups of the principals and scenes from the picture against a black and silver background. Around the marquee star and title were displayed on satin valance.

Make 1935 Your Award Year

Local Druggist Prints Novel "West" Heralds

On "Belle of the Nineties" George Laby at the Victory in Holyoke, Mass., distributed to cost heralds secured through tiup with local pharmacist who invited customers to "cummup some time and see our store," large cut of La Belle and theatre ad also appearing on herald.

Window show followed full display of 1890 hats surrounded by modern chapeaux. Original Mac West dress planted in corner window of leading department store with announcement of picture and playdate. Tickets were given in newspaper word building contest.
"ZIM" DIFFERS WITH ED FINNEY

Dear Mike:

"In defense of press books" seems to be an appropriate title for advertising men with major producing organizations, who, in many cases, prepare ads for press books which can only fit the purposes of a de luxe, or downtown second run theatre. Naborhood theatres, which comprise the bulk of our theatre industry are the "forgotten men." Discounting the use of community newspaper ads, you can buy space for passes, or practically a few cents, and which is oftentimes used as a weapon to solicit money from local merchants for so-called guaranteed advertising, every naborhood theatre is eager to sell their wares via reputable metropolitan newspapers. BUT! In almost every situation, at 40c per line, how much space can a small theatre operator use with from three to five changes a week? Also, don't overlook the fact that in each metropolitan city, there are more than two daily newspapers.

Press Books Need Improvement

Press books are the greatest aid an exhibitor has. There is no doubt about this important point. However, it can stand much needed improvement. . . . Mr. Finney probably doesn't realize how important a role an ad plays in the success of a picture. He probably hasn't worked directly with press books distributed by all producing organizations every day of the week. That's how flaws are noticed—and painfully so.

In place of delving deeply into detailed accounts, allow us to enumerate suggestions as follows:

1. More time should be given to small ads, remembering that theSlug must be placed in the same mat which contains the theatre show bills, date, policy, price and perhaps associate feature.

2. Heads of all advertising and publicity departments MUST issue orders to their exchanges to discontinue false economy by ordering and shipping two mats of each ad as indicated in press books. Our trouble lies in the fact that when you do find an ad suitable for your needs, the exchange replies, "We have only one set." What about this situation Mr. Finney? What good are press books then?

Rates Press Book Ads

In laying out a campaign an exhibitor finds himself up a tree when trying to arrange ads. In our opinion, the press books receiving low rating are Columbia and Radio as far as ads are concerned. Warner, Paramount and Fox are about the best to work with intelligently. Naturally ideas differ in most cases as regards copy, but the make-up, material and line of matter in which manner is handled, makes it a pleasure to go after a picture which you think has no possibilities, and we have numerous to handle every week. Warner Bros., Paramount and Fox save us very little sense of an art department. Universal and Twentieth Century are acceptable to every situation. No reference is made to Metro press books because the writer doesn't have the pleasure of writing or exploiting its product in St. Louis.

3. Since the press book is an aid to the exhibitor, why not, in making deals with various novelty concerns, try a little bartering on price? This too, would prove a great aid to the exhibitor. Mr. Finney! You know the old adage, "To make money—you must spend money," but not foolishly.

4. As a whole, press books serve as a great incentive for an exhibitor whose business sense includes "aggressiveness." Otherwise, all the dynamic ideas contained in press is a second hubble. There we get an honest idea of what the picture is about . . . spotted here and there with superlatives and adjectives long discarded when Heat and MacArthur, the budding producers, cub'd. Nevertheless, the story is there and that's what we need. The ideas are there—and coupled with one or two of inner-suggestions, a good campaign evolves.

In a sentence, Mr. Finney, press books are a great aid! More than you can begin to suspect. But we certainly wish advertising heads would take suggestion "two" seriously!—At. Zimbalist, Adv. Dir., St. Louis Amusement Co.

AND THIS MEMBER DIFFERS WITH "ZIM"

Dear Mike:

Thanks for bringing up the press book discussion, I believe some real good will come of it.

In my humble opinion, United Artists and RKO put out the best press books. The other producers leave much to be desired and could easily improve their press books 100%.

Uses Outside Mat Service

I note the letters you publish aim criticism at press books in general, which is as fruitless as criticizing the human race in general. I believe in being specific and am setting down my suggestions as follows:

1. MGM press books are too big and bulky and all of the stories are too long for any use. In re-writing it is hard to even dig a good summary of the picture out of them. I have found it almost impossible to plant stories over 12" in length. Their scene mats are not very good and often there is not enough variety.

2. Paramount, Fox and Warner Bros. leave much to be desired in the way of short eight-inch stories.

3. We can’t get along without press books, in our situation they are the only medium of giving us the details of the picture. I have had good luck with many of the suggested newspaper contests, and some of their exploitation ideas have been really effective. It doesn’t take long to pick out the workable ideas and the more they print, the better chance of finding effective ones.

4. We rarely use press book ad mats as we have an outside mat service. Newspapers complain that many of the exchange mats are of poor quality and difficult to make good cuts from them, consequently the art is black and smudgy.

5. We never use mats of line drawings, half tones being so much more attractive, but perhaps someone does or they wouldn’t persist in making them.—Anonymous.
CLUBS INCREASE EFFICIENCY

Says Massachusetts Member Who Details History and Procedure Of Theatre Employees' Clubs

by PAUL W. KUNZE

Old Plymouth and Colony, Plymouth, Mass.

An Assortment of "Six Day Bike" Campaigns

A. J. Keenan, Merrimac Square Theatre, Lowell, Mass., in tie-up with paper offered passes to first ten solving Joe Brown crossword puzzle. Tickets were also offered to those guessing titles of previous Brown pictures from stills run in newspaper contest. Accompanying photo shows lobby display and Keenan also secured fine cooperative page ad.

Down in Morgantown, W. Va.

Flagpole sirter atop marquee did his stuff for Ken Grimes at the Warner Theatre. Bicycle parade of kids properly bannered left from front of theatre accompanied by band and trucks. Pay phone cards were tacked in telephone booths and sidewalk stencils helped spread playdate.

And in Nashville, Tenn.

Dewey Mouson at the Knickerbocker Theatre held a parade of newboys on opening night, who marched from plant to theatre wearing oversized Oats cartons slung over their heads. Bicycle derby was held in nearby park where hundreds of imprinted balloons were loosed.

Then to Pittsburgh, Pa.

Where Lyle Harding, Regent Theatre, used trick rider on stationary bike in window. Platform held contrivance consisting of three rollers which necessitated continual pedaling to keep from falling; rider would swerve bike occasionally on the rollers to stir up excitement among onlookers. Next programs were distributed house to house by ushers who gave little spiel on picture.

Make 1935 Your Award Year

Just a few lines to let you know we are still doing business at the same old stand. This time it is the Interurban Service Clubs at both Old Colony and Plymouth Theatres. I appreciate the fact that employees organizations are not new, but possibly our method of conducting our clubs has an angle worthy of note.

Our Service Clubs have been functioning since November. They comprise a membership of 26 employees divided between our two service positions. As every manager will verify, it is a problem of no small proportions to get 100% satisfaction from ushers, doormen, cleaners and employees in general, but the Club idea goes a long way toward accomplishing it, since it is possible to create a greater appreciation of the importance of their positions in the minds of employees, and at the same time establish a desirably closer contact with employees, without the intimacy which defies the purpose.

Although the Clubs were established earlier, we waited until the opportunity of a dignified tie-up at Christmas time with the local paper and Salvation Army Christmas Basket Fund to introduce ourselves to the public.

In each theatre there is a comfortable club quarters, constructed and nicely furnished by members themselves out of the finances of each organization. There was no cost to theatres in connection with the organizations. Furniture was provided by various members and a radio purchased for each club from the proceeds of turkey raffles at Thanksgiving time.

Club Operates Under Charter

Each club operates under a charter granted by the theatre, a copy of which is enclosed. There are rules and regulations posted in the rooms as well as regulations governing the operations of our service staff in the course of their duty, for which fines are imposed for violations. It is this feature which has considerably increased the efficiency of our ushering staff, which is ordinarily a headache in anybody's theatre. Privileges are granted to members, the possible loss of which acts as an incentive to better attention to duty.

Regular meetings are held on Saturday mornings once a month at which club affairs and theatre affairs are openly discussed. The meetings are conducted strictly according to accepted Parliamentary procedure, a copy of which is enclosed. This is an especially desirable feature as many of our service staff members are high school students who study and are interested in it. Much that is constructive can be gotten from these meetings, if properly conducted, since employees contact with patrons is consistently closer than that of the manager.

Club affairs are maintained from weekly dues of 10c per member. This provides for daily papers, magazines, occasional parties and other club recreations as funds warrant. In our case here each of the two clubs is operated independently, although they are similar in requirements as far as theatre operation is concerned.

Naturally, their proper operation takes up some time, but it does accomplish something that would take a manager's time in other ways to do. Am very much pleased with the way it has worked out here, since it seems to a large degree to answer the problem of employees' co-operation, most important one wherever a maximum of service to patrons is required (and that means everywhere, nowadays).

Says Benefits Are Unlimited

The attached clippings show advance page one story on Christmas Basket tie-up, follow up story, item about New Year's party, copy of charters for both clubs, list of rules and regulations, exclusive of ushers requirements, membership cards.

Naturally, the possibility of benefits from operation of this type of organization is only limited by one's own effort and resources. Unless they are correctly and seriously conducted they become only a "hang out" and don't help. Otherwise, if members are sincere and can appreciate its advantages, it will be reflected in their work in and about the theatre.

EDITOR'S NOTE: Paul forwards tear sheets showing page one story on Christmas Basket tie-up, with Salvation Army Basket Fund, and photo of members at theatre with barrels of food collected. For those members who are interested in financing their own service clubs, we shall be glad to send copies of the parliamentary procedure Kunze has adopted. Available also are copies of his club charter, membership cards, and other data that may be helpful.

Make 1935 Your Award Year

Lawlor Invites Governor And Staff to Preview

R. W. Lawlor, Orpheum, Springfield, Ill., personally extended an invitation to the Governor and his staff to attend a preview of "Foraking All Others." Leading newspaper staffs, in all editions and florist association sent out pluggers with Crawford's head superimposed on gardenia. In addition all florists displayed art card with stills.

Two days before, selected list secured from chamber of commerce, was circulated with postcard invitation from Clark Gable. Lawlor also tied up with the telephone company, which attached to all outgoing bills photo of Gable talking over phone. Still was from regular production set, and fitted in nicely for the tieup.
SHOTS FROM OVERSEAS SHOWMEN

[Left] RAILROAD POSTER. Outdoors stand in Japan alongside railroad right-of-way, advertising "Wild Cargo" at the Schochikuza Theatre, Osaka. The stand measured 30 feet long by seven high and was planted along the main line to Yokohama.

[Right] OX CART BALLY. Away up in central India, half way to Tibet, the showmen at the Regal Theatre, in Jabalpur, turn loose some exploitation on "20 Million Sweethearts." The oxen bally created as much interest in those parts as the flashy floats do on Broadway.

[Left] CURTAIN AD. Reported used for the first time in the history of the theatre was the curtain silhouette plugging "Stand Up and Cheer" at the Empire, Tientsin, China. In addition to the English lettering, title was also carried in Chinese.

[Right] SMART FLOAT. Albert Deane reports the showmen in Mexico took "Cleopatra" very seriously and in proof presents this shot of the fancy bit of display exploitation on the date at the Cine Palacio, in Mexico City. Credits for the stunt go to J. ECHEVERRIA.

[Left] UNUSUAL CUTOUT. Ten feet high are these cutouts selling "Bulldog Drummond" at the Red Mill Theatre, Stockholm, Sweden. Bulldogs were attached by chains. Same idea was carried out in poster below. HARALD ASTROM, United Artists' manager in Sweden, was responsible.

[Right] FLASH FRONT. The two cutouts of Dietrich were placed at a 45 degree angle to the street so they could be seen easily from either direction. Display was part of the front at the Grand Theatre, Shanghai, China on "Scarlet Empress."

[Left] NATIVE ATMOSPHERE. Theatregoers in the Dutch East Indies were properly excited by the effective float gotten out by FRED YOUNG, on "Tarzan," at the Luxor Theatre, in Soerabaia. Papier mache animals and native boys in character aroused lots of interest.

[Right] ITALIAN LOBBY. Created for the date on "Beauty and the Beast," a Vitaphone short, was this colorful lobby display at the Cinema Odean, in Milan, Italy. Decorative backdrop and cutout figures added to the effect. MARIO ZAMA, Warner manager for Italy, is credited.
Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations above may be due to local censorship delays. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

**CHESTERFIELD**

**Features**

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**Coming Attractions**

- Curtains Fall (A) starring Charles Starrett-Warren B. Shiffler.

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**COLUMBIA**

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<td>The Hurdy-Gurdy (G)</td>
<td>John Daley-Dana Andrews</td>
<td>Apr. 30</td>
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**Coming Attractions**

- Against the Law (A) starring John Daley-Dana Andrews
- Among the Missing (G) starring Jack H. House-George Meeker
- Beyond the Law (G) starring John Daliey-Dana Andrews
- Hit Men (A) starring Lewis Stone-Edward Cedric
- The Hurdy-Gurdy (G) starring John Daley-Dana Andrews

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**DU WORLD PICTURES**

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**First Division**

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**Coming Attractions**

- Blue Light (G) starring Dick O'Brien
- Quietude starring Dick O'Brien
- Koha, Llah Strafe (A) starring Dick O'Brien
- Mae Who Changed His Name, The starring Dick O'Brien
- Old Bill (A) starring Dick O'Brien
- Convention (A) starring Dick O'Brien
- Return of Chandu starring Dick O'Brien
- White Horse starring Dick O'Brien
- White Horse starring Dick O'Brien

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**FIRST NATIONAL**

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<td>Happiness Ahead (G)</td>
<td>5032</td>
<td>May 1</td>
<td>80</td>
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<tr>
<td>Pesty O'Brian (G)</td>
<td>5033</td>
<td>May 1</td>
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<tr>
<td>Lost Lady, A (A)</td>
<td>5034</td>
<td>May 1</td>
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<tr>
<td>Maybe I'll (G)</td>
<td>5035</td>
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<tr>
<td>Murder in the Clouds (G)</td>
<td>5036</td>
<td>May 1</td>
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<tr>
<td>Registered Nurse (A)</td>
<td>5037</td>
<td>May 1</td>
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<tr>
<td>Six Day Biker Rider (G)</td>
<td>5038</td>
<td>May 1</td>
<td>80</td>
</tr>
</tbody>
</table>

**Coming Attractions**

- Babbling Brook (A) starring Dick O'Brien
- The Fall of Howard-Ray Frank (G) starring Dick O'Brien
- Dragon Murder Case, The (G) starring Dick O'Brien
- Fit of Drowsiness (A) starring Dick O'Brien
- Fatal Trespass (G) starring Dick O'Brien
- Happiness Ahead (G) starring Dick O'Brien
- Pesty O'Brian (G) starring Dick O'Brien
- Lost Lady, A (A) starring Dick O'Brien
- Maybe I'll (G) starring Dick O'Brien
- Murder in the Clouds (G) starring Dick O'Brien
- Registered Nurse (A) starring Dick O'Brien
- Six Day Biker Rider (G) starring Dick O'Brien

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**FOX FILMS**

**Features**

<table>
<thead>
<tr>
<th>Title</th>
<th>Running Time</th>
<th>Date Released</th>
<th>Minutes Reviewed</th>
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<tr>
<td>Bachelor of Arts (A)</td>
<td>5024</td>
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<td>Cut Your Hair, Curtain Call (G)</td>
<td>5025</td>
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<td>God's Country (A)</td>
<td>5026</td>
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<td>The King of the Castle (A)</td>
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<td>The King's Wife (G)</td>
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<td>The Love Letter (A)</td>
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<td>The Polka, The (A)</td>
<td>5031</td>
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**Coming Attractions**

- Bachelor of Arts (A) starring Dick O'Brien
- Cut Your Hair, Curtain Call (G) starring Dick O'Brien
- God's Country (A) starring Dick O'Brien
- The King of the Castle (A) starring Dick O'Brien
- The King's Wife (G) starring Dick O'Brien
- The Love Letter (A) starring Dick O'Brien
- The Polka, The (A) starring Dick O'Brien
- The Polka, The (A) starring Dick O'Brien

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**THE RELEASE CHART**

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Coming Attractions

Bride of Frankenstein (8190) - Boris Karloff
Apr. 12, 35

Good Fellow, The (8190) - Margaret Sullavan-H. Marshall
Feb. 12, 35

In a Gentleman's Conscience (8190) - Samuel S. Hinds
Jan. 15, 35

It Happened in New York (8190) - Talbot-Heather Ambient
Mar. 15, 35

Life Returns (8190) - Duell-Stevens-Luc Wilson
Oct. 12, 35

My Mystery in U.S.A. (8190) - Claude Raines-Raines-Heiner Ambient
Feb. 4, 35

Night Life of the Gods (8190) - Monty Woolley
Mar. 4, 35

Pest of the World (8190) - Lyle Talbot
Mar. 15, 35

Renee Bouvier de Madagascar (8190) - Rachel Kemp
Nov. 11, 35

Star of the Desert (8190) - Ralph Bari
Nov. 22, 35


SING ME A SONG

Step Me a Love Some Sixth (8190) - Carmen Miranda
Apr. 22, 35

Try Me Again (8190) - Gene Raymond-Henry Hull
Dec. 29, 35

Worship of London, The (8190) - Henry Hull
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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

February 9, 1935
Vol. 118, No. 6

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THE MPtoa LOOKS TO THE THEATRE

The run-down condition of motion picture theatres, a persistent industry ailment often complicated with the gangrene of obsolescence, is to receive, apparently, some very serious attention at the convention of the Motion Picture Theatre Owners of America in New Orleans this month. The program recently announced calls for demonstrations of developments in theatre architecture and engineering, and lists a number of speakers who represent these fields with authority—Mr. Robert O. Boller of Kansas City, long prominent in theatre architecture; Mr. W. C. Brown, one of Nela Park’s leading research workers in theatre lighting; Mr. J. T. Knight, Jr., Paramount maintenance engineer who has been in charge of the physical operation of theatres for many years; and still others of equal experience and high repute.

This is a very healthy sign. The treatment possible at New Orleans will of course not be able to effect a cure. But by calling in the specialists for a bedside consultation, the patient seems to be taking an interest in his own case. That, as we see it, is the real significance of this part of the convention program. It could not have a more important one.

THEATRE DESIGN AND THE PUBLIC

Writing in the Ideal Kinema and Studio of London, Mr. John Betjeman (who is not further identified) is quite comprehensive and very forthright in declaring his complete distaste for British theatre architecture. "The truly modern kinema has yet to be built in England," he says, and ultimately gets around to indicating at least one reason for this:

"People will go on replying to what I have said with phrases like: 'Well, we know what the public wants,' and, 'The public is interested in art—what it wants is something different from its own homes and entertainment.' 'I try to make our picture theatres the nearest approach to Heaven that their patrons will see on earth.'"

The point of view that Mr. Betjeman criticizes is familiar to us on this side. Over here, however, it is less articulate than it used to be. Mr. Betjeman calls for more theatre engineering and less sheer architecture in his country. We are getting that over here.

AIR-CONDITIONING AND SOUND

Dr. Vern O. Knudsen (who, incidentally, has contributed to Better Theatres on theatre acoustics) and Dr. H. O. Kneser recently won the $1,000 prize of the Association for the Advancement of Science for their paper on the effect of gases on sound absorption. Not only the chemical nature of the gas, but its current condition, such as temperature and water content, exert substantial influences upon sound waves. Air being of course a gas, added importance is thus given air-conditioning facilities in the motion picture theatre.

The idea, at least, is not entirely new to acoustics engineers. We are able to cite in point Mr. J. E. Volkmann’s article in Better Theatres of October 21, 1933. Messrs. Knudsen and Kneser, however, have apparently constructed a working theory concerning these phenomena, and this may prove to be yet another instrument in the hands of the studio and theatre technician, for the improvement of motion picture entertainment.

G. S.
PROPER PLANNING FOR AIR-CONDITIONING

By J. T. KNIGHT, JR.

Air-conditioning today has more to offer than ever. And now is the time to plan for it. Here, then, are factors to be kept in mind.

The effect of extensive advertising and discussions of air-conditioning, has been to capture completely the mind and imagination of the motion picture theatre operator. There is more equipment in the market today (and more self-styled experts) than it would be possible to describe in a dozen articles on the subject.

The air-conditioning of motion picture theatres—and I say this from experience—requires more technical detail, combined with practical engineering, than any other type of air-conditioning job that can be mentioned, or any other engineering project to be compared on a dollar-for-dollar basis. This statement is true, because in theatre work there are many more variable and limiting conditions that must be given consideration, in order to arrive at a satisfactory solution.

This leads to another fact which is vital: In designing and specifying a theatre job there are more corners that can be cut by an engineer or company of indifferent standards than an exhibitor can possibly be aware of, unless he makes a special effort to ground himself in some of the tricks of the trade, or has at his disposal the services of a competent engineer of known reliability.

More than 60% of any theatre air-conditioning job is layout, or design, which includes specifications and engineering. This means engineering brains. It follows then that the choice of equipment alone cannot and will not result in an acceptable condition unless the engineering plan is right.

Contracting For Equipment

Any engineer with a minimum of experience can guess approximately the tonnage of mechanical refrigeration needed for a particular job. But remember, this is just a guess based upon some pet rule-of-thumb, or some empirical formula developed for a quick check of a prospective job. No proper estimate can be submitted until an accurate survey by engineers has been made and complete drawings made of the layout and detailed specifications drawn up. If the exhibitor asks for a bid on air-conditioning, and anything less than drawings, specifications and contract are submitted, it calls for rejection until such time as the whole plan and specified equipment is presented and checked over carefully. Elaborate specification for the machinery of air-conditioning can have the effect of clouding the whole issue with a lot of uncheckable statements about the materials of which the compressor is manufactured, of cylinders, pistons, wrist pins, crank shafts, bushings, bearings, valves, etc.

In brief, the point I make is that the average proposal today for air-conditioning is in reality a machinery specification. Many give little or no space to a description of the plan of air-conditioning, and unless specifically demanded there never is a drawing in detail submitted.

Of course, it costs money to make a survey of a theatre in detail as suggested above, and this is the first reason given why detailed proposals are not submitted. The question of the cost of a survey was put to the chief executive of one of the larger companies, and his opinion was that the cost is about $50, but it is the writer's opinion that over a reasonable number of jobs at varying distances from home or field office, the cost is closer to $150 per survey.

Guarantees

Here is another oddity about the present type of proposals. The seller will guarantee the elaborately described equipment for one calendar year only from date of completion. If I were in the artificial ice business or the cold storage business and were buying equipment to run, say, 12 to 18 hours per day, 365 days a year, I would get the same year's (calendar) guarantee against mechanical defects. With the theatre man's air-conditioning plant it will probably operate during the first calendar year, say, 60 days of 10 hours each, which means that if the manufacturer of equipment gave the theatre man the same guarantee that he gives the ice man, he would guarantee the theatre man against mechanical defects for seven years. For any equipment, a guarantee against mechanical defects based upon a specified number of operating hours is the only proper solution.

Specifying Obligations

Here is another characteristic of the average proposal as submitted today. It should be very clearly stated what work is to be done by the seller, and what must be done by the exhibitor. It is frequently found that the tedious things are omitted by the seller, and the exhibitor is expected to do them. For instance, the compressors are to be located in the basement in front of the house, but the electricity, water and sewer are possibly under the stage or on the side of the theatre. In such cases the proposal usually specifies that such services are to be brought within a convenient distance of the compressor location.

There are dozens of other little items that often are omitted and often unexpected by the exhibitor who thinks he is buying a complete job, only to learn too soon that he has another thousand or fifteen hundred dollars to spend to really get a job. When questions are asked about such omissions, the usual answer is "Well, you can have those things done as cheaply as we can do them." This is no answer at all, because if you were in a position to be your own contractor, you could possibly do the whole job more cheaply than they are doing it for you.

Really the worst result from any split-up of work is that it also splits the responsibility for the performance results, and this is bad because it provides alibis and excuses.

Other than the guarantee against mechanical defects that might come to light within the first year, it is customary to make some statement which has the semblance of a performance guarantee. The performance guarantees seldom are explicit, and in their vagueness they provide loopholes. It is a very difficult thing to give an out-and-out guarantee on any theatre air-conditioning installation, because, as mentioned earlier, of the many variable conditions met with. Performance guarantees can be given with a much greater degree of certainty on industrial jobs, but with the variable human load on a theatre job, variable outside conditions, infiltration, distribution, light load, standee load and the skill or lack of skill of the operating engineer, and the additional fact that no theatre job is ever figured for absolutely maximum conditions, it becomes impractical as well as hazardous business practice for any company to give an absolute iron-bound performance guarantee on any theatre air-conditioning job.

This lengthy explanation has been gone into because no inference or implication is intended that air-conditioning men intentionally put escapes in their performance guarantees, nor do they intentionally evade the issue.

Deciding Type of Installation

It should be remembered that there are no two theatres exactly alike, hence there can be no two air-conditioning jobs exactly alike. Basic
principles always apply, but in the practical application of the known, tried and proved principles there are always many differences of detail. This does not mean that all air-conditioning problems are approached with this degree of open-mindedness. Frequently quite the contrary exists. There are sales organizations who have no choice but to push one type of equipment, and to listen to one of their salesmen you are led to believe that their particular equipment is the final answer to all air-conditioning problems. On the other hand, there are many engineers with very fixed ideas about the use of certain principles of air-conditioning, and the fellow adheres to their ideas and their small group of principles in laying out air-conditioning for any size or shape of auditorium. Air-conditioning is very far beyond a laboratory stage, but there are frequently new developments made, and the capable engineer is one who keeps abreast of developments and makes use of new and improved principles. Every job presents the problem of adapting to practical job conditions a few of the many principles known today.

Manufacturers and their engineers have gone a very long way in perfecting various classes of equipment. In many classes of equipment there are really very few to choose from among the products of the various manufacturers. Frankly, few manufacturers, if any, produce in their own plants the complete equipment marketed under their trade-mark.

Immediately, at the outset of considerations for air-conditioning, the exhibitor must determine if he really wants air-conditioning, or whether he is looking for a cheap substitute that he may be able to advertise as air-conditioning. An air-conditioning layout designed to meet a pre-determined price, or based upon how little the theatre-going public will be satisfied with, is wrong from the very beginning. Such limitations at the outset are many times the forerunner of completely unsatisfactory results and represent merely money wasted. The question of ultimate cost is clearly a matter of detailed analysis of the theatre and the proposed installation. Price is probably the last feature to consider.

**TABULATING CONDITIONS**

To start the study of air-conditioning intelligently and methodically, a tabulation must be made of the factors affecting the condition of the air within any particular auditorium. This tabulation of facts becomes the basis for the design and specification of the entire job. Every company that undertakes the survey of a property for air-conditioning must make such a tabulation—if it doesn't the job is not likely to be properly designed. The owner has every right to expect a complete listing of the design conditions as part of the specification for the job in order that he may know all that has been taken into consideration in the design of the plant. This is important so that the exhibitor can be sure that each company bidding on the job is figuring on the same basic conditions. The following are major factors in determining what an air-conditioning system should be like for a specific theatre:

1. The actual seating capacity.
2. The actual standee capacity.
3. The average number of people accommodated by foyers or lobbies.
4. The cubic foot content of the auditorium, foyers and lobby to be conditioned.

A HEATING PLAN (answering R.K.): I am assuming that you are concerned with the cost of these changes, just as every other theatre owner is concerned today. I further assume that the radiators as you have them now provide enough heat in winter. Unless you are prepared to install a real ventilating job now, I make this suggestion: Use the present hot water boiler, installed as you have planned it, but don't put it in "a hole." This would of course be necessary if you had to rely on gravity for the circulation of water. However, a small pump can be purchased and driven by a small electric motor and you can thus have a forced, positively circulating hot water system. The pump must be in operation whenever heat is desired in the theatre.

To refine this installation further, a thermostatic switch can be installed to start the pump as soon as the water in the boiler reaches a predetermined temperature. If you had in mind a more elaborate system I shall be glad to give you more information. Your theatre could be perfectly heated and ventilated for about $4,500, but if I were you I would do the job that I have suggested, with the addition to the cost of building the tile installation and moving the boiler, makes the purchase of only a few lengths of pipe and a pump, which at most should not exceed $225 additional.

The arrangement of pipes in the heating chamber that you have suggested would not be efficient. If you still desire to experiment with this arrangement, the blower should be outside of the heat chamber, and it should draw the air from the chamber and force it into the theatre. The warm air should be delivered to the auditorium through two grilles, one on each side of the screen. The lowest edge of these grilles should be at least 13 feet above the floor. I cannot tell you the size of boiler or the number of steam pipes required under this arrangement without having more information, such as, total final seating capacity, type of construction (masonry, tile, stucco, etc.), exposed walls, kind of roof, and the coldest temperature that you have in the winter time.

**HEATING INSPECTION:** Now is the ideal time of year to check thoroughly heating plants. The heating season is just about half over. Get a heating contractor to help you and try to schedule the work and expense over the time between now and next October.

**Boilers:** Clean out the bottom of the stack. Check cleanout doors in the boiler for tightness; Check cracks in the stack and boiler settings: does the breeching make tight joints with the boiler and the stack?

Clean the heating surfaces of the boiler. Are the grates bars warped or burned or have lugs been broken off? Clean the gauge glass. Is the pressure indicator functioning correctly? Test the safety valve. Is there enough air supplied to the boiler room to support proper combustion? These questions do not cover the whole job by any means, but they do cover the important points about the boiler proper.

**WATTAGE REDUCTION:** There are 6-watt electric lamps on the market that may be used in chaser borders of the marquee instead of the 10-watt lamp generally used. The reduction in wattage is not perceptible to every one, the effect is still there, and they do permit an appreciable saving.

**FURNITURE WAX:** Wax furniture polish are expensive to use, not so much because of the initial cost, but because so much labor is required to use them properly. They are good polishes, however. All excess wax must be removed and the surface very vigorously rubbed in order to bring out the polish.

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(Continued on page 28)
EUROPE'S NEWS THEATRE CRAZE AND ITS ARCHITECTURE

NEWS THEATRES are steadily gaining ground in Europe as a new field for architectural design. The subject presents some new problems, as it deviates in several respects with current practice of the usual cinema construction. It is interesting to recall that the earliest examples of theatres devoted to short subjects appear to have been erected as recently as the summer of 1931. The Studio Automatic theatre (S. Charles Lee, architect) in Los Angeles, and the first Trans-Lux theatre in New York were about the first examples.

Some of the problems that arise are the location of name and external publicity; the external presentation of the program; the short duration of the performance; the seating capacity; free movement to and from the seats; and the internal lighting which facilitates movement. In addition to this, the Continent throws up an additional problem because of the fact that performances of news theatres commence at 9 o'clock in the morning.

Cinema building in England, in America and in France, seems to be the work of a small group of architects who specialize in this subject. On the Continent it is to be noted that the majority of these news theatres are the work of de Montaut and Gorska, who have, within a short space of time, built several of these cinemas. It is of interest to record that news theatres are becoming a feature of railway stations, no doubt based on the theory that people prefer to see a film while they wait. Examples exist in England at Victoria Station; in America at the monumental new Cincinnati Terminal; in France at Gare Montparnasse and Gare St. Lazare. The latter two being the work of de Montaut and Gorska.

CINEAC BELGE

It may be of interest to take one example as carried out by de Montaut and Gorska, and examine it in detail so that the principles involved can be seen. The Cineac Belge, built at Brussels, is one of their latest examples. This project consisted in reconstructing an existing cinema in the shortest possible time and converting it into a news theatre at the minimum cost. The reconstruction had to deal with the facade, which was small and of no publicity value; the entrance, which was extremely narrow and long; and the auditorium, which was in poor condition with respect to visibility, acoustics, lighting, decoration and projection.

The facade was remodeled to obtain
every ounce of publicity value. To overcome the narrowness of the facade a marquee was erected and made conspicuous by lighting effects, show windows were built to house the advertising accessories, and brilliantly lighted to attract attention. The long narrow entrance was divided into three parts. The first part was lined with mirrors and was well lighted. It was used in effect to enlarge the entrance. In the treatment of the entrance (proper), the second part was decorated, and of interest was created by having the doors open automatically by means of a photoelectric cell mechanism. The third part was made into a small lobby, which gave access to the auditorium. The lighting diminished as one progressed through each part. A feature was made of the auditorium lighting, the pilasters having three green tubular lights which produce an attractive effect.

The examples in general show that neon lighting is very much in use for external work, with brilliantly lighted exteriors to attract attention. The situation of the ticket booth is an important factor, and while the ticket booth as used in the Cineac Belge represents the usual practice, the ticket booth in the Cinema de Actualidades in Madrid (Ularqui, architect) presents an alternative treatment, as it is well designed and attractively presented. This is carried out by the use of chromium steel accentuated with light. The mobile ticket booths at the Gare Montparnasse are poorly placed, deeply inside.

PARIS AND MADRID

To secure attention requires ingenuity. Doors opening by invisible rays, as mentioned, are trick features. De Montaut and Gorska have, however, used a legitimate idea in the Montparnasse news theatre by having the projection booth made visible, which creates the required interest. The auditoriums do not present anything new in the way of design.

The screen of the Madrid cinema is an innovation. The single rows of seats in this cinema, however, do not permit of free movement. In the Gare Montparnasse cinema (Paris) a feature has been made of retaining subdued lighting in the auditorium, which would be just strong enough to allow the go, the pl. move freely without in any way detracting the eye from the screen. De Montaut and Gorska, the architects of the Cineac at Boulevard des Italiens in Paris, claim that this particular facade was the first attempt to establish what they term advertising architecture.

Parallel streaks of neon tubing lead up from the entrance to a huge sign on the top of the building, the sign itself forming a kind of pattern.

While theatres of this type in America apparently find, for the most part, that the drawing power of newsreels alone is not consistent, in the European capitals the news film is a tremendous favorite. Particularly is this true on the Continent, and the reason is probably to be found in the fact that international relations here are ever interesting (to put it mildly), begetting an intense alertness to each day's developments in public affairs. The effect of this is to emphasize location and traffic facilities within the theatre, rather than beautiful surroundings and comfort.
SETs AND ROUTINES FOR KIDDIE SHOWS

Inexpensive stage presentations to draw child and parent—the fifth article in a series on augmenting the screen program

By O. T. TAYLOR

The majority of theatres that throughout more prosperous times offered vaudeville and other stage attractions with pictures on one or more of their weekly changes, have eliminated stage shows as unprofitable because of the necessarily high "nut," or cost, of the attraction as compared with the revenue at reduced admission prices. Many theatres however, are still offering stage entertainment in the form of locally produced stage shows—tie-ins with schools, fraternal orders and service clubs; dancing school recitals, style shows, etc.

Not only do theatres find such activities profitable; they also find that local cooperative shows stimulate interest in the theatre—and in pictures. It is but a step from the haphazard local show to a "planned" attraction: from an offering depending entirely on the talents of the performers for its interest, to an attraction augmented by novel ideas and bits of colorful settings and scenic effects.

This is where the theatre lobby artist, so to say, steps from the lobby on to the stage. It is but a step from designing lobby displays to creating stage displays, which stage settings after all really are displays designed to enhance the entertainment offered by performers, whether with songs or dances or music.

Except for regulation scenery, such as woods, garden, conservatory, etc., all of which are more or less foreign to the modern stage-equipped motion picture theatre, scenic art can hardly be called a specialized service. Decorative scenery, suggesting a locale rather than depicting it, ornamental panels hung in a stock cyclorama as a background for an act, set pieces for a unit, a pretentious setting for a complete production—all can be created by the versatile lobby display artist. He will find scenic display a fascinating art, an interesting change from lobby displays, a pleasing diversion, and an accomplishment that eventually should lead to a more secure position in the field of theatre art.

The stage settings described in this article are practical and economical to build. They can be elaborated upon or simplified to suit requirements and local conditions.

Believing that some of the many theatre managers who by now are well into their "Kiddie" activities—Mickey Mouse Clubs, Kiddie Clubs, etc.—may be in receptive mood for suggestions pertaining to novel, inexpensive stage entertainment featuring children, we offer this month a Kiddie Kabaret. This idea is one of the many that have been staged by the author, and that have proved successful as well as practical.

KIDDIE KABARET

If a wide variety of talent is available, the routine may be planned and the performers selected to carry it out. Usually it is more satisfactory and less confusing to build the routine around the performers. The novelties offered in conjunction with the main setting of this idea, however, are flexible enough so that one or all can be used. A brief synopsis of each novelty is given together with a description of building and painting. This is done so that the builder of the set pieces and the producer of the show may know the purpose for which each piece has been planned.

THE SETTING

The main setting (Figure 1), in which practically all of the action takes place, is a pergola effect (A) set on a platform (B) one or two
steps high. Bear in mind that his setting is for children performers and that therefore the step or steps should be low. Also, that while the platform is desirable it is not essential. Vases or baskets with flowers, potted plants, or artificial floral pieces, any of which could perhaps be borrowed, are used to dress (decorate) the set. Natural or artificial ivy or other vines hang suspended from the pergola. A medium dark cyclorama (C) closes in on the sides and top of the pergola. A draped curtain (2) on a fly batten, hangs directly back of the pergola. Suspended from the same batten on fine wires are the words. Kiddie Kabaret, cut from beaverboard. This curtain conceals from the view of the audience any set piece or performers stationed on the platform until such time as the curtain is raised. The routine is so arranged of course, that the performers in the majority of acts enter from the wings, thus providing time to change novelty sets on the platform behind the curtain. The pergola is backed with a plain blue sky drop (E).

A simple way to construct the pergola is shown in Figure 4. Make two frames of 1 x 4-inch battens, as shown in the upper part of Figure 2. The frames should be well cross-braced to prevent buckling. Cover the front with blue plasterboard, (b) wide enough to take around the sides to the back edges, where it is tacked or glued (45-pound rosin paper makes a satisfactory substitute for blue plaster board). The latter is a fairly heavyweight roll cardboard resembling building felt and should not be confused with regular plasterboard, which is a plaster-filled wallboard. Make a similar frame (c) with slanting ends for the pergola beam. This may be given a fancy end projection by using wallboard for facing and cutting the ends to the shape desired (d). Paint the pergola and steps white. Calcimine will do for this.

**BY A GARDEN GATE**

This makes a charming novelty for a little miss in old fashioned frock and bonnet.

(Continued on page 25)
FOR MANY YEARS did the Garrick theatre brighten Chicago's Randolph Street, when, indeed, that street was something of a Rialto. A prominent "legitimate" theatre, the Garrick was also noteworthy, at least to those of architectural interests, as a product of Louis Sullivan, eminent among those who have created an American style in building forms and structural methods. (Much of this has gone to Europe and come back as Modernism.)

Today the Garrick is a motion picture theatre, and as recently remodeled, capable of assuming an important place in the Balaban & Katz circuit. The designs for the remodeling are by A. M. Strauss, Chicago architect, and the project was supervised by B. B. Buchanan. Their first job was to take an antiquated, sombre front and make it modern and inviting.

In addition, there were two special problems involved in the re-designing of the front of this building. First the lease limited the treatment as to height and width. It was permitted to re-treat the front up to the first story, and the height of the sign above this was limited to the top of the second story. In width, the designer could not treat the entire first story of the building, but only the central theatre entrance portion. The second problem was imposed by two massive structural columns in the center of the theatre entrance that acted as a practical barrier to any open or invitational feeling.

The problem of the two large columns was solved by treating the lower portion of them as large circular poster frames, and the upper portion as ornamental free-standing features, having the character of large urn-like light fixtures, and having no relation to the structure lintel overhead. The material used was heavy-cast aluminum with hinged aluminum doors for poster frames, and concealed lighting effects in the "flower-pot" portion above.

The castings forming the lower portion are said to be the largest aluminum castings of their type made to date. The rather forbidding and gloomy entrance closure was completely removed and the old lobby converted into an open loggia, entirely open into the street, the entrance doors being moved back to the inner side of the old lobby.

The wall treatment of both the street facade and entire open loggia was designed in alternating horizontal ribs of heavy extruded aluminum and dark blue agate type Vitrolite glass, providing a very striking contrast.

Probably the most unusual and outstanding feature of the entire front was the innovation of introducing a continuous light motion effect from the face of the canopy back into the open loggia. This light motion consists of three large ribs built with an imported red glass in the center portion of each rib, with a flashed white opal forming two side members. Back of this glass there are four rows of lamp sockets on three inch centers, with continuous flashing motion into the theatre. The center rib extends up the front of the "V" sign above.

(Continued on page 30)
RECENT LABOR LAWS AND THE THEATRE

By LEO T. PARKER

Reviewing new legislation and higher court decisions and analyzing them for theatre owners and theatre managers

A FEW DAYS ago I received a letter from a theatre owner, similar to other letters received from exhibitors in different localities, asking, "What is the extent of liability of an exhibitor who violates Section 7A of the National Industrial Recovery Act? In the event of its violation will an injunction be granted, and if so by whom must suit be filed?"

With respect to the first inquiry, the question of liability has not been adjudicated by the Supreme Court of the United States. However, it has been generally conceded that failure of a code signer to abide by the provisions of Section 7A is a breach for which the exhibitor is responsible and liable in a suit filed by an "interested" party. However, this does not mean that a union, or other party not directly interested, may file the suit.

Under the old law, unless prevented by some valid statute or by an existing contract, theatre owners may discharge and hire employees at will. Until the enactment of the National Industrial Recovery Act, there was no doubt at all that theatre owners might discriminate against union men or against members of any particular union.

An important ruling recently was laid down, and reported in Advance Sheets dated January 15, 1935, by a higher court, which in substance held that violation of the National Industrial Recovery Act, the President's Re-employment Agreement, and of the Code, in respect to wages and hours of employment of the members of a company union does not result in an outside union having a right to sue to compel the employers to fulfill the provisions of Section 7a of the National Industrial Recovery Act, hereinafter referred to as N. I. R. A.

Moreover, although the Recovery Act and also state law authorize the courts to restrain violation of the codes in suits by those whose "interests" are adversely affected, a trade union does not have the right of suit although its economic and social interest in wages or hours of employment is affected. So held the higher court in Sherman v. Abeles (193 N. E. 241, New York, New York).

CASE

The facts are that certain exhibitors signed the Code of Fair Competition for the Motion Picture Industry with respect to the employment of projectionists and which contained the usual and often discussed Section 7a, which provides that "employes shall have the right to organize and bargain collectively through representatives of their own choosing, and shall be free from the interference, restraint, or coercion of employers, in the designation of such representatives and, further, that no employee shall be required as a condition of employment to join any company union or to refrain from joining a labor organization of his own choosing." Also, Section 7a provides that "employers shall comply with the maximum hours of labor, minimum rates of pay, and other conditions of employment, approved or prescribed by the President."

Suit was filed by Local 306, a union of motion picture projectionists in New York City, and by an individual member of this union against the Independent Theatre Owners' Association and the several theatre owners. It was alleged in this suit that the exhibitors organized and became members of the Theatre Owners' Association and entered into a ten-year agreement, providing, among other things, that projection rooms should be manned by fewer projectionists operators than had been previously required, and that they should work longer hours and receive less compensation. It was alleged further that the exhibitors required membership of their employees in the union.

The lower court promptly granted an injunction against the Theatre Owners' Association and the exhibitors were ordered to discontinue these alleged practices. However, an appeal was made to the higher court on the contention that the alleged violations were not true, and also that an outside union, as Local 306, could not file and prosecute a suit of this nature. In upholding this contention, and dissolving the injunction, the higher court said:

DECISION

"It was found that there had been violations of the Recovery Act, of the PRA, and of the Code as to wages, hours of employment, and increase of duties of employees so as to decrease the number of such employees. It was further found that Albert was a company-controlled company union. . . . Since the proof was held insufficient to show that any one seeking employment from the defendant exhibitors had been required 'as a condition of employment' to join Allied or 'refrain from joining, organizing or assisting a labor organization of his own choosing,' that part of the injunction order relating to illegal acts under Section 7a, subd. 2, is likewise without support. . . . None of those acts, however illegal they may be, affects either of the plaintiffs (Local 306) otherwise than remotely. From the nature of the complaint made, we assume that none of the members of Local 306 is an employe of defendants. Local 306 occupies the status of an 'outside union'. . . . There is, therefore, no basis for the injunction order and it must be reversed."

VALIDITY OF RECOVERY LAWS

IT IS IMPORTANT to review the court holdings in other recent cases involving the National Industrial Recovery Act, or N. I. R. A., and state laws formulated therefrom, as follows:

CASES

The authority of the Legislature of a state to empower an administrative board to govern and regulate distribution and fix prices of milk and milk products has been upheld. Nebbia v. People of the State of New York (291 U. S. 502).

In a controversy between rival unions of projectionists, the validity of the N. I. R. A. was sustained, but its constitutionality was not discussed. (Sherman v. Abeles, 269 N. Y. S. 864.)

A higher court reversed a lower court's
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decision denying an injunction for violation of the provisions of the Code of Fair Competition. This Court, however, in no manner discussed or passed upon the constitutionality of the state law. (Gross v. Auction Galleries, 273 N. Y. S. 376.)

In People v. Harris (274 N. Y. S. 171), a proprietor was convicted of a violation of a state law formulated from the N. I. R. A. The higher Court sustained the conviction without any discussion or apparently any question being raised concerning the validity of the law.

In Stokes v. Newtown Creek Coal & Coke Company, (275 N. Y. S. 286), the court held that the N. I. R. A. and the state law were constitutional.

Some recent courts have held, however, that a state Legislature cannot delegate the sovereign powers of the state to an administrative or executive authority of a foreign jurisdiction. Or that it cannot surrender the sovereignty of the state, regarding the acts constituting a crime, to federal executive or administrative authority. In other words, some courts hold that the powers not delegated to the United States by the Constitution, nor prohibited by it to the States, are reserved to the States respectively, or to the people. (U. S. Constitution, 10th Amendment.)

A most recent case involving this point of the law was discussed in the late case (reported in Advance Sheets dated Janu-
ary 1, 1935) of Darweger v. Staats (275 N. Y. S. 394, New York). In this case the court held the N. I. R. A. invalid with respect to intrastate transactions or businesses, i. e. business strictly within the State, and not interstate.

STATE RECOVERY ACT

Also, this court held void a portion of the New York State law known as the Schackno Law, in which is used the identical language of the N. I. R. A., and then states that the emergency likewise exists in the state and affects the welfare and undermines the standard of living of the people of the state of New York, and declares that the N. I. R. A. is effective with respect to intrastate business.

The facts of this case are that a pro-
prietor of a business filed suit and asked the court to grant a permanent injunction to restrain the members of Divisional Code Authority from interfering with the conduct of his business, fixing or attempting to fix his prices. He also requested the court to prevent them from instituting proceedings against him for violation of code provisions. He contended that if the court failed to grant the injunction and permitted the code authorities to interfere with his business, in the above mentioned manner, he would have to quit. After thoroughly considering the law this court granted an injunction against the Divisional Code Authority from interfering with his business, fixing price, or instituting proceedings against him for violating code provisions and said:

STATE ACT RULING

"The plaintiff here is not engaged in interstate commerce. His business is a purely intrastate business. . . . The N. I. R. A. of itself does not and cannot control the manner in which plaintiff shall conduct his business, or fix the price at which he shall sell his product while engaged in purely intrastate transactions. It has not yet been held under the Constitution that the Congress has control of purely intrastate commerce. It is claimed, however, that the plaintiff (proprietor) is bound by the code adopted by the National Recovery Administration under the N. I. R. A. relative to his business, because of the provisions of the so-called Schackno Law. . . . The Schackno Act does more than merely declare a policy and provide means to carry it into effect. The N. I. R. A. is not adopted, but it is declared to be the policy of the state of New York to conform in intrastate commerce and transactions with its purpose and administration. Codes adopted under the N. I. R. A. are made, though not in existence, by reference to"

(Continued on page 31)
EQUIPMENT AFFAIRS

SURFACING MATERIAL

- Among materials to be noted in recent theatre remodeling projects is Formica, which has been well known in architecture for many years. Formica, which is produced by the Formica Insulation Company of Cincinnati, is a laminated material made by impregnating a fibre base with a synthetic resinoid, and may be obtained in a variety of colors and patterns, many of which have been only recently introduced. This material comes in over 40 colors and is flexible in its application because one color can be inlaid over another contrasting color, or metals may be pressed into the sheet when it is made.

- For theatre fronts, vestibules and lobbies Formica is particularly effective, for in addition to its architectural values, it is of such chemical composition that it does not react to fumes in the atmosphere (therefore does not rot, corrode or change color), and it can be washed safely with a variety of cleansing compounds such as those containing alcohol, gasoline, benzol, and acetone.

- For fronts and lobby walls this material is available in sheets on a board back either 5/32-inch or 9/32-inch thick. Bright metal moulding in stainless steel or aluminum are available to cover the seams between the sheets. These sheets are laid against wood grounds, and this work may be done by carpenters. Theatre entrance doors may also be laid with Formica, in veneers over wood centers where fire regulations permit. Where metal doors are required, the Formica sheets can be cemented on and the edges bound with a metal moulding.

- A variety of uses for this material in the theatre were described by Eugene Clute in the September, October and November, 1934, issues of Better Theatres.

UNIFIED PROJECTOR

- Further refinements of the new DeVry projector include complete enclosure of the projection and sound mechanisms in a metal casing integral, in design, with the base (modern "streamlining," as it were). It is pointed out by the manufacturers (Herman A. DeVry, Inc., of Chicago) that this unit design is not only for appearance, but to save space, and that the building in of projection and sound mechanisms has permitted the elimination of various parts.

PROJECTOR REPAIRS

- Equipment has been added by the Motion Picture Machine Company of Milwaukee for the manufacture of sprockets, and for the repair of movements, adaptable to Simplex projectors. This service is in
SAVE TIME

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A powerful vacuum works fast and gets everything from fine dust to the heaviest dirt.

The Spencer Heavy Duty Portable Vacuum Cleaner not only does a quality cleaning job but cuts the costs because of the time saved and because the machine is built to last. The savings by removing deeply imbedded grit from carpets, cleaning decorations, organ loft, projector room, stage floors and dressing rooms with the powerful Spencer Vacuum Tools have been recognized by more than 1,000 theatres using Spencer Central and Portable equipment.

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Joe Tillbox's days of meagerness are over when his treasure ship piloted by the old sea dog Captain Super Cinephor rides into port!

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Write for Illustrated Booklet

addition to that supplying general projector parts and repairing. From this company is also available the reconditioning of cams and pin-crosses for Powers projectors.

AIR-CONDITIONING

- A new brochure has been issued by Kelvinator of Detroit on its air-conditioning equipment, including that designed for theatres. The page devoted to theatre installations is not particularly informative, but does illustrate diagrammatically the nature of the Kelvinator system.

CORK TILE

- A new cork product has been introduced by the Cork Insulation Company of New York. It is intended to meet floor covering requirements and is available in standard special sizes and in colors varying from light to dark brown. There are two thicknesses. That 3/4-inch thick weighs 20 ounces per square foot, while the 9/16-inch thickness is 33 ounces per square foot. These thicknesses can be sanded down where this is required. Also available in this material are coved angles, wall bases and nosing for stairways.

NEW WIRING RULES

- New regulations have been adopted by Kansas City, Mo., concerning wiring. Hereafter new wiring must be able to carry a load of 60 amperes.

NEW CARPET PATTERNS

- A number of new patterns have been developed for spring showings by the Bigelow-Sanford Carpet Company of New York. In this company's Beauvais line is a block and floral design with mahogany-colored ground. There is also a Provincial type diamond formation in soft greens, rust and golds. There are many other new items, many adapted to theatres.
VOLTAGE AND CAPACITY TESTS FOR DETERMINING BATTERY CONDITION

By MAX L. ROBINSON

A substantial number of theatres are still using lead plate storage batteries for the power supply of sound systems, while many houses which have supplanted them with rectifier units, are holding batteries in readiness for emergencies. To this extent storage batteries continue to play an important part in sound reproduction.

Projectionists using battery sets are well enough aware of the necessity of proper battery maintenance, but many are not familiar with a suitable procedure for determining the efficiency of the batteries and the approach of the need for replacement. In theatres dependent upon batteries for sound reproduction, this represents a continual threat to the performance.

There are three things to test for: (1) the specific gravity of the electrolyte, (2) voltage of cells, and (3) the ampere-hours capacity.

Specific gravity of the electrolyte is the ratio of the weights of the acid to that of the water. This ratio varies during the cycle of charging and discharging. Portable batteries are small in size and because of their small electrolyte capacity, have a higher gravity than the stationary type batteries, which have a much lower gravity.

The specific gravity of portable batteries is usually from 1.280 to 1.300 (the stationary type averages from 1.215 to 1.240). The specific gravity is determined by using a good hydrometer and will be about 1.150 when the battery is discharged, and from 1.215 to 1.240 when charged. This variation is because different makes and types of batteries use different specific gravity electrolytes.

The gravity test is a quick, convenient method of determining the approximate state of charge. If the battery is old, has had the electrolyte spilled or acid added, voltage and capacity tests should also be made, as the gravity test alone would not give a true indication of its condition. Some types of cells have "floats" built in them for indicating the specific gravity.

TESTING FOR VOLTAGE

As a battery ages, a variation in cell voltages will probably be found when the cells are tested with a 3-0-3 scale voltmeter. Voltage tests should be made while the battery is on charge or discharge, as open circuit voltage readings are of little value. The voltage of a fully charged lead plate cell will be approximately 2.4 volts, and 1.66 to 1.75 volts on discharge, depending upon the rate at which the cell is discharged.

As a general rule, when the sediment space below the plates has filled until the sediment nearly reaches the plates, the cell will be found to have very little capacity and should be discarded.

CADMIUM TEST

Voltage tests of the positive and negative plates can be made by using a "cadmium" stick attached to the negative lead of the voltmeter. Some voltmeters are calibrated for this purpose, but if a voltmeter is not marked, these approximate figures can be used. This test is especially adaptable to the portable batteries used in sound reproduction. A fully charged positive plate should show a voltage reading of about 2.4; the negative .175 on the opposite side of zero. The total cell voltage is about 2.4 plus .175, or 2.575 volts.

The cadmium test is made by inserting the cadmium stick in the electrolyte, while the cell is on charge. Do not let it touch the plates. Place the positive meter prod on first the negative, then the positive terminals of the cell. This test is usually made to determine why one cell does not charge as high as others and to find the condition of the plates. A cadmium stick must be kept under water when not in use to prevent scale from forming on it, as scale prevents an accurate indication by the meter.

CAPACITY TEST

The capacity test is really the best. The capacity of a battery will become reduced as the sediment in the bottom of the cells increases. Connect a variable resistor (a carbon pile is recommended) and ammeter of sufficient capacity in series with the battery. Adjust the resistor until the proper ampere rate is obtained for either the 3-, 5- or 8-hour discharge. This figure can be obtained from the plates of the battery by the battery manufacturer. Keep track of the time until the cell voltage falls to 1.66 or 1.75 volts per cell, depending upon whether the discharge is fast or slow. The charging resistor will have to be adjusted occasionally in order to keep the ampere discharge rate the same.

The ampere-hour capacity can of course be found by multiplying the ampere discharge rate by the time the battery is on discharge. This test should not be made on a new battery until it has been "cycled" a number of times, as the capacity will increase as it is charged and discharged.

The difference in ampere-hour capacities of a battery when discharged at different rates can be illustrated by taking the factory figures for a 9-plate, nationally known battery. The ampere hour capacity at the 8-hour rate is 74; 3-hour rate, 57; 2-hour rate, 49; 1½-hour rate, 42; and 30 for the 1-hour continuous discharge rate when discharged to a voltage of 1.75 volts per cell.
F. H. RICHARDSON’S COMMENT

HOW TO RUIN A THEATRE STAFF

RECENTLY, in a conversation with projectionists, I remarked that the men themselves should maintain pride in their profession and their work.

"That’s true," one of them replied, "but managers show no appreciation of high-class work in projection." And all the rest of the men nodded vigorous assent. In fact, one of them added this item of managerial wisdom. Said he:

"Not long ago I asked the city manager of our company for a pass admitting me to the other theatres of the chain. "What do you want it for?" he asked, and I replied, ‘So I can visit them and see where I possibly can improve upon my own work.' Said he, ‘What for? There’s nothing to learn! The men in a theatre each have just a little routine to go through, which is easily learned, and once they have learned it that’s all there is to it.’"

This from a city manager! Certainly a man with such views is unfit to be boss over a crew even of floor washers. And why in the name of all that is queer do theatre circuit owners put men with such a destructive point of view in managers' offices? And I have not the least doubt that the projectionist in question—a Pennsylvania man, by the way—was telling the exact truth.

Yet we now have many progressive theatre managers who realize that in order to get maximum results at the box office every man in the theatre must understand his business thoroughly and be on his toes every minute of the time an audience is present. As to projection, even the commonest kind of commonsense should tell us that this is true of projectionists. They have a lot of finely adjusted, costly electrical, optical and mechanical equipment to handle. Without due care it deteriorates rapidly. And its efficient operation calls for considerable technical knowledge.

As for "routine," may I ask this question: Suppose the seats are full, $500 or so in the house. The projectionist is doing his "routine" and suddenly something goes haywire. It could be fixed in a moment by one who knows how, but of course that is not included in the "routine" of projection, so the projectionist doesn’t know how. The audience is dismissed and their coin handed back! Or there is a long delay while a service man is summoned!

But aside from the technical end of the matter it certainly is not good business for a manager to deliberately discourage men from attempting to do better work. Such an act is equivalent to ordering the cashier to sell no more tickets than necessary! The real theatre manager will give every possible encouragement to every man in the theatre to learn every possible thing he can about his job, and to put every bit of knowledge and every bit of energy he possesses into his work, for only thus can a theatre consistently prosper.

NEW BLUEBOOK TO BE OUT SOON

AFTER THREE YEARS of intensive labor I have turned in the manuscript for the sixth edition of the Bluebook. It will be published by the Quigley Publishing Company and every possible effort will be made to have it ready for distribution in a month or so.

I have taken Mr. Aaron Nadell into collaboration on sound. The whole book, except for some of the illustrations, is new. There is not a line of the old work in it. Not only that, but in this work there is something that, so far as I know, has never before been attempted. I am not going, just now, to take time to explain to you what it is, but I may say that veteran projectionists (George Edwards, for example), after examining some of the manuscript, have said, "Well, Rich, that’s the first real handbook of projection that has ever been put out." And with this even I am willing to agree, because it is a book in which you can find the answers to almost any question dealing with motion picture projection or sound and find them with little trouble and no delay.

I believe this edition is going to give you a new and better understanding of sound, sound action, sound equipment, trouble shooting, etc. I regard this new book as in many ways by far the best thing I have ever done, and in saying that I desire to give credit to Mr. Nadell for his share of the work. The exact publication date will be announced later.

VARIATION IN TRACK DENSITY

FROM IRE GORDON, projectionist of Akron, Ohio, has come a justifiably indignant letter about sound bands of widely varying density, with photographic examples. Other projectionists have been protesting against the same condition. Writes Mr. Gordon:

"One of the things that is literally raising hell with good sound reproduction and projection in theatres is the frequent need for very high fader setting in order to get sufficient sound volume to enable comfortable audibility in all parts of the auditorium. Of late the situation has been growing worse, and, coupled with the wide variations in the density of the same sound track, there must be constant manipulation of the fader to prevent a blast of sound one minute and almost inaudible sound the next.

"I first took note of this condition about two months ago, when it often became necessary to advance the fader to the very limit of the dial in order to secure sufficient volume when the original sound was normal. On scenes where the voices were

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low, or there was whispering—well, it was just too bad!

"Usually the amplifier has a lot of punch. My first thought was that some of the tubes were going haywire. However, a check with instruments disclosed nothing radically wrong with the outfit, and the next picture came through okay, with the fader set at about normal.

"A few days later, though, another print, from a different major producer, came through which had to have the same treatment, so I dug out my Sherlock Holmes outfit and got me busy! Investigation revealed the fact that in spots the sound track was almost opaque. It also was noted that the scenes where the sound track was dark also had a dense picture, and vice versa.

"I therefore came to the conclusion that it might be due to an error in timing the print in the laboratory and dismissed the subject with a statement to the theatre manager as to the condition of the print. Soon, though, another print came through on which, though I boosted the fader to the limit, the sound was, in places, insufficient for comfortable audibility in the auditorium. To further complicate matters there were places where the sound track was much less dense, while at still others it was clear almost to the point of transparency, with sharp lines and densities. A few feet later it would jump back to one of the dense spots.

"While such a situation might possibly be taken fairly good care of in a two-man room, where one man could keep his fingers constantly on the fader knob and his eyes glued to the screen, it requires no super-intelligence to understand what is going to happen to sound in a one-man room, in which the projectionist must leave his projector to thread up, trim the lamp, and other things. When he leaves the projector to attend to something the volume may be okay. Then a portion of sound-track far less dense comes along, and zowie! what a blast the audience gets!

"And who gets blamed? After a few too-low and too-high experiences, the theatre patron complains to the manager, and friend manager proceeds to walk rough shod on the projectionist's helpless neck.

The projectionist is of course the goat. Incidentally, from the number of times he has to pose as that animal one might suppose he would in time grow horns, bleat like the real thing and perhaps learn to but like one, too!

"I suppose the recording studios also have their difficulties and that technicians are constantly laboring to eliminate the 'bugs.' There seems, however, no really good reason why an almost opaque sound track should be joined to a track of far less density (speaking of the W. E. track, of course). I appreciate the fact that a dark track might tend to cut down the surface noise, but even so it defeats itself, because one must use a higher fader setting and the amplifier noises are then picked up. True, this may not hold good in some of the newer systems, but the fact remains that very many of the older sets are still in use, and the condition does exist.

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"I see no good reason why sound tracks cannot be printed throughout without such extremes of density, instead of density jumping all over the map. As an illustration, I made photographs of a number of frames in one of the offending productions, grouping them for your inspection. They were all printed to the same density as that of the film they were taken from.

"The result speaks for itself. Clip A is the sample demanding the limit fader setting, and with not so much sound even at that. Those designated A, B and C are all MGM prints; those marked D and E are Fox. Sample B required a slightly below normal fader setting, and D was used at normal fader setting.

"Possibly D was just a rush batch from the lab, and other prints were okay. Again, it might be something new they were trying out. As has been pointed out, whatever may be possible in the two-man room,
in the one-man one the projectionist cannot be constantly at his projector. That is one of the things that cannot be done, therefore the sound must and will suffer under such a condition. If producers want their productions to be and to remain popular, may I suggest that they either watch their product more closely or else demand two men in all projection rooms, so that the fader may be worked quickly and constantly. I trust the situation is purely local and that it will be quickly remedied. If it is general, it demands investigation.”

I'll say it does. Also, the trouble is not entirely local. I have recently had complaints from Toronto, San Francisco, Miami, and St. Louis concerning wide and violent density changes in variable density sound track. Imagine the fader set for maximum on B, and along comes A, with the projectionist threading up projector No. 2. "What a blast! a friend audience would be enabled to "enjoy." Or even if the projectionist be at his projector, his hand on its knob and his eyes on the screen, it is not at all impossible that before he could act a blob of blare would get through. This is clearly a matter needing immediate attention from the technical executives of production and distribution.

WHEN SPEED CONTROL BEGAN

JOHN L. CARDILLO of Charleston, S. C., writes, "Recently I had an argument about things long ago. I said speed control was first applied to projectors about 1908. Am I correct? My statement was disputed."

If any speed control was used in 1908 it would necessarily have been applied to the good right arm of the projectionist, for the simple reason that in that year no projectors were motor driven. That came along about 1908 or early in 1909. At that time there was no speed control, however, the motor usually being belted directly to the projector flywheel.

TRUE ECONOMY IN BUYING PARTS

FREQUENTLY I receive complaints either from projectionists or theatre managers, that have their inception in mistaken ideas of economy, in attempts to "save" by buying equipment parts other than those made by the manufacturer of the equipment. Managers depend upon the equipment to reproduce faithfully and effectively the films they book. That is of course indisputable. Now take for example, the motion picture projector: Surely all theatre managers know by this time that for excellence in results, all the vital parts must be made with extreme precision, frequently measured in ten-thousandths of an inch. If, for example, an intermittent movement, or any one of its many parts be "out" enough to cause the mis-register of successive frames by even so little as one thousandth of an inch, what will be the effect? A moment
of reflection will convince even the most uninformed that the picture posed over the aperture will be magnified vertically as many times as the screen image is taller than the projector aperture.

All of which of course shows conclusively that all vital parts must be made with almost absolutely perfect mechanical accuracy, and that is a very costly proceeding. It is, in part, lack of such mechanical accuracy which enables manufacturers who have no responsibility for, or interest in, the performance of certain equipment, to reduce the cost of parts. But the cheapening is much more than likely to be very expensive in the end to the theatre.

Nor is that all. Unless such parts are made of the highest-grade of material suitable for the part, it will certainly wear faster than it should. That is self-evident, and in this one item the entire ‘saving’ effected by its purchase, as against that of the genuine part, may and probably will be absorbed.

The reputation and prosperity of an equipment manufacturer depends absolutely upon perfection of performance of the equipment that he makes. He must supply the best possible parts, while the manufacturer whose only interest lies in selling some parts, has no interest whatever in equipment performance.

The price of genuine replacement parts may be higher. It has to be. However, in the long run the price is not only as low as that of spurious parts, but very much lower, if efficiency, durability and performance mean anything.

PROGRESSIVE MANAGEMENT

RECENTLY I received a request from Mr. L. A. Edwards, general manager of the Prudential Long Island Theatres, a circuit operating or directly concerned with a total of 41 theatres, that I journey out to Patchogue, Long Island, and address the Prudential managers. Mr. Edwards promised also to have the projectionists present.

The invitation was accepted, and I found Mr. Edwards to be very anxious to interest his managers in demanding perfection in projection. Moreover, he was very willing to supply all things necessary to keep the projection equipment in first-class condition.

Mr. Edwards asked what spare parts should be carried in stock. The Simplex is used exclusively in the theatres under his management. I suggested that in some central location there should be spare intermittent movements so that when any movement was in need of repairs, including the installation of a new intermittent sprocket, one of the spares could be obtained, the movement sent to the factory and the necessary repair be made properly, which suggestion Mr. Edwards agreed with. I also suggested that at the same central point a supply of spares of high-intensity carbon jaws and all other parts that must from time to time be replaced, should be carried. With this he also agreed.

Mr. Edwards made this significant statement: ‘I have found it an expensive matter to have repairs made elsewhere than at the factory where the equipment was made, or a repair shop directly specified by the manufacturer of the apparatus. It has been my experience that other repair shops more or less ‘dupe’ parts and while they do the work cheaper, in the end the results are not nearly so good and the cost in the end at least 30% higher because of the necessity for more frequent repairs.’

I thoroughly agree with what he said in this regard. ‘Cheap’ repair work is almost invariably very expensive repair work when the tale is told. In reply to my inquiry as to just what lines he would suggest I talk to his managers and projectionists along, Mr. Edwards said, ‘I realize the importance of projection. It is my desire to build up a spirit of friendly co-operation between the managers and projectionists of my theatres, instead of the feeling, too often emphasized, of boss and employee. They are the two important personages in any theatre. They should co-operate, be friends and work together.’

And it was to some extent along these lines that I addressed the meeting in the auditorium of the Patchogue theatre. Mr. Edwards is entirely correct. There are too many instances where managers are apparently much more interested in emphasizing the I-am-the-boss idea, than in getting the best possible work.

After the meeting I had lunch with Mr. Edwards and three of his partners in the Prudential circuit—Messers. Harry Britwar, Edward Seider and Moe Seider.

INTERMITTENT SPROCKET RENEWAL

L. R. DANIELS of Chicago, writes, ‘Well, F. H., I’ve had quite a scrap with our manager, who refuses to have new intermittent sprockets installed. He says those on the projector look all right!’ He can see nothing wrong with them. Also he claims I should put them on when they are needed.

‘He has a lot of respect for you, Friend Richardson. He reads your department and often springs something you have said on me. Will you therefore do me the favor to again print the various reasons why his ideas about intermittent sprockets are wrong? I know you have several times advised against using intermittent sprockets too long, and against projectionists installing them, but I can’t locate any of the articles.’

There are several reasons why intermittent sprockets should be replaced as soon as is possible. It is a very visible evidence of wear. True, it need not be done quite so soon now as when such sprocket teeth and the rims they rest on were hardened. Then they did not wear off evenly. Instead, the film cut an indentation, or tiny notch at the base of every tooth, and those notches certainly did raise Old Ned with sprocket hole edges. Every one of them gave the
edge of the hole a rasping pull as the tooth was forced out.

Today intermittent sprockets are not subjected to hardening processes, and the teeth wear off perhaps more rapidly, but do so evenly. There is no longer any undercut. Instead, the tooth edge wears off on a curve and may be worn considerably without serious damage. Just how far the wear may extend has not as yet been definitely decided by any responsible body, but it is entirely safe to say that as soon as the resultant hook form becomes in any degree visible to the eye, the sprocket should be replaced with a new one.

It is to be hoped that some time we may be supplied with definite knowledge based upon adequate investigations as to just how much an intermittent sprocket tooth may be decreased in thickness at its base before replacement is necessary.

As to the projectionist replacing an intermittent sprocket, it is a big chance that results will not be what they should be. The fit between sprocket and shaft must be within 1/10,000-inch, yet there must be no heavy pressure. If the sprocket is forced on too tight, since because of necessity for cutting down weight and thus reducing inertia, the rim is made very thin, there will almost inevitably be some strain exerted, with consequent warping of the sprocket rim out of shape. And remember that any such fault will be magnified on the screen rather enormously, so that a fault of 1/10,000-inch may be quite visible to audiences.

The projectionist, save in rare cases, is equipped with neither experience, knowledge nor tools for such delicate work. He might get away with it, yet, but the chances are against it, and if he does not—well, it will be either a wasted new sprocket or fault visible to the audiences so long as the one installed is used.

I have myself on several occasions tested pictures projected with worn intermittent sprockets, or with home-installed ones. In most cases, upon holding a marker at the edge of some horizontal line in the screen image, it was found the line “jiggled.”

“But,” says the manager, “if the movement is not sufficient to be visible to audiences, what difference does it make?”

Answering that I would say there is such a thing as conscious and unconscious visibility. Conscious visibility is that permitting recognition of a movement as movement. In the other the eye is not conscious of movement but is nevertheless affected by it.

Remember that the theatre patron looks more or less steadily at a screen image for a period of from one and a half to two hours. A 7,000-foot feature takes almost 80 minutes to project, and during that time the eyes are constantly on the screen. Now that is pretty hard on the eyes, even though everything be perfect. Undue wear of the intermittent sprocket teeth sets up, or is very apt to set up, a slight condition of imperfect registration of the picture over the aperture, and therefore of the screen image itself.

And now for the pay-off. Such a move-
ment, as you all must know, would slightly blur every horizontal line in the screen image, and in proportion every line angled between horizontal and vertical. I also think that such slight blurring will have an inevitable effect on the eyes looking at it for from one to two hours at a stretch. The theatre patron doesn't know anything is wrong. He only knows the pictures hurt his eyes, hence he does not attend the theatre as often as he otherwise would.

A PRACTICAL CARBON SAVER

Very often I am called in to examine inventions, and recently the Projector Improvement Company of New York invited me to call and examine a carbon saver they now have on the market. Now as you may have noted, I have not been very favorable to carbon savers. It has seemed to me that present-day projectionists have too many important things to attend to, be monkeying around in an attempt to save a few cents worth of carbon, when the saving is effected by joining a new carbon and a stub, or two carbon stubs. I therefore approached this device in a very skeptical frame of mind. However, this particular carbon saver seems to represent a logical method of utilizing carbon stubs that are long enough to run an added reel. With this "saver," all of the stub may be used except about ½ inch in case of the H. I. positive (no saver necessary for negative), whereas the low-intensity can be all burned except about ½-inch.

The saver is simplicity personified. It consists of a heavy, hollow copper-coated steel tube (d, Figure IV) six inches long, and of a diameter equal to that of the positive carbon being used.

By means of a wood-handled gadget, (C, Figure I), a thin copper cap (a, Figure I), is clamped on the carbon tip (b, Figure I). To do this the cap is slipped on the end of the carbon, and the small end of the tip is inserted into the inset in top of the handle (c Figure I). The whole is then up-ended, the carbon tip laid on the soft wood block shown in Figure II, and the top of the handle struck sharply with the palm of the hand. This clamps the cap on the carbon, whereupon the job is finished. It takes perhaps seven or eight seconds to do all this. The finished job presents the appearance indicated in Figure III. The soft wood block is used to prevent breaking of the crater rim.

With a supply of stubs capped and ready for use, it is only necessary to slip the small end of cap into the hollow rod (d, Figure LV) and tighten up the knurled knob at its bottom end, which clamps the cap and rod into tight mechanical and electrical contact. The device has a steel reamer for cleaning carbon jaw contact surfaces, but this I would not feel like either commending or condemning until I have reports from projectionists who have used them for some while. It may be quite all right if used carefully. The Suprex 7-mm. stub capper does precisely the same thing, only in a bit different way. Presumably by now you have the main idea, which is that the steel rod takes the place of the carbon itself insofar as has to do with the carbon clamp, thus enabling the burning of the carbon down as closely as may be without injury to the end of the steel rod. The rod is clamped in the carbon jaw exactly as the carbon itself would be.
Sets and Routines for Kiddie Shows

(Continued from page 11)

net (see Figure 3). The scene opens with the little girl standing behind the rustic picket fence. She opens the gate, walks down the steps and down stage for her number. After finishing she exits to wings while the Kiddie Kabaret curtain is again dropped in front of the set piece. The latter is then removed and a new novelty set-piece placed.

THE SET

The posts, fence and gate pickets are cut from wall board and nailed to 1 x 2-inch battens. The tree and ground row are also cut from wall-board and braced with battens. The gate should swing back so that only the front shows to the audience. To facilitate handling the entire set in one piece, mount the several pieces that make up the set on a floor frame as shown in the plot (Figure 3), and in section in detail as seen from the back (Figure 4) showing bracing of vertical pieces to the floor frame.

The moon should be a moon box if a dye sky-drop is used. If the drop is painted, the moon could be cut from wall-board painted yellow and hung in front of the drop. (See the November 17th issue of BETTER THEATRES for instructions on how to make a Moon Box.)

The fence can be white, very light pink or any pastel tone that fancy dictates. Do the tree in decorative style—foliage bright, medium-green shaded in blue-green; trunk and branches shell pink, light tans, pale green; outlines in very light green; ground row bright medium-green with flowers in colors.

SURPRISE SWEETS

The curtain opens to disclose a big candy box surmounted by a circle decorated with streamers and hearts (see Figure 4). The cover swings open. A demure little miss in costume representing a chocolate, or other form of sweets, steps out of the box and trips down stage for number. Kiddie Kabaret curtain down as performer exits to wings.

THE SET

Promote a large dry goods box or radio shipping case of the approximate proportions of a candy box. As candy boxes come in many different shapes this should not be difficult to do. Cover the sides and front (hinged cover) with paper (pasted on). Line the inside of the box with cheese cloth or crepe paper. If no cover comes with the box, this can be cut from wallboard or plyboard. Hinge the cover as shown in Figure 6. Fasten the box to the platform or floor with stage screws or large screw eyes set in holes bored in the bottom end of the box. This is to prevent the box from moving or tipping.

(Continued on page 34)
The Question:

I have been a consistent reader of your Planning the Theatre department for many years and at this time take the liberty to ask your advice and suggestions. I am forwarding you under separate cover some sketches which, though crudely and hurriedly done, may be of help to you.

At present this building is bringing in an average of $225 a month rent. It is situated in a town of 1,000 people but has a vast drawing territory. It is the nucleus of several small towns. The theatre is paying at present, but we feel it would pay better if it were something more attractive.

I would like your advice as to what this building is worth as it stands, being of entirely wood construction and badly in need of repairs. What would it cost to remodel it into a modern 400- to 500-seat theatre with stores and other rooms? Is it possible to fix the part above the theatre soundproof so it could be used for lodge rooms? There is too much room in the basement, so could the stage be moved back on the lot in the rear and also lowered to some extent?

We may not be able to purchase this building and do with it what we want. We would then be interested to know about what it would cost to fix the front with a decent marquee, properly decorate the theatre auditorium and make a loft to the stage, cutting out part of the upper floor.

Also could you advise us as to some theatre architect and approximately what such fees would be to draw up plans for what we need. Thanking you for any service whatsoever, I am—R. A. L.

The Answer:

You ask me to place a valuation on your building. It is very difficult for me to do so as I do not know the local real estate values and how old the building is. The value of property is generally based upon its earning power. The yearly income is commonly figured on 10% of the property valuation.

To remodel such a building into a modern 500-seat theatre with store and lodge rooms will cost about $7,500, exclusive of equipment. The floor between the theatre and lodge rooms can be easily soundproofed with any good soundproofing material placed between the joists.

I do not know of any reason why the stage cannot be set back and the floor lowered. It will give more ceiling height in front of the stage. For any building of the type of construction as you describe in your inquiry, the New York State Code allows only a Class-B stage, to be used only for motion picture exhibitions, so you do not need to provide for a loft. Should you desire to remodel only the front and build a new marquee and decorate interior, it will cost from $1,000 to $1,200.

I regret that I am not familiar with the name of a theatre architect in your locality. Architect fees for remodeling jobs like yours runs from 7% to 10% of the total cost. There is no doubt that by employing the services of an architect you will be able to obtain the most satisfactory results.

The Question:

I am commencing studies for remodeling the M—theatre. The owner tells me that you have a department which advises theatre owners and offers suggestions for better theatres. Inasmuch as he and myself are both anxious to avail ourselves of all the information and help that we can get in making his new theatre as near ideal as we can, we are asking you for such suggestions as you see fit to offer. If the information which we have furnished is insufficient please ask us for more.

The present building is 38 feet wide inside, and is 118 feet long inside. The stage is 32 feet deep, floor of stage 3 feet, 6 inches above low point of auditorium floor. Proscenium opening is 24 feet wide and 14 feet high. The ceiling height just in front of the stage is twenty feet. Entrance lobby, in the center in front, is 20 feet wide and 10 feet deep, and just behind the lobby and before entering the auditorium is a cross aisle the full width and 5 feet deep, thus leaving an auditorium seating area 70 feet long. There is a poor balcony which is to be removed. The entire lobby, box office, toilet rooms, balcony and booth are to be removed and rebuilt.

The owner has acquired 60 feet of additional property directly behind the present theatre.

Here is what we have in mind so far. The building faces north across a wide parkway, possibly 400 feet, and hence has no protection from north winds. We are planning to arrange a double lobby, one set of doors to be removed in the summer with the box office behind the exterior set of doors, protected in the winter but open in summer. Behind this will be a fairly roomy foyer, say 20 feet square, steps up to the cross-over at the rear of the auditorium. Arrange toilet rooms and stairs to the balcony on each side of the foyer. Enter operator's booth from balcony. Use, say 40 or 45 feet for this arrangement. Allow 25 feet of the rear for stage. This will leave an auditorium depth of 108 to 115 feet, and only 38 feet wide.

Now the balcony would extend from a point just about over the standee rail at the rear of the auditorium back over the foyer, etc., practically to the front wall on each side of the booth, which would be located in the center of the balcony and at the front walls. If our screen was located 10 feet from the front line of the stage, the machines would have a throw of approximately 155 feet. Is that practical?

Some of our patrons who had to sit in the rear of the balcony would be approximately 165 feet from the speakers if they were located behind the screen. Is that practical? Would it be desirable to have additional speakers in other parts of the building? Where would you suggest?

We are contemplating elevating our auditorium floor, starting about 16 feet from the stage, rising 3/4-inch to the foot for the next 16 feet, 1 inch to the foot for the next 16 feet, and so on to the rear of the auditorium, adding 3/4-inch to each rate of rise to the foot at each sixteen-foot distance, or thereabout. Is that too rapid a rise? Would it be better to make those closer to the screen somewhat flatter and leave those at the rear about as we have planned?—U. S. B.

The Answer:

I cannot imagine the benefit of a double lobby. There is such a thing as too many doors to be opened to reach the auditorium proper. Therefore,
I suggest that you separate lobby and foyer, and foyer and auditorium by doors. By all means place the box office between the entrance doors. A foyer 20 feet square is large enough to accommodate patrons waiting for seats. You may plan for plate glass openings in wall between foyer and auditorium so that the people in the foyer can see the picture. Plan foyer doors at the end of the auditorium to keep out all extraneous sound can penetrate to the auditorium.

The toilet rooms and stairways to balcony should be in the foyer. Make the lobby 15 feet deep. Since the width of the auditorium is only 38 feet, do not make the length any more than 100 feet. This distance is from stage apron to rear wall. Do not plan for standee rail. A wall between the auditorium and the foyer answers this purpose. The stage, 25 feet deep, is large enough for a 24-foot proscenium arch. Make this arch as high as you possibly can. One foot between the ceiling and the soffit of the arch is all you need (the proscenium arch is not featured today as in the past). The auditorium walls simply stop at the front curtain. A 155-foot projection throw is not impractical. It all depends on what kind of projection apparatus is used.

If you plan your theatre for the proper acoustic conditions, you do not need to fear that the patrons in the last row of the balcony will experience any trouble hearing the sound. The speakers should be behind the screen, or at least adjoining it.

The seating arrangement as planned by you is all right. Place as many seats in the center base as your state code permits. Remember they are the best seats in the house. The majority of states allow from 13 to 14 seats in a row. It is not necessary that the wall banks have an even number of seats across. The best method of establishing the proper inclination of the auditorium floor is to locate the space for the orchestra pit to the proscenium arch in 15-foot sections. Leave the first section level, raise the next section 9 inches, the next section 12 inches, the next section 15 inches, and so on, increasing the incline of each section by 3 inches. Do not plan the first row of seats closer than 20 feet from screen.

The Question:

We are constructing a modern motion picture theatre in this city which will accommodate approximately 3,200 people and which will be furnished throughout with the most modern equipment. It will be an atmospheric type theatre, and since it will be the first theatre of this type in this city, I would greatly appreciate, should it lie within the bounds of your service, information as to the treatment of the atmospheric ceiling.

We have on hand various samples of different acoustical plasters, the relative merits and durability and adaptability of which we have no practical knowledge. Since there have been so many of this type of theatres built in the U. S., I would greatly appreciate information from you as to the material from which the best results have been obtained and its general mode of application.—J. M.

The Answer:

There are several makes of acoustic plaster on the market, and I have found that nearly all of them are giving satisfactory results. However, the matter of application is a great factor. While applying this material, the surface is to be stippled with a wire brush. This stippling should be done at an angle of 45 degrees with the stage.

The matter of paint is also to be considered seriously. No paint containing oil can be used, as this will seal the pores. Use only water paint and apply it with a spraying machine.

For atmospheric interiors the ceiling should be vaulted so that there will not be any right angles with the walls.

The Question:

I have just built an extension to my stage, out into the audience, and am now faced with the problem of how to swing a curtain over this extension. If you are able to fathom the enclosed rough diagram you will see where we extended the stage 6 feet out from under the proscenium, and out from under the line over which our curtain now passes. Hence, it would be quite advantageous to be able to draw a curtain across the front of the new stage.

It would not be practical to draw the curtain in a straight line, for when not in use the curtain would either be within the sightline to the screen or hang in a visible bunch at each side of the auditorium.—L. A. H.

The Answer:

The only solution for your problem is to use a semi-circular or segmental track and extend this track far enough behind the inside of the proscenium arch so that when the curtain is open the material will be out of sight from the audience. The track may be supported from ceiling.

You did not state whether you want this curtain electrically operated. If so, you had better take this matter up with a track manufacturer. Such operation is entirely possible, and in many cases highly desirable, the cost desired.

If you expect to operate the curtain by a rope, use a roller bearing track with eyes fastened to the bottom of the top of track for rope. There will be two ropes required to open the curtain with one operation.

The Question:

Would you kindly give me any information to set me on the right path for opening a theatre in a very small town. S—— M—— has a population of 439; M—— H——, 7 miles west, 150;

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F——, 4 miles south, 125; S——, 8 miles
east, 100; and there are a few other smaller
places in the neighborhood. Could you
obtain any rating or estimate of popula-
tion necessary for a successful operation of
a theatre, basing on one night a week. I
would appreciate anything in that line.
Also suggestions on equipment, keeping the
cost as low as possible, but able to offer
steady pictures and good sound. Space 17
feet x 88 feet, wood ceiling and floor and
one wall; other wall plaster over brick;
14-foot ceiling, solid brick building, steam
heated.
Since my community is so small, and
although there is a show 7 miles north,
I may be able to see my way clear to come
out on top by showing once a week.—
H. M. F.
The Answer:
I finds that your town,
with its surrounding territory, has a draw-
ing power of about 1,000 people. This
would justify you to show pictures at least
four times a week, as the size of your
theatre will hardly accommodate more than
150 persons. I do not think that by run-
ing the theatre one night a week your in-
vestment would be worth while. By shop-
ing around you may be able to keep the
cost of the equipment down to a minimum.
Do not expect to make a large return
on your investment, as it will be impos-
sible to do so with such a small house, even
if you sell out every night, seven days of
the week. It simply cannot be done. Be-
fore you go into this proposition, I advise
you to consider this matter over from
every angle.

Planning for
Air-Conditioning

(Continued from page 7)
often occurs between 3 and 4 o'clock p.m.
Take 90% of the dry bulb, and 90% of
the wet bulb of this hottest condition, and
consider that as the controlling outside con-
ditions. Average conditions for the hottest
month are never satisfactory, because an
average indicates that the conditions are
exceeded 50% of the time; hence with only
average conditions taken as the basis for
design, an under-capacity plant will result.

6. Establish from consideration of the
basic outside conditions, the maximum in-
side conditions that must be maintained in
the auditorium. Do this by referring to
the comfort chart, and also give considera-
tion to the fact that health requirements
do not permit too great a difference be-
tween inside and outside conditions.

7. Determine the rate of air motion
permissible within the auditorium and the
general direction of air motion. This, of
course, means some limit between percep-
tible drafts and stagnation.

8. Establish the B.T.U. sun load on

- profitable
- practical
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- accurate
- simple

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come tax troubles, guarantee your
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9. Establish the B.T.U. light load in the space to be conditioned. Every electric light burning under normal conditions adds to the heat load.

10. Establish the B.T.U. mechanical load. Every motor that may be located in an unventilated or poorly ventilated space adjacent to or connected with the space to be conditioned will add to the heat load.

11. Establish the infiltration load. Just for information sake and to show that sometimes this is a substantial consideration, with a 15- to 20-mile per hour wind blowing, a weather-stripped exit door will admit about 15 cubic feet of air per hour per lineal foot of crack, while a door without weatherstripping will admit as high as 50 cubic feet of air per lineal foot of crack.

12. With mechanical refrigeration, recirculation must be considered. With recirculation the minimum quantity of fresh air per person must be determined. Some authorities hold that $7\frac{1}{2}$ cubic feet of fresh air per person is satisfactory. I am quite convinced that as a general rule 10 cubic feet of fresh air per person per minute, with a total of 30 cubic feet of air (including recirculated air) per minute per person, is the minimum for theatres.

All of the foregoing considerations are strictly items of air-conditioning, and with a plant designed to overcome or meet each requirement regardless of the total heat load or gain or loss in water vapor, the theatre should have a satisfactory operating plant. However, to keep the varying conditions, considering the plant properly designed, the next important consideration is flexibility and control.

**Operating Facilities**

There has been adequate development in control instruments, so there is really no excuse for failure to provide sufficient control equipment for intelligent and practically fool-proof operation. It is important to carefully consider instruments of the recording type when feasible. They are somewhat more expensive, but they do become of inestimable value in checking operations and in determining the skill with which the plant is operated. These records also relate the history of a whole season, which is never equaled for accuracy. The record or operating logs kept by an engineer. Such records also establish a means of checking the cost of operating the plant.

**Maintenance**

In choosing the equipment, aside from its performance, much consideration should be given to facilities for maintaining the equipment. As many parts of the equipment as possible should be easily accessible, and spare parts and service men should be available within reasonable distance of the town where the theatre is located.

Second is the initial investment, the exhibitor is concerned with operating costs. The buyer of air-conditioning today has the right to expect the company from whom he bought the plant to furnish a detailed cost analysis of the operation of the plant. The exhibitor should expect the service of an engineer for an undefined period of time to assist in bringing the operating costs in line with the preliminary analysis. Such engineering service should spread over sufficient time to establish thoroughly the results of the plant in operation, and to determine operating methods and complete instructions in the management of the installation.

**Noise and Vibration**

In addition to all the many considerations listed, the exhibitor has another most important factor, that of noise and vibration. The sound level of the theatre must not be raised as the result of an air-conditioning installation. Scientific control of noise and mechanical sounds is a fact today and there is no excuse for disturbance from this source. The installing company should absolutely guarantee against annoyance from this source. If in the elimination of noise it becomes necessary to line the interior of ducts only, fireproof materials should be used.

**Freon Refrigeration**

Perhaps the most recent and important development in theatre air-conditioning is the use of a refrigerant known as Freon or F12 (dichlorodifluoromethane)—the application of direct expansion, thereby eliminating the air washer; and the use of multiple-unit compressors, instead of one large compressor unit.

The operating refrigeration range of F12 is very satisfactory for air-conditioning, and would seem at this time that more and more mechanical air-conditioning installations will use Freon instead of carbon dioxide, Dielene, Carrene, etc.

Freon as a refrigerant was developed by Dr. Thomas Midgley, the man who gave the automotive industry ethyl gasoline. It is non-inflammable, non-explosive and non-toxic. Experiments have shown that small animals can live in air contaminated with 20% Freon. It decomposes when heated by a flame in the presence of water vapor; because of this characteristic some local authorities do not entirely approve of it. The fear seems to be that if a fire should get under way and the Freon system should spring a leak, the resulting breakdown would aggravate the fire-fighting problem.

When not in the presence of water vapor, Freon is thermally stable up to 1,000° Fahrenheit. Freon is non-corrosive in contact with metals used in refrigerating compressors and cooling systems. It is extremely important that Freon systems be clean and dry, for water or moisture in the system will give no end of trouble at the expansion valves.

Due to the particular operating pressures of Freon, under the principle of expanding the compressed refrigerant into finned coils and drawing the air over these coils to cool it, the usual step of cooling water and then using the cold water to cool the air is omitted. This principle is known or referred to as direct expansion. In this method the...
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March 9th Issue: Robert O. Boller on Modern Remodeling
Recent Labor Laws and the Theatre  
(Continued from page 14)

those of the state of New York. The act adopts not a law of the Congress, but a body of rules and regulations prepared by individuals, approved by an administrative authority and finally approved by the President, and then provides that, upon filing a certified copy in the office of the secretary of state, a violation of any provision of such code so adopted and filed is a crime under the laws of the state of New York. To term such a method of legislation, such a manner of attempting to create criminal offenses, vicious is to indulge in mild criticism. To hold such a legislative act constitutional seems contrary to the plain language and import of our fundamental laws, both national and state. ... The constitutionality of the National Industrial Recovery Act is not for us to determine, but must be determined by Courts of federal jurisdiction. ... We hold that subdivision 1 of section 2 of chapter 781, Laws of 1933 (Ex. Sess.) is in violation of the Constitution of the state of N.Y., section 3, paragraphs 1, 17, and 19, and that it is an unwarranted attempt to delegate the power to create a crime; that the declaration of the acts constituting a crime rests with the Legislature and cannot be delegated to federal administrative or executive authority. We hold that the plaintiff has established sufficient reasons to justify the granting of an injunction. ...
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**Among Contributors to This Issue:**

J. T. Knight, Jr. [Planning for Air-Conditioning] is a regular contributor to Better Theatres on the physical operation, personnel training and maintenance of motion picture theatres, and is also conductor of the department Maintenance Tabs. He has been associated in an executive capacity with theatre operation for many years and was at one time a theatre manager. He is in charge of theatre maintenance for Paramount. His present article is the first of two on phases of air conditioning of special importance at this time. The second will appear in the April 6, the Spring Buyers Number.

O. T. Taylor [Sets and Routines for Kiddie Shows] has been connected with the motion picture theatre for many years, as lobby artist, stage production manager and in other positions. He has also done set design for the Fox studio. Mr. Taylor is associated with D. & R. Theatres in Aberdeen, Wash.

Leo T. Parker [Recent Labor Laws and the Theatre] contributes regularly to Better Theatres on legal phases of theatre operation, in which he has long specialized. He is an attorney-at-law with offices in Cincinnati.

Dexter Morand [Europe News Theatre Craze and its Architecture] is a writer on motion picture theatre operation and architecture living in England and traveling considerably on the Continent. He has previously contributed to Better Theatres and is a regular contributor to European journals.

Max L. Robinson [Voltage and Capacity Tests for Determining Battery Condition] is an electrical engineer who has been long identified with the theatre equipment field. He has designed a great deal of the electrical apparatus used in theatres and has also been associated with its maintenance in operation. Previously Mr. Robinson has been represented in Better Theatres only by the occasional Electrograms.

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"Better Theatres" Division, Motion Picture Herald, 1790 Broadway, New York

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Remarks: _____________________________________________

Name __________________________ Theatre __________________________ City __________________________

State __________________________ Seating Capacity __________________________

"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.
Recent Labor Law and the Theatre

(Continued from page 31)

good faith affidavit of the mortgagors. By reason of those defects, the contract, as a chattel mortgage, was void against all others who may purchase the organ for value and in good faith from the partners. But the absence of the affidavit of good faith and the lack of acknowledgement did not invalidate the mortgage as to persons who had full knowledge of the contract.

One paragraph of the contract provided that in the event the partners failed to pay the installments the seller could retake the organ, sell it, and charge all costs and attorney’s fees to the purchasers, who should be liable for any deficiency.

Some time later Armour died and left his entire estate to his wife, who had been a partner of Montesano Theatre Corporation but who had not signed the contract purchasing the organ. Later the wife sold the theatre building, which had been the exclusive property of her husband who had died. This sale was made to a theatre corporation. After considerable time had passed the organ manufacturer filed suit to recover possession of the organ in view of the fact that the installments had not been made in accordance with the provisions of the contract.

It was contended that since the wife had inherited the building in which the organ had been placed since she had not signed the original contract of purchase of the organ, that she acquired possession of the building and the organ in good faith and that the organ manufacturer could not regain possession of it from the theatre corporation which had purchased the building and the organ from Mrs. Armour.

However, it is interesting to observe that the court held the organ manufacturer entitled to recover possession of the organ, and said:

**DECISION**

“There is no evidence that the organ was transferred to Glen W. Armour, or to any one else, by the 'Montesano Theatre Corporation,' or that any of the members of that co-partnership transferred his interest in the partnership property. . . . There is no evidence that Eva L. Armour, who was not a party to the chattel mortgage and not a member of the co-partnership, acquired the interests of the co-partnership. . . . A personal judgment for the amount of the mortgage debt cannot be entered against any one other than the original mortgagor or mortgagors or their successors in interest who assumed payment of the mortgage debt.”

**TAXATION OF USE OF STREETS**

**UNDER ANY CIRCUMSTANCES** a city ordinance is valid and enforceable by the terms of which companies, such as traveling shows, located outside the city are required to pay higher license fees than paid by those located within the city, providing the ordinance is authorized by a state law and explained that the higher license fee is based on use of the streets by vehicles owned by the companies whose principal places of business are outside the city limits.

For example, in the late case of Crosswell (172 S. E. 698, Bishopville, S. C.), it was disclosed that a city enacted an ordinance requiring license fees by firms located outside the city limits and who utilized vehicles on the streets. The ordinance did not specify any license fees to be paid by local companies, but explained that the payment of license fees by outside firms was intended to compensate the city for use of the streets.

Although the validity of this law was contested by a company located outside the city corporation limits, the higher court held the ordinance valid.

**CHARITY FUND**

Another important point of the law is that although neither a state nor a city may arbitrarily interfere with the theatre business or prohibit carrying on any lawful occupation or impose unreasonable restrictions upon them, this rule of the law is not applicable to prevent a state or city from exercising its ordinary police power to protect its citizens from imposition and fraud, or to safeguard its citizens in any other manner. This rule is especially applicable to laws and ordinances which regulate soliciting of charitable funds, or selling tickets, if the proprietor promises to pay a percentage of the receipts to a charitable institution.

For illustration, in Commonwealth v. Corrigan (170 Atl. 720, Philadelphia), decided during the past few weeks, it was shown that a state law was passed which required payment of license fees by all those who solicited monies for charitable purposes. A solicitor was arrested and convicted of selling for a corporation which offered to pay 10% of the proceeds to an orphanage. He appealed to the higher court which, however, upheld the validity of the law.

---

Sets and Routines for Kiddie Shows

(Continued from page 25)

when the occupant steps out. By adjusting the box to lean back slightly the cover can be made to close automatically.

The circle and hearts are cut from wallboard. Crepe paper streamers are attached to the back of the circle. Use a light, bright color scheme to stand out sharply against the dark background. A tie-up with a local candy manufacturer might be affected whereby the candy box carries his trade name in return for candy for prizes or gifts to the youthful entertainers, or the entire act might be sponsored by a candy manufacturer or shop.

**MICKEY MOUSE**

Whether the stage presentation is the direct result of a Mickey Mouse Club or other "Kiddie" organization, an act built around Mickey is always welcome diversion for adults as well as children. The following novelty caused much favorable comment when it was recently staged by the author.

A giant Mickey Mouse cutout is revealed as the curtain rises, standing in front of a draped drop. Mickey’s eyes move as if looking the audience over. His left hand moves upward, lifting the curtain. Through the opening in the curtain enters a line of young dancers in Mickey Mouse costumes for a snappy tap routine. Mickey closes the curtain.

This is an ideal dancing school tie-up—one that any progressive dancing teacher will be anxious to take advantage of for its splendid publicity possibilities.

The cutout of Mickey (Figure 8) should be from 8 to 10 feet high, made of wallboard braced with 1x2-inch battens. The left arm (a) [a, different positions indicated by dotted lines] is fastened to the body by means of a stove bolt (b). The draped drop is fastened to the hand, which is raised and lowered by means of a pull line running through a pulley. The line is, of course, behind the curtain and therefore not seen by the audience.

The animation of the eyes is also very simple. The eye-openings are cut out, and a triangular piece of wallboard (a Figure 8) on which the eyes have been painted, is fastened behind the head to a pivot (b). A string (e) fastened to one edge of the triangular piece and running through screw eyes (d-d) off stage, pulls the triangle to one side; a rubber band (c), one end fastened to the triangle, the other end to the cutout, pulls the triangle back. A large-headed nail (f) set in a narrow slit in the triangle acts as a stop post to the latter.

Do Mickey Mouse in the familiar colors: white face, gloves and shoes; black body; red pants with white buttons. [Hereafter Mr. Taylor’s articles will appear in alternate issues.—The Editor.]
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A COMPACT LIGHT AND STURDY PROFESSIONAL SOUND PROJECTOR

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Motiongraph Sound Projector Equipment is not sound equipment only or motion picture projectors only. It is not that type of equipment which compels an exhibitor to buy his sound equipment from one source and his projectors from another, or to buy sound heads separately, amplifier separately, likewise speakers, etc. and then attempt to have them all work together successfully. It is complete unified, balanced equipment, all designed, engineered and balanced to work together and supplied by one manufacturer—the oldest manufacturer of projection equipment in this country—with an established reputation and background to merit the exhibitor’s confidence.

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BUILDING power and
WORD-of-mouth stimulation
OF this greatest of all
HOLD-over pictures!

IF YOU LIKE FIGURES
take a look at this!
*OUT OF FIRST 13 COPPERFIELD
ENGAGEMENTS:
Monday beat the opening day, Friday,
in 3 cases. Tuesday beat the opening day,
Friday, in 9 cases. Wednesday beat the
opening day, Friday, in 10 cases. Thursday
beat the opening day, Friday, in 11 cases.
THE LAST DAY OF THE FIRST WEEK
BEAT THE OPENING DAY IN 11
OUT OF 13 CASES!

*In Louisville “Copperfield” started out doing 92% of
top business. By the end of the 11th day it was doing 77% better than top. In 11 days it had built more than 35%
over best previous grossers.
*In Hartford it started at 78% of top business in its
first three days, and by the end of the 11th day it
had done 112% of top business.
*At random, a few out of many spots where “Copper-
field” is upsetting all previous conceptions of building
power and still going strong: El Paso, Minneapolis,
St. Paul, Richmond, Nashville, Reading, Atlanta,
Norfolk, Boston, etc.
*Capitol, N. Y. in its 4th big week. Total for first
three weeks biggest since “Smilin’ Through,” and
almost equals it. The 20th day (Wednesday) beats
opening day (Friday).
*EXTRA DAYS! EXTRA PAY DAYS! DON’T RE-
GRET LATER! GET MORE PLAYING TIME NOW!
You, Too, Can Wear The Famous John Hamrick Smile!

NOTED SEATTLE SHOWMAN REVEALS SIMPLE RECIPE FOR HAPPINESS

Dear Jack Warner:

The other night I sat in a preview on SWEET MUSIC, and if the audience reaction to this picture means anything, SWEET MUSIC is going to be one of the best audience pictures of the season, and I hasten to extend to you my praise for the manner in which you handled Rudy Vallee.

You made a regular trouper out of him immediately on entering his first scene, and you kept him a regular trouper all the way through. Before we were in the picture five minutes, everyone in the audience was convulsed with laughter. This picture deserves success because it is filled to overflowing with entertainment value.

With worlds of good wishes,

Sincerely,

[Signature]
...And prepare yourself for a shock when you READ RUDY’S MOST SENSATIONAL

You’re going to be surprised when you see Warner Bros.’ first Rudy Vallee show. But just so you won’t be too surprised, we’re reprinting these friendly warnings from three recognized authorities.

"Introducing a brand new and grand new personality: ladies and gentlemen, I give you Rudy Vallee! ... Just go to see ‘Sweet Music’, is all I ask; and I'll practically guarantee you'll all become Vallee-conscious in the cinema as so many of you are over the air waves. For here's a different Rudy, a genuinely likeable chap ... There's a refreshing spontaneity to 'Sweet Music' absent from the screen since 'Forty-second Street' ... and through it all the Vallee Charm, which I'd always believed to be a myth but now admit is an American institution."

—EDITOR DELIGHT EVANS in Screenland

HAVE YOU SCREENED IT

RUDY VALLEE

With ANN DVORAK • 9 STARS •

Directed b
FAN MAIL!

"After screening SWEET MUSIC, today, I believe this picture has great box office possibilities. It is the best thing Vallee has done and Ann Dvorak is excellent. It is a down-to-earth picture that I am sure will bring in money."

—M. J. MULLIN,
M & P Theatres, Boston

"Last night we screened SWEET MUSIC for about twenty people, including some of the local critics, and if ever we received a surprise, it was after looking at this one. It was the unanimous opinion of everybody that Vallee will be made after this picture is released, and that the picture contains everything to make it sure-fire box office. If it doesn't break box office records, it will not be the picture's fault."

—HAROLD J. MIRISCH,
Milwaukee Zone Manager,
Warner Bros. Theatres

YET? .... WARNER BROS.’

SWEET MUSIC

2 BANDS • 6 SONGS • 100 GIRLS

Alfred E. Green
Not one or two . . . but FIVE top-money entertainments. Bristling with show values that stamp them as extended-run certainties. Starting with the stars that belong together . . .

JANET GAYNOR and WARNER BAXTER . . . in "ONE MORE SPRING."

Followed by SHIRLEY TEMPLE, America’s Darling, and LIONEL BARRYMORE in that delightful classic "THE LITTLE COLONEL."

Next, EDMUND LOWE and VICTOR McLAGLEN in a hysterical mystery yarn, "THE GREAT HOTEL MURDER."

Then make way for "GEORGE WHITE’S 1935 SCANDALS". . . . more gay and gorgeous, tuneful and girl-ful than ever . . .

With a cast headlined by ALICE FAYE, JAMES DUNN, NED SPARKS and GEORGE WHITE, himself

All-American star WILL ROGERS in by every critic as the best he’s

And to top off your good luck, the "LIFE BEGINS AT 40," acknowledged ever made. When do you get them?

ASK YOUR FOX EXCHANGE
THE DIRT IN KANSAS CITY

"What has happened to defenders of dirt in the drama?" asks Mr. Lowell Lawrence in the Kansas City Journal Post. . . . "Those liberals ventured the opinion that the movie reform wave would bring back the stage because the living drama, unshackled by the rigid censorship imposed on Hollywood, still could be bold, virile and spiced with naughtiness. Sin, said the anti-censor spokesman, is more interesting than virtue and is what the public wants to see in the theatre. . . . Wall, look what happened to 'Pagan Lady,' the sensuous play in which the voluptuous Lenore Ulric starred last week at the Shubert Theatre. It was as meretricious and brazen a play as the stage has offered in recent seasons—the kind of shockingly sexy salaciousness the liberals maintain the public wants. The audiences were small and failed to get excited about its sin. Maybe that means something."

Mr. Lawrence's observations, interesting enough, fail however to take cognizance of the fact that there has been nothing whatever in the current disciplines of the motion picture addressed at keeping "sin" off the screen. The aim of the Production Code Administration, approved by the leaders of the Legion of Decency, is addressed at making the essence and implications of drama square with decent American life, to deal with "sin" as sin instead of just good fun.

Must we say again that there is nothing demanded of the screen now, by the Production Code under which it is operating, except that its representations of misconduct, such items as murder, adultery, arson and burglary, shall represent them as invasions of the social interest and not as suggestions for a career.

As for "Pagan Lady" in Kansas City, Maybe the story is getting a bit familiar. There have been several of the sort.

HOLLYWOOD dispatches quote Mr. M. H. Aylesworth as announcing that "we are ready to launch tele-vision" and that "... it will be a big asset to the movies." If it's as big a help as radio it will be in the vicinity of colossal.

NOT MAE'S FAULT

R. FRED EASTMAN, whose ardent interest in the motion picture is sometimes intined with just the slightest hint of disapproval, in speaking to a convention of pastors at Columbus, Ohio last week said that the "estimates that the movie campaign has cost the industry $10,000,000 at the box office" but that while "the producers have been forced to dry clean their productions in no sense have they been converted." "More people will see Mae West's next release than have seen Hamlet in the 300 years of its existence," he exclaimed. May we not delicately suggest that Dr. Eastman might profitably devote some of his attention to finding out what has been the matter with Hamlet for these three centuries before he goes any farther with the movie problem. Apparently his showmanship is about as good as his accounting. He is considerably more than ten million dollars off on his box office figures.

THERE'S enough smart-crack smut in the Screen Guild's Magazine, Vol. I, No. 11, to show where some part of Mr. Joseph I. Breen's troubles begin. It sells for twenty cents and seeks public attention. Hollywood has been quite bit of late about misrepresentation of the art and its people by newspapers and fan magazines.

SCREEN ODD-JOBS

DISCUSSING adverse publicity in the editorial column of Film Daily, Mr. Don Carlo Gillette speaks of the "importance of spiking misinformation about the movies as fast as it gets out" . . . "one of the most effective ways to do this is through the newsreels. . . ."

There is distinct merit in the notion that the screen may perhaps carry a discreet message for the motion picture industry, but it would have to be in terms that made it as important to the customers as to the picture makers.

But newsreel editors will promptly snort at a suggestion for loading their product with any more errands. The newsreel because it is swift, facile and made of short units tends to catch all the odd jobs from picturing the President's relatives for Washington goodwill to photographing some senator's aunt's cat, and making "locals" for such jobs as defeating Upton Sinclair. The newsreels have done plenty for the industry, which might at all times do something for them. They will be better with the public than they do in their own offices.

ONE and a half million words of evidence were poured into the Hauptmann trial at Flemington in New Jersey, and the press wires carried out thirteen million words from reporters about it. However, it was deemed improper for the sound motion picture to mention the matter.
THIS WEEK ---

MEXICAN THEATRES

Facing severe competition from films, Mexican legitimate theatres in effect have been exempted from special taxation. The exemption covers theatres playing all possible types of production with the exception of motion pictures. The legitimate in Mexico has long begged for assistance.

WAR FILM BEAT

Laurence Stallings' graphic pictorial record of the war, "The First World War," Fox release, has beaten the Canadian government to the theatres of the Dominion. For three months the government has been making "Lest We Forget," official historical war record from its archives, but the film has not yet been released.

GRIEVANCE GROUP

Established by the Seattle censor, headed by L. Kenneth Schoenfeld, is a committee of three to hear exhibitor grievances arising out of competition, including advertising, and attempt to settle them amicably. The group will not conflict with the local code grievance board. Will Hays has approved the plan, it was said.

FAN MAGAZINES

"Two or three" fan magazines, using objectionable material contrary to the recent agreement with the Advertising Advisory Council, shortly may find themselves the object of summary producer action unless the publication of undraped nightclub entertainers as film players is halted.

UNIVERSAL SCHEDULE

The same number of pictures as were produced last year (36 features, six westerns) is planned by Universal for next season, declared general sales manager James R. Grainger last week. Already 12 stories have been purchased, the production budget to remain much as currently.

SECOND GENERATION

Recently incorporated in Boston was Comi Brothers, Inc., theatre supply and service firm of Ernest and Edward Comi. Their father and uncle, also known as Comi Brothers, were called the first exhibitors in Vermont. Edward is credited with being the inventor of the Simplex rear shutter.

PROFIT-SHARING

Worked out by division manager E. C. Rhode of Fox Midwest is a profit participation plan for employees, whereby a percentage of profit over the preceding year period will be paid every 13 weeks in cash bonuses, ranging from five to 7 1/2 to 10 per cent, depending on class of operation.

FLYING THEATRE

Flying at night, carrying passengers and mail from Washington to Pittsburgh, a plane last week showed Warner's "Devil Dogs of the Air," while an announce broadcast from the plane, and portions of the sound track were picked up. An elaborate Washington ceremony preceded the flight of the Central siren, christened the "flying theatre." The exploit was devised and executed by Joseph Feldman, Warner Pittsburgh advertising director.

ADVERTISING COST

It costs 30 cent per less to reach 1,000,000 readers with full-page newspaper advertisements then with full-page magazine ads, according to a survey by Frank R. Elliott, of Indiana University, the United Press reports. The magazine cost was found to be $2,799, compared to the newspaper cost of $2,156.

FLOOR LEADER

Some considerable comfort and encouragement must have come to the motion picture interests of Nebraska to learn that William Haycock, Calloway, an exhibitor, has been selected as the Democratic floor leader in the House in the Nebraska legislature at Lincoln.

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TAX AGENT

Named an agent of the tax commission of Ohio, P. J. Wood, secretary of the Independent Theatre Owners of Ohio, will assist in the enforcement of the admissions tax law. He will serve without compensation.

DESERVES CREDIT

Entitled to considerable credit for maintenance of high standards and continued progress during a period of economic stress, the industry has been subject, instead, to unjust criticism, John McManus, Loew's Midland theatre manager, told the Round Table Club, Kansas City women's organization. The amusement medium of the great majority, the screen deserves universal support, said Mr. McManus.

COLOR SUIT

Directing 35 "interrogatories" at the plaintiff, attorneys for Fox, Paramount and Walt Disney last week took their first step in joint defense of the color patent infringement suit brought against them by Leon F. Douglass of Menlo Park, Cal.., in San Francisco Court. Millions might be involved in damages, but the case is as yet far from trial.

NO PRODUCER CREDIT

Considered by RKO Radio is the release of several pictures for the new season as "company" films, minus screen credit to the individual producer involved. Done by combined studio talent would be the implication. Report that all studio product would be released thus has been denied.

PUBLIC PROTEST

The musket rattle of public protest broke about the A. H. Blank Omaha district headquarters last week in connection with the allegedly salacious advertising and publicity on "The Continental Revue," stage featuring the Paramount reopening. From Legion of Decency members came protest, despite approval of the film shown, while from district head E. R. Cummings, no comment.

THREE-DIMENSION

Cost interest is astir over a new three-dimensional technique developed by William Adler of Pasadena, former cameraman, now with the California Institute of Technology. Claimed to differ from other processes chiefly in that one instead of two images is used on the film, the process entails a triple mirror attachment over the lens. For the exhibitor, it is said, no extra cost: for the producer, added lighting cost.
FOR "a thousand nights and a night" a modern Scheherazade might tell of the wonders and strange adventures of that city - within a city - built of dreams and oil, dug deep into earth and pushed high into sky, with the magic names of Radio and Rockefeller, of the vanities and foibles of the califs and grand viziers, amid their towers and courts and gardens, splendid with gold and crystal waters.

And no tale that ever beguiled an incensed hour in the courts of Baghdad could be more wrought with marvel than that of the coming and rise to power of the amazing new master of that city-within-a-city's caravanserai of glories—the Radio City Music Hall, gemmed grotto of the houri shadows and the hundred dancing girls, slaves all of the rainbow lamps.

This new master has come strangely into a strange place. Also he has come into power without pipes and pageantry, silently, bringing the world's most fantastic miracle, showmanship without show.

A delirium of commonsense has taken command of the Music Hall and the show world wonders.

Miles Standish in homespun presiding at the court of Harun al-Rashid would be no more in contrast than W. G. Van Schmus ordering the operations of the great and glittering domain that Rosy I left.

All the splendors are still there, but the room of special magnificence that used to be the office of the maestro is now dedicated to use as a reception office under the name "The Studio," while the white haired, quiet Mr. Van Schmus, 58 and unexcited, sits in broadfaced tranquility in a conveniently compact and unawesomely office on an upper floor.

The punctilious bebuttoned pages dash about, slick heels and salute as before. The mirrored vistas of the aisles and acres of artfully lighted modernism at its most elegant are still there unmarrred, intact, but the atmosphere of magnificent fantasy seems to vanish at the threshold of the Van Schmus office. The only show he puts on is on the stage where he can sell it.

This show business is, it would appear, just another business.

It was that point of view that brought Mr. Van Schmus to his desk at the Music Hall. Back there in the days when Rockefeller Center and the Music Hall were in the fury of creation, this quiet, white haired and pleasantly spoken person was seen about a deal, known more as "Mr. Rockefeller's Man" than by name. Mr. Van Schmus just went about observing, and there was magnificently extensive observing to be done.

Even before the Music Hall was opened it would seem that Mr. Rockefeller, or his assistant at least, had become aware that everything had been done about the frame and nothing much about the picture it was to present. It also appears that it was foreseen that just possibly not one but several of the miracle workers of showland who had been importantly OK'd to Mr. Rockefeller were going to prove embarrassingly short of miracles. It is unnecessary to re-

"We never try to kid the public—or ourselves."

Cosmo-Sileo

[Continued on following page]
"Sweeney's Make the Bread"

(Continued from preceding page)

"...the unhappy details. A number of supermen stalked in and melted out. When it was all over Mr. Rockefeller had his big Radio set back, only slightly used, and very little else worth mentioning except some positively spectacular operating figures. Mr. Van Schmus-theman-observer, it was to be gathered, knew more about what had been going on than anyone else, and it appeared appropriate to set him in to see if something might not be done. He was made vice-president and comptroller of the Radio City theatres and a director of the Music Hall. The RKO corporation affiliations dissolved and the Rockefeller Center amusement houses, the Music Hall and the Center became entirely Rockefeller with an all-Van Schmus administration.

A sober, dignified business man in his middle years found himself in charge of the world's greatest theatre—suddenly the most costly in the world in a market that has some fourteen thousand of them.

It was another of the Arabian Nights' whimsies of movieland.

Mr. Van Schmus was never headed for Broadway. He grew up in Chicago and went to North Central College in Naperville, Illinois, a school which his grandfather had served as a founder and where his father had been graduated before him. His first job was with the Hill Publishing Company, an old Chicago concern, and subsequently the RKO for years an executive of Schlesinger & Mayer, the concern known today as Chicago's big Carson, Pirie, Scott & Company, department store operators. Thence he went to the big May Company in Cleveland and presently appeared in the post of general manager of the George L. Dyer advertising agency in New York. In the Dyer agency he met Louis Lee, brother of the late Ivy Lee, and through the Lees came to know Mr. John D. Rockefeller, Jr. If all had developed according to design in Rockefeller Center, Mr. Van Schmus probably would still be just observing.

At his new desk, Mr. Van Schmus observed almost immediately that the problem, as in the department store, appeared to require a line of goods that might interest the public and steps toward telling the public where and when.

There was a production and operating machine and organization there. He made arrangements to let it go to work. He declined to cast himself as an impresario and now after a year and a half has so far shown no tendency toward leading the orchestra.

With something less, decidedly less, than first choice of the world's best pictures, the Music Hall in the 53 weeks ending January 19 is credited with having collected admissions totaling about $3,988,000. Despite the fact that the cost figures are not ranged alongside, it would appear that business is being done.

The Music Hall staff numbers some six hundred persons, in fifteen departments. The department heads lunch with Mr. Van Schmus every Friday. Pictures are previewed by varying cross sectional audiences selected from the big staff. The preview reactions count. The creative departments are headed by Leon Leonidoff, director of stage productions, Russell Markert, associate producer, and Erna Raper, director of music. Music Hall publicity is under the attentions of Hazel Flynn, who was long screen editor for the Chicago American.

Mr. Van Schmus, charry as he is of utterance, remarks that "both Hollywood and New York might well wake up and serve the better taste of the American public." "I do not mean the Park Avenue public," he adds. "The Sweeney's have better taste than they are credited with—and it's the Sweeney's that make our bread and butter."

"And, we never try to kid the public—or ourselves."

Ritchey Wins Distribution Suit Against Philip Lewis

Justice William T. Collins of the New York supreme court has permanently restrained Philip S. Lewis, head of American Trading Association, from distributing the film "Ships of Hate," as the result of an action brought by the Ritchey Export Corporation, foreign distributor of Monogram product. Ritchey, the court decided, has exclusive distribution right to the film outside the United States and possessions, and Canada. American Trading being ordered to turn over to Ritchey all prints and advertising material on the picture.

Ready for Launching of Television, Says Aylesworth

"We are ready to launch television in this country," M. H. Aylesworth, president of National Broadcasting Company and chairman of RKO said in Hollywood this week. "It will come. It will be enormously expensive." Mr. Aylesworth left for New York with Ned E. Depinet, president of RKO Distributing Corporation.

$200,000 Expected Gross of "Copperfield" in 4 Weeks

"David Copperfield," MGM picture, is being held a fifth week at the Capitol in New York, with an expected gross of approximately $205,000 for four weeks. The picture took in $18,000 during the last weekend, with an approximate $45,000 or more for the fourth week. The gross for the first three weeks was $160,120. It is considered possible that the picture will be held a sixth week.

The extension of critical appreciation of the motion picture through a clearing house educational association is embodied in a plan adopted last week at a meeting in New York of the committee on motion pictures of the department of secondary education of the National Education Association.

The plan is considered the first step in the nationwide development of film appreciation in schools, as inaugurated by the National Council of Teachers. The National Education Association will further consider the matter at its Atlantic City convention February 25.

William Lewin, chairman of the committee, said: "We are opposed to censorship of the movies. We are in favor of enlightenment and the development of independent critical taste. You can't legislate good taste."

The committee announced a 10-point program, which would develop new units of classroom instruction, formulate children's standards of judgment of films, evolve methods for teaching motion picture standards, cooperate with the National Education Association and all other groups, and cooperate with teachers and community committees to eliminate double billing and develop family programs, oppose censorship legislation, publish lists of films worthy of discussion, cooperate in the preparation of the visual aids for classroom use, encourage experiment, and list worthwhile pictures.

Government to Speed Suit For Dissolution of ASCAP

The Department of Justice in Washington this week indicated through official sources that it will make every effort to speed prosecution of the monopoly suit filed in New York against the American Society of Composers, Authors and Publishers. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, was in Washington last week making inquiries regarding the government's plans with respect to the suit and it was understood that, in a report given to Mr. Kuykendall, the Department of Justice corroborated the indication that it is speeding the action.

Mr. Kuykendall sought information on the subject from the office of Attorney General Homer S. Cummings in order to be able to advise his organization's national convention at New Orleans late this month.

H. G. Ponting, Cameraman Of Scott Expedition, Dies

Herbert George Ponting, noted explorer and camera chief on Scott's last expedition to the Antarctic in 1910-13, died last week in London at the age of 64. His film, "At the South Pole," was shown at the Empire in New York at the Lyric theatre in February, 1929. An adventurous life included early years in California and foreign newspaper correspondences, which carried him to the ends of the earth. Mr. Ponting's films were made considerably, mostly of his travels. In 1926 he sold his Scott expedition film to British interests at a price, it was reported, a great deal smaller than the $250,000 said to have been offered by an American museum.
BIG DISTRIBUTORS CONSIDER DOING
16 MM. FILMS: INDEPENDENTS ACTIVE

Allied, Master Arts, Monogram, Mascot, Others Contract with Walter O. Gutlohn to Reduce Past Season's 35 mm. Films

Several of the large producer-distributors are quietly considering the advisability of taking their outstanding features of past seasons, now out of general distribution, and reducing them from their present standard 35 millimetre size to 16 mm., for exhibition in the so-called nontheatrical field. Already many of the more important independent distributors are doing this, with such companies as Monogram, Mascot, Allied, Master Arts and others contracting with Walter O. Gutlohn, Inc., large distributors of 16 mm. pictures for the nontheatrical field, for reduction of their past season product to 16 mm.

Under the present plans of the larger companies, the reduced sources of exhibition are held to be completely outside of established channels of theatrical exhibition, and in no way would offer competition to regular theatrical accounts. That is also the fact in the case of those independents who currently are selling 16 mm. rights to the Gutlohn company. The majors, on the other hand, have the possibility of strongly organized exhibitor opposition to such a move, especially from affiliated theatre men, and because of this they are proceeding with extreme caution. The larger companies interested in the 16 mm. field will not discuss their plans publicly at this time.

The independents now appear to have taken the lead in that field. Gutlohn, Inc., has been handling some of the above accounts for two years and more, and last August signed a contract with Monogram for the 16 mm. rights to all of its product. The product so reduced and distributed is, as in the case of the majors' projected plans, usually at least two years old. Gutlohn, which has been in active business for a little more than a year, in addition to one year during which time it handled Master Arts' product, has had the 16 mm. rights to Allied Pictures product for two months. Showmen's Pictures one year, and Progressive Pictures product for about a year. Mascot has just sold 16mm. rights to its pictures to Gutlohn.

75 Features on Hand

Included in the Gutlohn library at all times are an average of 75 feature pictures and 250 short subjects, including educational, instructional and regular theatrical subjects.

"For the next year at least the major distributors will not enter the 16 mm. field," said Walter O. Gutlohn on Tuesday. "When they do, furthermore, they undoubtedly will organize their own systems of distribution."

Mr. Gutlohn explained that, contrary to reports, his company is in no way connected with any other company aside from its contractual arrangements. All stock in Gutlohn, Inc., is held by himself, Mr. Gutlohn and Harry A. Kapit, the company's sales manager.

The company does not sell direct to prospective accounts, dealing only with libraries. With respect to the theatrical companies from whom it requires 35 mm. films for reduction, it buys the 16mm. rights on a royalty basis for from 4 to 10 years.

Contract Booking

Gutlohn, Inc., was the first company in the 16 mm. field to introduce contract booking for nontheatrical accounts, according to Mr. Kapit, and many of the institutions with which the company's distributors do business book an average of 30 programs a year.

"Of course," said Mr. Kapit, "where there are church bookings this contract figure is considerably higher, inasmuch as most of these situations run regular programs with several changes weekly."

Gutlohn, Inc., is doing business with libraries and nontheatrical distributors in about 40 states and in several foreign countries, including Great Britain, Canada, Cuba, several South American and Central American countries, Mexico, Japan and Australia.

"The average producer fears the reaction of the exhibitor to 16 mm. shows," said Mr. Kapit. "This is unfortunate; because they do not know the situation as it really is. We are not in competition with anyone."

75 Features and 250 Short Subjects Now in Company's Library; Declared to Be Not in Competition with Theatres

In most cases the pictures we handle are from two to three years old and the people who see them do not go to nontheatrical exhibitions primarily to look at the product. Their interest centers chiefly around the circumstances and situation in which 16 mm. shows are held, usually in a church for a benefit of some sort, in a school or auditorium to which the public is not admitted, but never in a situation which can be called competitive to the theatre.

"Building Future Audience"

"As far as children are concerned, we actually are building up future audiences for theatres in making them picture minded."

"In respect to the question of admission charges," Mr. Kapit continued, "this is not competitive because the pictures are not commercially sold and we have an agreement to that effect in every contract we make with 35 mm. distributors."

Development of nontheatrical motion picture exhibition for entertainment purposes has been prevented to date by the lack of suitable films, which must come, at least from the outset, from the producers of standard commercial product for 35 mm., prints or in 16 mm. reductions. Because of lower costs, and greater facility, the nontheatrical field is best served by reduction to 16 mm., and today the very term "nontheatrical" has come to signify the use of 16 mm. product and equipment.

In the Gutlohn library are included such features as "The Sphinx," "Police Call," "The 13th Guest," "The Phantom Broadcast," "The Return of Casey Jones," "Black Beauty," "Oliver Twist," and others. In addition, there is a representative list of westerns. Short subjects include classic semiclassic music series, musical novels, comedies, adventure subjects, travelogues and others, in addition to educational and instructional features and shorts.

Sound Recording Improved

During the past year and one-half equipment manufacturers have improved 16 mm. sound recording on film with a proportionally narrower band and a corresponding improvement in reproduction equipment. The present 16 mm. projector is capable of projecting the image large enough for a full seating several hundred persons, with illumination equal to that of the average theatre image.

From a standpoint of technique, it has been demonstrated that 16 mm. projection can be used in commercial theatres up to about 300 seating capacity, the image under these circumstances being about 9 x 12½ feet. This suggests the possible development of a minor class of 16 mm. theatres in hamlets now unable to support a theatre, in the event that product is made available.

Suitable product also would represent something of aid and comfort to the non-
Sirovich Promises "Sensational Disclosures"; New Block Booking Measure to be Offered

The House interstate commerce committee in Washington last week approved the Rayburn resolution authorizing a $250,000 investigation of American Telephone & Telegraph Company and all subsidiary companies, including Western Electric and Electrical Research Products, Inc., by the federal communications commission.

The Senate on Tuesday approved a companion proposal, the Wheeler resolution.

The house committee's resolution for investigation of patent pools in industry are to begin Monday before the patents committee, of which he is chairman, Representative William Sirovich of New York said. The aviation industry will be taken up first, he said, and this will be followed by investigation of the film and radio industries, with, he promised, "sensational disclosures."

New Block Booking Action

A new block booking bill is to be offered soon by Congressman Charles Kramer of Los Angeles. Mr. Kramer explained that as soon as the Dickstein committee completes its present investigations he will give the matter further consideration. There will be no effort to regulate the entire industry under the terms of his bill, he said.

In the 39 state legislatures which convened in January, 111 measures directly affecting the motion picture industry already have been introduced. Five more legislatures will convene before the end of February. Before the 44 sessions close early next summer 250 measures are expected.

When the California legislature resumes its deliberations March 4, among the 3,448 bills introduced in both the Assembly and the Senate there will be a record number of at least 177 concerning the film industry, according to Hildla McGinn, manager of the California Theatre Association. Among the 177 proposed bills, 131 are Assembly measures and 46 Senate; at least 98 on taxation.

Labor Protests Tax Program

The California State Federation of Labor protested against Governor Merriam's program to raise $154,000,000 in new taxes to finance state government. The Federation urged for early bills, and local unions helped defeat the plan. Edward Vandeleer, Federation president, specifically objected to the proposed increase in the sales tax, the new tax on electric, gas, water, telephone and telegraph service and the new tax on amusements and tobacco.

In the Colorado legislature a 2 per cent sales tax law was passed but theatres will not have to pay under the law with respect to admission prices.

Connecticut's perennial censorship bill, providing for a state board of film censors, again was introduced in the General Assembly at Hartford. Similar measures have been defeated at each biennial session for a number of years. Other bills under consideration concern adding the amusement business to those paying the unincorporated business tax allowing motion picture shows after 2 p.m. on Sundays; establishing a 5 per cent tax on the gross income of amusement businesses, and providing sentence of one to five years for throwing gas or stench bombs.

In St. Petersburg, Fla., Senator James F. Sikes announced he will back a bill in the state legislature to put an end to motion picture admissions in an attempt to force down prices. Senator Sikes contended there is no free competition in Florida because the majority of the theatres are owned by the same interests.

Problems dealing with legislation affecting the trucking industry, particularly film deliveries, will be discussed by the National Film Carriers, Inc., in New Orleans February 25-29. The meeting is being held in conjunction with the annual MPTOA convention.

Would Outlaw Bank Nights

In Missouri a bill introduced in the legislature by Representative Frank F. Catron outlaws the so-called bank nights, cash nights and all other forms of gilt enterprises.

Governor Earle of Pennsylvania proposed a 10 per cent assessment tax or raise $6,000,000 in two years.

A consumer's tax bill, embracing a tax of about 10 per cent on theatre receipts, was introduced legislatively by Senator Kramer. With the close of bill introduction, the amusement group was a consistent target. One bill proposes a 2 per cent sales tax including theatre admissions, another calls for two men in a projection booth, and a third calls for a graduated circuit theatre operating tax.

Closely following the California record, 120 measures already have been filed in the New York Legislature.

A bill to increase censorship fees from $1 to $3 a reel was introduced this week in Ohio by Representative William J. Zoul. The Senate passed a bill making it unlawful for distributors to require exhibitors under contract to play any film on a specific day. Independent theatres in Portland, Ore., want their license fees cut and have appointed a committee to negotiate with the Portland City Council.

Independents Busy in 16mm. Market

(Continued from preceding page)

bicycling "Jack Rabbit" operator, who travels from town to town putting on shows in available halls and stores with old films purchased outright. More product would be available to him.

These distributors and producers also believe that the entire question of competition from nontheatrical exhibition of former theatrical product might prove to have been exaggerated if the films were made available under a planned system of distribution control. Pictures so released would be old, having completed their theatrical life a substantial period of time before being made available for non-theatrical programs. In addition, it is held, the regular picture patron could hardly be interested in such product for its own sake, and it is to be expected that he would still have to look to the established theatre for his screen entertainment.

There has been little to indicate, they maintain, that the private exhibition of professional product in the home will ever assume importance as a competitor with the theatre for a number of reasons, but chiefly because of the cost.

The professional 16 mm. picture would be in demand almost exclusively for occasional programs in schools, churches, lodges, summer camps and similar situations, Mr. Gutlohn said. These institutions now have their programs and parties, he pointed out, which commonly are resorted to for the purpose of raising funds, but while an old picture assuredly might prove more attractive to those compelled to attend such functions than no entertainment at all, it scarcely can be regarded as satisfying the motion picture interests of persons who patronize theatres. As for summer camps, he said, juveniles and, in some instance, adults attending them are already dependent any kind of screen entertainment, since camp directors dislike as a rule to let their charges go far away to a town in the evening.

"Recoup" Losses on Weak Films

From the point of view of the producer of professional product, release some time after his films' theatrical life for nontheatrical exhibition offers an opportunity to secure a profit on the excesses and "recoup," at least partially, the losses suffered on the weak ones.

Exhibitors, among them the Motion Picture Theatre Owners of America, since the code drafting sessions in New York in the summer and autumn of 1933, have been campaigning for a definite restriction of the non-theatrical activities of distributors. Furthermore, they are desirous of present NRA code clause governing this situation. On the face of it this clause appears inconsistent and exhibitor organizations throughout the country are continuing their efforts to obtain a clause providing in it Article 5, Section 8, Part 4 (a) of the code, dealing with non-theatricals, reads as follows: "It shall be an unfair practice for any distributor to license the exhibition of its motion pictures for exhibition by any non-theatrical account contrary to any determination, restriction, or limitation by a local governmental board where such exhibition shall be determined by such grievance board provided for in this code to be unfair to an established motion picture theatre."

Part 4 (b), however, apparently contradicts the above:

"Nothing in this part shall be interpreted to prohibit the licensing of motion pictures for exhibition at army posts, or camps, or on board ships of the United States Navy, or ships engaged in carrying passengers to foreign or domestic ports, or at educational or religious institutions, or at institutions housing 'shut-ins,' such as prisons, hospitals, orphanages, etc."—Ed.)

In any event, when an established exhibitor has a complaint about unfair non-theatrical competition, he must file his complaint with the grievance board which attempts to determine the case on its individual merit.
THE CAMERA REPORTS

ON SALES TRIP. [Below] Cresson E. Smith, RKO Radio Western sales manager, aboard The S.S. California, Hollywood bound. Before returning East he will hold meetings at West Coast, Salt Lake City and Denver exchanges.


FROM THE ARGENTINE. [Left] Enrique de Rosas, actor-producer of Buenos Aires, who has been signed by Fox to be the Brigadier in “Angelina, or the Honor of a Brigadier,” which stars Rosita Diaz.

CAST REACTION. Margo (in foreground), prominent among the players supporting George Raft and Carole Lombard in Paramount’s “Rumba,” registering satisfaction in her cinema-self at the world premiere of the production in Miami, Fla., while vacationing.

RUSTIC INTERLUDE. With atmosphere supplied the Gaumont-British studio at Shepherd’s Bush, London, by an efficient property haystack. Conferring across the smile of Cicely Courtneidge during a lull in the shooting of “Me and Marlborough” are Victor Saville (right), director of that historical comedy, and Michael Balcon, director of productions for Gaumont-British.
HOBBY IS HATS. Those 10-gallon cowpuncher hats are what Louis Charninsky, manager of the Capitol in Dallas, collects. Above he is shown in one he received from Buck Jones, and he has many from other Western stars.

SHOWING MOTHER. (Left) Siegfried Rumann, Fox character actor, snapped as he was taking his mother, who recently arrived from Germany, around Movietone City.

FEELING FIT AGAIN. Back to the studio following the birth of her son, Joan Blondell, Warner star, has already started on a new picture, and at right she is shown doing a bit of preparing therefor.

MOTHER HAS A VISITOR. Glenda Farrell, featured Warner-First National player, taking time out from her latest picture, "In Caliente," for a chat with her son, Tommy, who was taking time out from his studies at a Los Angeles military academy for a holiday in Burbank.

OFF-STAGE BUSINESS. Which the photographer ostensibly chose to ignore to get this naturalistic portrait of the Elliott Nugents at home. The Paramount director and his wife are shown on the veranda of their charming residence at Bel-Air, high-up Hollywood suburb.
COLUMBIA BROADCASTING RAISES TIME RATE; AFFECTS 97 STATIONS

Charges Increased as Much as 25 Per Cent in Some Cases; Chain Now Largest; 20 Million Radio Homes in U. S.

Columbia Broadcasting System this week announced a general upward revision of program time rates throughout its network, a move giving definite indication of the system's improved position in commercial broadcasts in proportion to the number of its sustaining programs. National Broadcasting three weeks ago announced rate revisions, but upward revisions in the NBC situation were not so marked as with CBS. Ninety-seven stations in 95 cities are affected in the Columbia move, and the revisions show an increase in total cost of 3.1 per cent.

The increase in time rates in individual CBS stations, however, represents in many instances a stepping up of charges as much as 25 per cent. In some situations there has been no change; in others rates have been slightly lowered.

It was also revealed that certain changes have been made in the network system of CBS, making the chain the largest in radio, strengthened still further at strategic points, with Omaha and Lincoln brought into the coverage area of the basic group, and with KSO, Des Moines, joining the network in March to intensify the system's basic network coverage in Iowa.

On the complete Columbia network of 97 stations in 95 cities, the new rates show an increase in total cost of 3.1 per cent—a deferred advance covering only part of the increased station and operation costs which we have withheld entirely from our rates during recent years," said H. K. Boice, vice-president of CBS in charge of sales.

20,000,000 Radio Homes

"This advance is more than offset by the steady growth in number of radio homes—the current total in this country being 20,000,000—which continues to make each contract for radio time an equity worth more to the advertiser with each succeeding month. This fact is evident on the chart which the new rate card contains, showing complete network coverage for 1935 at a cost of 51 cents per 1,000 radio homes, compared with 69 cents per 1,000 radio homes as recently as 1930."

Mr. Boice pointed out three important features in the new CBS rate structure which reflect, in the opinion of the network's executives, constructive advancement in radio broadcasting operations. These include a weekly discount schedule based on the amount of time and the number of stations used each week; an additional discount for 52 weeks of consecutive broadcasting; a re-distribution of rates among stations to bring the separate price of each time into line with its relative coverage as an individual unit of the Columbia network.

"The first of these," he explained, "en-
(Continued from preceding page)

ables the advertiser to increase his discount rate even by adding minimum-priced stations to his network. It gives equal weight to all stations, regardless of price. It also gives equal weight to day-time and to night-time periods.

Premium for Consistent Advertising

"The second factor, an additional 10 per cent discount for 52 weeks of consecutive basic rate payments, is premium for consistent advertising. It should make it possible for many advertisers, who have previously not broadcast throughout the year, to protect their time, hold their audiences, and maintain their advertising momentum by doing so."

"The third new point—the re-proportioning of individual station rates—reduces the cost of many supplementary stations," Mr. Bice explained. "Broadly, it brings the cost of these stations into logarithmic proportion to the number of radio homes in their coverage areas. It is based primarily upon that most sensitive and accurate of all measurements—the listening area method, which determines the actual, not theoretical, scope of influence of each station."

**NBC Explains New Rates**

When National Broadcasting Company filed its new rate card with the federal communications commission three weeks ago, the company found it would first be necessary to revise the card so that the explanatory clauses bearing upon the application of the new rates and discounts be more specific. Copies of the revised rate card with the explanatory clauses included were mailed to the trade last week.

The explanatory clauses set forth that commitments made prior to the effective date of the card will be completed at the rates called for by such commitments, but advertisers may elect to substitute new contracts effective at any time after February 4, at rates on the new card for the unexpired portion of their commitments on the effective date of such new contracts. In the absence of such election, rates in effect immediately preceding the effective date of the card will apply to extensions of the commitments for any period or periods up to and including Feb. 3, 1936, for all or part of the same facilities continuously used, and additions to such facilities will be made only at the prior rates. Rates on the new card are applicable to all new broadcast series offered on and after the effective date of the card.

**SOUTHWESTERN GROUP**

<table>
<thead>
<tr>
<th>Old Rate</th>
<th>1 hr.</th>
<th>½ hr.</th>
<th>¼ hr.</th>
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<tbody>
<tr>
<td>Dallas (KLRL)</td>
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<td>$125</td>
<td>$78</td>
</tr>
<tr>
<td>Houston (KTRH)</td>
<td>200</td>
<td>125</td>
<td>78</td>
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<tr>
<td>Little Rock (KLRA)</td>
<td>170</td>
<td>107</td>
<td>66</td>
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<td>Oklahoma City (KOMA)</td>
<td>185</td>
<td>116</td>
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<td>San Antonio (KTSW)</td>
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<td>119</td>
<td>74</td>
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<td>Shreveport (KWSO)</td>
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<td>125</td>
<td>78</td>
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<tr>
<td>Tulsa (KFI)</td>
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<td>113</td>
<td>70</td>
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<td>Tulsa (KTUL)</td>
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<td>49</td>
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<tr>
<td>Waco (WACO)</td>
<td>125</td>
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<td>49</td>
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<tr>
<td>Wichita Falls (KFGO)</td>
<td>125</td>
<td>78</td>
<td>49</td>
</tr>
</tbody>
</table>

**NORTHWESTERN GROUP**

New Rate

| Davenport | $125 | $75 | $50 |
| Minneapolis | 400 | 240 | 160 |
| Sioux City | 125 | 75 | 50 |
| Yankton | 150 | 90 | 60 |

New Group totals $800 $480 $320

Old Rate

| Lincoln (KFAB) | $175 | $109 | $68 |
| Minneapolis-St. Paul (WCCO) | 185 | 116 | 72 |
| Sioux City (KSD) | 125 | 75 | 50 |
| Davenport (WOC) | 125 | 78 | 49 |
| Waterloo (WMT) | 125 | 78 | 49 |
| Yankton (WNAK) | 125 | 75 | 50 |

New Group totals $1,335 $835 $521

**SOUTHERN CENTRAL GROUP**

New Rate

| Atlanta | $175 | $109 | $68 |
| Birmingham | 150 | 90 | 60 |
| Chattanooga | 125 | 75 | 50 |
| Knoxville | 125 | 75 | 50 |
| Mobile | 125 | 75 | 50 |
| Montgomery | 125 | 75 | 50 |
| Nashville | 175 | 105 | 70 |
| New Orleans | 125 | 75 | 50 |
| Pensacola | 125 | 75 | 50 |

New Group totals $1,650 $990 $660

**SOUTHEASTERN GROUP**

New Rate

| Charlotte | $250 | $150 | $100 |
| Durham | 125 | 75 | 50 |
| Greensboro | 125 | 75 | 50 |
| Richmond | 125 | 75 | 50 |
| Roanoke | 125 | 75 | 50 |
| Savannah | 125 | 75 | 50 |
| Winston-Salem | 125 | 75 | 50 |

New Group totals $1,000 $600 $400

**Old Rate**

| Charlotte (WBTV) | $200 | $125 | $78 |
| Greensboro (WBIG) | 125 | 78 | 49 |
| Durham (WDQC) | 125 | 78 | 49 |
| Richmond (WSMB) | 125 | 78 | 49 |
| Roanoke (WDRB) | 107 | 107 | 68 |

**FLORIDA GROUP**

New Rate

| Jacksonville | $125 | $75 | $50 |
| Miami | 125 | 75 | 50 |
| Orlando | 125 | 75 | 50 |
| Tampa | 125 | 75 | 50 |

New Group totals $500 $300 $200

**MOUNTAIN GROUP**

New Rate

| Colorado Springs | $125 | $75 | $50 |
| Denver | 150 | 90 | 60 |
| *Reno | 125 | 75 | 50 |
| Salt Lake City | 300 | 180 | 120 |

New Group totals $725 $435 $290

**PACIFIC COAST GROUP**

New Rate

| Los Angeles | $375 | $225 | $150 |
| Portland | 200 | 120 | 80 |
| San Diego | 125 | 75 | 50 |
| San Francisco | 325 | 195 | 130 |
| Seattle-Tacoma | 225 | 135 | 90 |
| Spokane | 150 | 90 | 60 |

New Group totals $1,400 $840 $660

**CANADIAN GROUP**

New Rate

| Montreal | $200 | 120 | 80 |
| Toronto | 300 | 180 | 120 |

New Group totals $500 $300 $200

**Old Rate**

| Montreal (CKAC) | $250 | $150 | $98 |
| Toronto (CFRB) | 250 | 150 | 98 |

New Group totals $500 $312 $196

**Metro-Goldwyn Dividend**

Metro-Goldwyn Pictures has declared a regular quarterly dividend of 47½ cents on each share of its preferred stock, payable March 15 to stockholders of record February 28.
RELIEF FROM UNFAIR PRACTICES GRANTED IN 75% OF CODE CASES

Exhibitors Have Three Chances to One of Getting Help Through Local Grievance Boards; 1,020 Cases Tried

Motion picture theatre owners have three chances to one of getting relief through Local Grievance Boards from unfair trade practices indulged in by their competitors in violation of the National Recovery Administration's code of fair competition for the industry.

Out of 1,020 cases tried by the 32 Grievance Boards as industrial courts under the code, 771 cases, or 76 per cent., brought relief to exhibitors. In 257 complaints, or 24 per cent of the total, relief was denied.

The exhibitors and distributors who lost, exercised 19 out of 20 of the claims appealed to the Code Authority as the code's "Supreme Court of Appeals"; in some 205 cases, representing 20 per cent of all cases disposed of by the Grievance Boards. In 85 per cent of the appeals, representing 175 cases, the Authority affirmed the Board's original decision, reversing the decisions in 30 cases, or 15 per cent of those appealed.

Fifty-two per cent of the complaints, some 530 cases, involved the complicated rebate clause of the code, which is intended to prohibit two-for-one-admissions, lotteries, gifts, prizes, throwaways and other such devices. These are the most widely used practices in exhibition for bolstering box office receipts in which the principles of unfair competition are involved as set down by the code.

12 Per Cent on Overbuying

Twelve per cent, or 122 of the complaints, involved overbuying, where one exhibitor purposely buys more product than he reasonably can use with the intent and effect of depriving a competitor of such overbought product. In 43 per cent of the overbuying cases, totaling 52, relief was granted by the Grievance Boards, and in 40 per cent of those which failed to bring relief the complaining exhibitors appealed to the Code Authority, which sustained the Grievance Board in 70 per cent of the appealed cases and reversed it in the remaining actions, granting relief where relief was denied.

Nontheatrical Cases 4 Per Cent

Complaints against premature advertising or the conduct of the code's one-and-one-half per cent charge for exchange with the balance to be paid by the exhibitors if the claims were denied, were the cause of 17 cases, or 52 per cent of the cases tried, the complaints were dismissed. Appeals were taken from the Code Authority in 28 cases, or 27 per cent of the complaints. Some 82 per cent of the appeals were affirmed and 18 per cent were reversed.

GARNER TO PRESENT QUIGLEY AWARDS

Managers Bill Hendricks, of the Warner Theatre, Memphis, Tenn., and Morris Rosenthal, of the Majestic Theatre, Bridgeport, Conn., are to receive the 1934 Quigley Grand Awards in Washington from the Vice-President of the United States, John Nance Garner, on Friday of this week.

A-Mike Vogel, chairman of the Managers' Round Table Club of Motion Picture Herald, has invited other government officials and legislators to attend the presentation ceremonies. It is expected that executives from the Warner and Loew Theatres organizations will be on hand, as will representatives of Warner Brothers Pictures, United Artists, and others. Arrangements also are being made by Capital shownmen to further honor the award winners.

Mr. Hendricks and Mr. Rosenthal finished one-two in the voting of the judges for the 1934 Grand Awards, all winners of the monthly publics being eligible. Hendricks scored on Warner Brothers' "Six Day Bike Rider" and Rosenthal on United Artists' "The Mighty Barnum."

Price War Hits Pittsburgh Area

A general price war is in progress throughout the Pittsburgh territory. In little more than ten days what started as a price reduction in an individual theatre, the Penn, has spread until it now threatens to affect every house in the sector.

Two weeks ago the Penn theatre announced it would adopt immediately a regular show policy and cut its top from 60 to 40 cents. This week the Stanley and the Alvin joined the movement by reducing their scales, the Stanley, with pictures and stage shows, reducing from 60 to 40 cents. The Alvin has not cut its 40-cent top but it has inaugurated an opening price of 15 cents until 12:30. In the past, there has been a 25-cent admission from opening to 6 P.M.

With the Alvin revision, the Harris interests have cut their scale in East Liberty at the Family. This marks the first slash in the East Liberty sector and presages a full-blown war in that district. At the Family, 10 cents has been cut, making a 15-cent balcony and 25-cent downstairs scale in the afternoon and 25 cents for all seats at night.

The Fulton reduced its prices at the same time as the Penn, leaving only the Warner among the five downtown first runs with its old scale intact. That is 25 cents from opening until 6 P.M., and 40 cents thereafter for double features.

In Philadelphia this week, the Roxy Mastbaum reduced its top price from 75 to 65 cents in a drive to bolster attendance.

Warner Loses Point in Ohio Rental Suit

Warner lost an initial step in Sandusky, Ohio, common pleas court recently when the court ruled on the validity of service against them in the $309,315 suit of Seitz Theatre Company against General Theatre Company, for rentals claimed due the Seitz Company on the lease of the State, once under Warner control.

The plaintiff contended that Warner is the parent organization, while Warner denied it was a proper party to the case. Motion of General Theatre, lessees, to make its petition definite was also overruled.

Frank O'Heron Quits RKO Production Post

Frank O’Heron, recently appointed an associate producer at the RKO studio, resigned this week because of ill health. He plans a long rest.

O’Heron entered the motion picture industry in 1925 as accountant for FBO. Before becoming an associate producer and vice-president of RKO Studios, he was a vice-president of RKO Radio Pictures and the RKO Distributing Corporation.

J. E. Ross Dies

J. E. Ross, Jr., 22, one of the youngest exhibitors in South Carolina, died after a brief illness, of pneumonia, recently at his home in St. George, S. C., where he operated the Strand theatre.
COOPERATIVE CAMPAIGN IS STARTED BY ALLIED

Directors Reelect Samuelson, Myers, Blum at Washington; Discuss Code Renunciation

Allied States Association of Motion Picture Exhibitors is effecting a plan, throughout the country to group members under citywide cooperative newspaper advertising arrangements in order to obtain large savings and to present the Allied cause to the public.

Sidney Samuelson of New Jersey was reelected president of Allied at a three-day session of the board of directors at Washington. Abram F. Myers was reelected board chairman and general counsel, while Herman A. Blum secretary and treasurer. At the first session Wednesday the board considered plans for a distinctive seal to be used on all theatres, and proceeded with plans for the annual convention in Atlanta in May.

At later sessions was expected the renunciation by Allied affiliates of the reports of impartial members of the field code boards, and code discussions. A "public relations" campaign is being planned to cultivate goodwill for Allied members and independent theatres generally. The Legion of Decency was to be discussed. Allied planned to suggest a thorough investigation of the new copyright bill and determine the attitude of broadcasters.

New Regional Vice-Presidents

The board was to vote on new regional vice-presidents and a new budget, including outside increases of the association's income. "Is the sentiment of reports from Allied leaders toward atonement in reorganizing the code and refusing to pay further assessments?" was a question under consideration, as were the attitude of President Roosevelt toward the code, that of the National Industrial Recovery Board and Senator King's resolution on block booking, as well as the possibility of reintroducing the Brookhart bill. A final subject was the seat tax of the American Society of Composers, Authors and Publishers, and it was expected that Allied's stand will be determined by the present status of the government's suit against the ASCAP.

Theatre Space Advertising in Newspapers is usually so expensive when used sufficiently consistently for lasting effects that the smaller houses individually cannot afford to match their larger circuit competitors' expenditures. By having the local Allied association take a certain amount of space each day and apportioning this amount among the members on a pro-rata basis the smaller houses can advertise their programs in the big daily newspapers at comparatively small expense.

Secondly, it is frankly stated that the purpose of this cooperative advertising is to show the difference between producer-owned theatres and independent houses. The advertising of pictures will be supplemented by bulletins to interested groups—such as the Legion of Decency and women's organizations—explaining the trade practices under which motion pictures are sold, released and distributed.

"The need for this," Abram F. Myers, chairman, explained this week, "has been made acute by the recent campaign in which the producers represented to the Bishops that the exhibitors had freedom of selection and that the blame rested entirely with them (the exhibitors) if they trips on street cars and buses during the week for which it is issued. While the plan has proved satisfactory, company officials decided to add a popularity contest, with the result that for six months the thousands of transit patrons, whether they compete or not, will be constantly made aware of an exploitation campaign designed to make them "motion picture conscious" as well.

Pictur-e in "Public Service News"

The mainstay of the campaign is the "Public Service News," a four-page leaflet distributed twice a month on all lines. In addition, dash cards and inside cards carry the message. Great interest in the campaign is reported by A. H. Wood, manager of the company's commercial department, who, with Powell C. Groner, its president, evolved the contest.

In announcing the contest, the company's publication told its thousands of patrons: "Everyone attends the movies. Try the street car or bus way the next time you go and use the weekly ticket."
Quigley to Publish Richardson's Book

The Quigley Publishing Co. has acquired publishing rights to F. H. Richardson's widely-known "Handbook of Projection" and is now preparing a new edition to be ready for distribution in March.

The coming edition is a totally new work in every detail. With the collaboration of Aaron Nissen, sound engineer, who prepared the section on sound reproduction, Richardson has brought his work up to date, including in it a full exposition of the latest types of projection and sound equipment and accessories as well as the theories, practices and methods now current. The book will contain more than 150 illustrations, among which are wiring diagrams and schematics never before privileged for publication.

Richardson is an international authority on projection and a regular contributor to Motion Picture Herald and Better Theatre.

Managers and projectionists rate his "Handbook" as a standard piece of equipment for every theatre.

Gambee, Eastman and Edison Technician, Dies

Joseph B. D. Gambee, inventor and former technician with Thomas A. Edison, Inc., at West J. and Eastman Kodak Company, Rochester, N. Y., died at East Orange last week following a heart attack. He was 61.

While a young man with the Eastman company Mr. Gambee perfected a shutter which was in use on cameras for many years. He joined the Edison company as a technician in the phonograph department 36 years ago, and retired six years ago. He is survived by his widow and a brother.

Jeffrey Bernerd of GB Sails After Visit Here

Jeffrey Bernerd, managing director of GB Productions, left last weekend for London after a visit of three weeks to the company's offices in New York and several key cities. Arthur Lee, in charge of American distribution, returned last week from a southern trip and plans another tour of exchanges late this month. J. L. Schlaf has gone to the Coast on sales deals, Mark Ostler, company head, has delayed his departure from London, and is not expected to visit New York for some time.

Radio Stations Warned On Use of Film Records

The radio code authority has warned all broadcasting stations that the use of Paramount and Columbia transcription programs will be considered a violation of code provisions relating to rate cutting and free time. The Paramount program is called " Paramount Present's Electrical Transcriptions," and Columbia's "Hollywood News Flashes."

Closes Distribution Deal

Monogram Pictures Corporation of Ohio has closed a deal for that territory on the 24 features of Superior Talking Pictures and Stage and Screen Productions.

The Race is On for Czechoslovakia

Three-Year Barrier Lifted; Four Languages Complicate Titling; "Cavalcade" First to Show

By H. RYK Prague Correspondent

The race is on. Branches of Fox, Paramount, MGM, United Artists and Universal were all set to go when the three-year barrier was lifted Friday. By agreement the distribution of American productions in Czechoslovakia is placed on a registration fee basis, supplanting the compulsory quota system. The Czecho government also will allow a subsidy to a company producing pictures in Czechoslovakia, with allowance on registration fees for pictures imported by the producing company.

Eagerly Awaited by Government

This moment has been eagerly awaited by the public and the press here, not to mention the government itself, whose big aim was to protect home production and to that end had fixed a quota of five domestic pictures to one imported, at a contingent value of $840, that is, a requirement that for each film to be imported Czecho Kronen 20,000 ($840) must be paid into a film fund for development of the national production. It was at that requirement that American distributors balked, precipitating three years of aloofness of American companies, a situation now cleared by the agreement of early January, effective Friday. At no time had the government been inimical to American product.

All American offices in Prague are working at full speed, making productions ready, titling, dubbing and reorganizing. By the end of February the first-run theatres of Czechoslovakia will be ready to show the biggest money-makers of the American studios. It is a race for booking dates, a problem complicated by the fact that many theatre owners have set their programs far ahead.

There is no doubt here but that the opening of the market to American product will be a severe blow to the German companies, most formidable of competition here. Representatives of the German industry have been in Prague for a month conferring with leaders. Tobis has opened a branch office with the idea of production here as well as the selling of pictures. Speed has been the thought of everyone, and not the least Tobis.

Four Languages

Nevertheless, American pictures of high standard should do a good business in Czechoslovakia. However, the language problem promises to give American distributors more to think about. All three years of stalemate in which the English language was off the screen completely, the native filmgoers will need time to become accustomed to it again, to say nothing of the new crop of patents.

From the standpoint of superimposed titles there is a problem possibly even more puzzling. It's not a matter of two languages, but of four: Czecho, Slovakian, German, Hungarian. For importation of foreign product the law stipulates that pictures must have superimposed titles in Czecho. In the section of the country, two superimposed titles are required, German and Czecho; otherwise it would be practically impossible to sell the production, as in a large part of Czechoslovakia the German language dominates.

In view of these complications it is believed in circles here that, while in general screen hits in America will be hits in Czechoslovakia, the grosses will not be as high as might have been expected.

By the end of this month the first picture from the American studio since the interregnum will be presented to a Czechoslovakian audience. The picture is Fox's "Cavalcade." Paramount, MGM, Universal and United Artists will not be far behind, however.

The market is open, the track is fairly fast and the skies are clear again.

Pearl S. Brown Dies; Wife of Colvin Brown

Pearl Sayler Brown, wife of Colvin Brown, vice-president and general manager of Quigley Publications and of their New York apartment, 1060 Park avenue, Tuesday morning, after an illness of several months.

Mrs. Brown was born in McHenry, Ill., the daughter of Mr. and Mrs. D. E. Sayler, who moved to Elgin, Ill. She came to New York in 1912, marrying Mr. Brown there in 1923. They lived in New York and at their country home, Mulberry Ledge, Stamford, Conn. Mrs. Brown is survived by her mother, Mrs. D. E. Sayler, of Elgin, and four sisters. Funeral services were held Wednesday at 11 a.m. in New York at the Stephen Merritt Chapel, with burial Thursday in Elgin.

Court Orders Rothafel Action Shall Go to Trial

Justice James T. Hallinan in New York state supreme court in Brooklyn this week denied a motion for summary judgment for $4,700 against Samuel L. (Roxy) Rothafel. The suit was brought by Joseph A. Schaines, attorney, who alleges that amount is due him for services in the suit to restrain the Roxy Theatre Corporation from using the name "Roxy." The court ordered the case should proceed to trial. Sam Spring, counsel for Mr. Rothafel, contends RKO should be liable for Mr. Schaines' fee.

Form Independent Company

L. L. Hiller, once production partner of Jake Wilk, Jack Hayes, former producer of comedies for Educational, and Sam Wiesenthal, once assistant to Carl Laemmle, Jr., have formed the Independent Producing and Distributing Corporation, which plans a series of eight Nick Carter features for the state rights market.
Decentralization Not Contemplated
By Warner Now

Actual decentralization of Warner theatre operations is not contemplated at this time, Joseph M. Bernhard, general manager of Warner Theatres, told the company's quarterly meeting of zone managers in New York on Tuesday. The company will keep its main theatre office in New York intact and although district managers will be granted wider operating authority in the future, Mr. Bernhard said final operations authority will remain in the home office.

Several additional theatre acquisitions may be made, it was revealed at the meeting, this possibility being cited by Mr. Bernhard as being "directly contrary to any thought of divesting itself of property." Mr. Bernhard's statement is construed as coming in direct reply to reports, current for some time, that Warner attorneys and circuit executives were studying means by which to discontinue the operation of the company's theatre units which have been operated on an unprofitable basis for extended periods might be eliminated.

Zone managers will, in future, be given direct charge of operating their units, Mr. Bernhard explained, and this will include authority to purchase all supplies and equipment, and individual zone auditing systems will be inaugurated.

Bill in Missouri
Hits Bank Nights

A drastic measure which would outlaw bank nights, cash nights and all other forms of bookkeeping at theatres, has been introduced into the Missouri legislature by Representative Frank F. Catron. It is said that such a law as the bill embodies would reduce by 90 per cent the number of complaints filed with the Kansas City grievance board. Violation would be punishable by heavy fine. Representative Will L. Lindhorst seeks a constitutional amendment to remove the anti-lottery prohibition.

The Kansas City Better Business Bureau is of the opinion the Catron bill is unnecessary, since the state's attorney general has ruled bank nights and similar drawings are lotteries. The grievance board has continued to rule against users of the device.

A suit for $700 has been filed against the Tampa theatre, Tampa, Fla., by Mrs. Hazel Greene Felix, $650 as damages for a hang night, and $50 for damages in a refusal of the theatre to turn over the money. Mrs. Felix claimed she was outside the house in an overflow crowd when her name was drawn and was denied the prize.

Osland and La Hue, operating the State, Central City, Neb., have been ordered to discontinue bank nights. C. J. Riggs, manager of the Sun, was the complainant. The Des Moines grievance board has ordered discontinuation of film service to the Strand and Casino at Marshalltown, Ia., for refusal to comply with an order to cease bank nights.

TO THE EDITOR OF THE HERALD:

"Your editorial on news reel rights in the Motion Picture Herald of February 9th is by far the best thing that has been written on the subject. We are fortunate in having some one in this business with the courage and the intelligence to state our case.

"I do not see how anyone could withdraw the subject* and still have respect for their medium."—Courtland Smith, Pathe News, Inc., New York.

*I. Mr. Smith refers to the newsreel pictures of witnesses on the stand in the Hauptmann trial at Flemington, N. J.

Operators' Scale Reaches Impasse

The long awaited settlement of the New York projectionists' wage scale came to an impasse last week after the proposal of Harry Brandt, president of the New York Independent Theatre Owners' Association, a basic operators' scale for the territory had been rejected at a public hearing in Washington and two additional plans submitted. Exhibitors and operators returned to New York to study the new scales, submitted by Charles L. O'Reilly, president of the Theatre Owners' Chamber of Commerce, and Local 306 of the IATSE.

The O'Reilly plan is based on a point system with classification of runs a primary factor in determining booth costs. The Local 306 plan, also based on a point system, eliminates runs as a determining factor and lists seating and admission prices only.

Theatrical crafts are being organized into state associations to deal with legislation and other matters, according to Felix D. Snow, international representative of IATSE.

Other union activity included a meeting of all theatre heads in St. Louis to discuss the rumored formation of an ushers' union in that city.

Government Brief Charges
Huffman Exhibition Monopoly

The United States Department of Justice on Tuesday in Denver, filed a brief in the circuit court of appeals charging that Harry Huffman's company is seeking a monopoly of exhibition in Denver, thus violating the Sherman anti-trust law. Mr. Huffman was given 10 days in which to file an answer. The government action was taken as part of the film stoppage injunction suit which had been carried to the court of appeals by Mr. Huffman.

L. H. Francis Returns

L. H. Francis, special representative of Heywood-Wakefield Company, theatre seat manufacturers, returned to New York this week from a two-months business tour on the West Coast.

IATSE Takes Over Affairs of Chicago Operators

The International Alliance of Theatrical Stage Employees this week took over complete control of the Chicago Motion Picture Operators' Union, following the resignation of Ralph O'Hara and Tom Reynolds. Harrison Holmden, president of the IATSE, was placed in charge. The action of George Browne, IATSE president, came unexpectedly, on the heels of the death of Tom Maloy, head of the Chicago local, who was killed by racketeers last week.

Mr. Browne announced a complete reorganization of the union along conservative lines, promising a new deal for local operators and a full investigation of union records and the activities of the late Mr. Maloy. Mr. Browne and Mr. Holmden will run the union's affairs until the next election, the date of which has not yet been set.

Court Enjoins Theatre
In Cleveland Dual Suit

Judge Dempsey in Cleveland last week granted a temporary injunction to the Fountain theatre, restraining the Grand Central theatre from playing double features. The Fountain owner contended that Mr. Kaplan, leader of Grand Central, had signed the local agreement prohibiting double bills, and therefore could not play duals.

Mr. Kaplan claimed he relinquished the theatre and turned it back to the landlord, who then executed a lease for the theatre with Mrs. Max Kaplan. Since Mrs. Kaplan had not signed the agreement, her husband could not lose that theatre, she is not obliged to abide by its terms.

Skourases in New York
For Fox Contract Conference

With the arrival in New York over the weekend of Spiro and Charles Skouras and Charles Buckley, after court hearings in Los Angeles on the sale of Fox West Coast to National Theatres Corporation for $15,443,888, negotiations were scheduled to be resumed at an early date between the Skourases and Chase National Bank officials on their 10-year joint operating contract with National Theatres.

That Fox Theatre, creditor of Fox Metropolitan Playhouses, may establish its right to participation in the Fox Metropolitan reorganization was indicated Monday when Federal Judge Julian Mack extended the filing date of the reorganization plan to March 15.

Drama Critics Guests
At Motion Picture Club

The Motion Picture Club in New York held its second weekly forum on Wednesday, with leading dramatic critics appearing as guests and discussing current amusement problems. Harry Horshield, well-known humorist, was principal speaker. John W. Alicate, publisher of Film Daily, was chairman, and Louis Nizer, film attorney, introduced the speakers.
Academy Approves Players' Contract

The Academy of Motion Picture Arts and Sciences last week approved the new standard players' contract, which had just been ratified by the actors' and producers' branches, and announced it will go into effect March 1. Frank Lloyd, Academy head, said that producers had consented to a revision which includes terms more favorable to actors than those contained in the present contracts. The new agreement covers all free lance players receiving between $15 per day and $40,000 a picture.

Twelve producers have signed the new contract, which cannot be amended before March 1, 1937, and which is in effect for the next five years, including RKO Radio, Warners, MGM, Paramount, Universal, Fox, Exhibitors' Congress, Columbia, 20th Century, Roach, First National and Harold Lloyd. The agreement may be signed by all other companies which may wish to do so. The new contract provides for a continuous list of prominent, well-known, and reputable persons constituting an arbitration bureau with the record open to anyone who desires to use it. It also outlaws the one-picture deal.

Approval of the new contract by the Academy in no way will affect the end of the Actors' Screen Guild, which will continue its fight for code recognition and will insist upon what it calls a more equitable method of arbitrating disputes. Under the terms of the new pact, the Academy acts as arbitrator if the actor desires it. If objects, there is no other form of arbitration provided.

Shortly after the Academy's board had approved the new players' contract, Major James O. Donovan dispatched to Washington the producers' brief answering writers' demands for a code of fair practice. Although he refused to divulge its contents, the document, prepared by Edwin Loeb, is believed to contend that writers' demands have no place in the code as there exists already adequate machinery in Hollywood to handle such problems.

A memorandum was filed this week in Washington with the National Industrial Recovery Board by the American Federation of Actors urging revision of the vaudeville code, which is a part of the motion picture code. The memorandum says that the code has been of no value to the individual vaudevillian, that it has not been enforced, that maximum hours have not been established and that minimum wages should be raised because of the rise in the cost of living.

Amendments sought would require houses with 1,500 seats or more and admissions of 50 cents and up to pay at least $10 per day to principals and at least $50 per week to specialty artists; theatres with less than 1,500 seats below 40 cents top admission would pay $7 per day to principals and $40 per week to specialty artists.

Liberty Closes Deal

Liberty Pictures has closed with James G. Tomlin, of Special Pictures, for distribution of the Liberty product in the Dallas territory. The current list of 16 specials is included. The deal was closed by Frank Rogers, general sales manager for Liberty.

TOCC and Independents Continue Merger Discussion; Directors of Allied States Convene

Directors of the Motion Picture Theatre Owners of America this week are formulating plans for the drafting of a new NRA code for the motion picture industry. A convention which gets under way in New Orleans February 25. Because industry generally believes the new NRA legislation now being drafted in Washington will permit wide revisions, it is expected the MPTOA will ask immediate reopening of the code.

Among major revisions which the MPTOA policy committee favoring are an increase in cancellations, restrictions on double featuring, and elimination of score charges. In addition, it is reported, a definite proposal for amending the Code Authority organization, pending a hearing of appeals by Authority members who are in the same industry class as the litigants, may be offered at the convention.

Plan Music Tax Fight

The MPTOA also will decide upon a plan for counteracting the music tax increases effected last autumn by the American Society of Composers, Authors and Publishers. To this end, a committee will hold sessions the first three days of the convention and submit recommendations the final day. This committee will be headed by Lewen Pizor.

In New York this week, renewal of discussions of a merger of the Theatre Owners Chamber of Commerce and the Independent Theatre Owners was expected. Preliminary discussions were begun several weeks ago by Charles L. O'Reilly, president of the TOCC, and Harry Brant, head of the ITOA, with the object of establishing the merged local organization as the nucleus of a new national exhibition organization.

In Kansas City the first step in what promises to be a vigorous fight to correct trade practices detrimental to independents was initiated this week when the Independent Theatre Owners named a committee to consider lines of action.

Three Courses Considered

Preliminary discussions indicated three courses may be taken. Chief of those under consideration is a complaint to the Government on antitrust charges, relating to protection agreements between distributors and Fox Midwest. It is indicated also that the committee will attempt to get together with the distributors on a proposal to eliminate restrictions on double featuring and may go to the local clearance and zoning board with a complaint against clearance extended over houses charging 20 cents or less.

The independents charge the existing clearance arrangement is illegal because it has been altered in the nature of a schedule by the distributors without the benefit of approval under the code. The situation, according to exhibitors, is that while a schedule legally does not exist, at the same time it is being enforced on the contractual commitments obtained by Fox Midwest.

The House of Representatives of the Philippine Islands has passed a bill calling for a motion picture quota, requiring that all theatres show at least six domestically produced films each year. The measure has gone to the Senate but it is anticipated that Governor General Murphy will veto it in the event the Senate passes it. The Cinema Guide, Manila picture magazine, is quoted as stating that the legislation, which was sponsored by Representative Prospero Sandoval.

It is pointed out that quota attempts have never been successful in the Philippines. Neither the British nor the domestic Indian producers have achieved the quota legislation they have sought for a long period in India. Japan has none and contemplates no quota legislation.

In China the quota has failed despite strong efforts, but producer interests have succeeded in imposing heavy censorship fees on foreign films while Chinese films are examined without charge. Chinese producers have suggested that the present high fees be doubled, the surplus revenue to be used for the subsidization of Chinese production. Despite the efforts of Hong Kong newspapers the quota has not been successful in that British colony, where, it is said, British pictures are not strikingly successful. Certain Chinese interests are urging the prohibition of anti-war motion pictures in the country, basing their demand on the necessity of fostering and maintaining the spirit of war in the people for the very existence of the race. No quota legislation is contemplated in the Dutch East Indies.

Two Midwest Circuits

In Merger of 16 Houses

Commonwealth Theatres, Inc., Kansas City, has merged with Central States Theatre Company of Hoisington, Kan., combining operation of 16 houses in 11 towns in Kansas, Missouri and Iowa. A new circuit, Commonwealth of Kansas, Inc., has been formed to succeed the two units. L. M. Miller is president, C. A. Schultz, vice-president, and O. K. Mason, secretary-treasurer. The acquisition of theatres from time to time is planned in an expansion program.

Dempsey at AMPA Meeting

Jack Dempsey, Guy Robertson, Victor Green and Basil Rathbone were to be honored guests at the weekly Associated Motion Picture Advertisers' luncheon-meeting at the Broadway Motion Picture Club Thursday. Others to be on the bills are Johnny Green, Edmund Gwenn, Roy Atwell and Lee Brody.
'NON-FLAM' FILM FIGHT CENTERED ON POLITICS

Attack on Soviet Pictures Ricochets Against Films of Educational Hue; Schools Object

by BRUCE ALLAN
London Correspondent

Opposition to the announced intention of the Home Office to seek new regulations controlling non-inflammable films is steadily hardening. The official policy is to place "non-flam" on the same basis, as regards safety rules, as commercial film. The practical result would be to limit such exhibition to premises licensed for exhibition, with exceptions in favor of schools and other special institutions. Another result would be that non-entertainment "non-flam" films would be subject to censorship if publicly displayed.

The situation is very complicated. It would be simpler if the Government avowed the real reason for its desire to regulate "non-flam" exhibitions, which is entirely political. The new regulations will make impossible the exhibition of Soviet and other "subversive" films, which at present escape censorship because "non-flam" is outside the Cinematograph Act. Unfortunately, as the film catalogue of these films must apply to all non-inflammable films, and educational institutions and others are up in arms.

A further complication is that "free" shows of advertising films, mitigated by a few entertainment subjects, have been offered a very trying form of competition to exhibitors. The trade is therefore in favor of the new regulations.

The authorities have tried to control "non-flam" by proving that it is not "uninflammable" in the terms of the Act, but a prosecution of a miners' hall in South Shields on the ground was recently unsuccessful. An appeal is pending.

V

Would Free Cheap Seats of Tax

With realization that if relief from Entertainment Tax is not granted in this year's budget it may easily be postponed sine die, the Cinematograph Exhibitors' Association is rallying all its forces for a campaign.

Last week the CEA circulated its official statement of policy, which can be summarized in its own words as "directed to securing that the tax is upon the same basis as it was prior to the emergency budget of 1931, with emphasis on the abolition of the tax up to and including 6d."

The cost to the Exchequer of freeing sixpence and cheaper seats would amount to $11,000,000 a year.

The case for the removal of the tax on these seats is very strong. The sixpenny seat, representing at ordinary exchange rates a charge of 12 cents, corresponds roughly to the 10 cent seat in America.

There is also the point that, with an average tax of 16½ per cent of the admission, the percentage is heaviest on the cheapest seats. In the case of the threepenny it amounts to 33½ per cent, while the fourpences carry 25 per cent.

The CEA's case is further strengthened by the fact that, in his last budget statement, the Chancellor of the Exchequer said that he re-part control would, pass to John Maxwell of Associated British Pictures.

So far as United is concerned, this expectation is already discounted. A meeting of debenture holders last week accepted a 90 per cent mortgage offer by Gaumont-British whereby G-B will continue management of the undertaking. The sum was raised on a reduction of debenture interest from 7 to 3½ per cent, with an additional 1½ per cent as profits increase. G-B guarantees this interest for 10 years.

As regards General Theatres Corporation, it is officially announced that a scheme of reconstruction prepared by the directors, representing the G-B interest, has been accepted by the investigating committee.

Asquith to Direct "Elizabeth"

Anthony Asquith, who had to have directed the now abandoned London Films production, "Twenty-Five Years of King George V's Reign," Australia received a more important assignment from Alexander Korda, for whom he will make "Elizabeth of England." Flora Robson will be Good Queen Bess, Mr. Korda has entrusted the story to Elia Kazan, technical adviser on "Henry VIII," in association with Professor George Harrison of London University.

Paramount "Super" in London

Paramount is the likely tenant of a super-theatre superplanned for one of the most imposing sites in West End London—that occupied by the famous Shubert store in Tottenham Court Road, which recently came into the hands of the Prudential Assurance Company. The financial figure behind the deal is Arthur Segal, associated with Paramount in the Astoria circuit in London and the big Paramount theatres in Liverpool and in provincial towns.

Studio News

Basil Dean, for Associated Talking Pictures, Ltd., has signed an agreement with Cine Sound of Sydney, Australia, to produce a feature entitled "Invitation to the Dance," which will go into production immediately.

Ralph Ince has signed with Irving Asher of Warner-First National British Pictures to act as supervising director at Teddington studios.

Herbert Brenan will direct "Honours Easy" for BIP at Elstree.

Herbert Wilcox has provisionally titled his new Sydney Howard vehicle "A Misty Man." Featured will be the English dialect radio comedian, Mabel Constanduros, Leslie Sarony, also from the radio, and Frank Pettengill.

British Lion is to screen the Aldwych farce, "Marry the Girl!" with Sonnie Hale and Winsted Shotter starred.

The Warner-First National schedule at Teddington for 1935 includes 16 titles; seven already have been selected. Laura La Plante will be seen in "Rainy Day Sue," "The Little Liar," and "The Water Nymph." Claude Hubbert will be in "All In" and "The Butter and Egg Man." The George Zucco successful novel, "Blackshirt," and the Saturday Evening Post serial, "Young Nowhere," also have been bought.

Karl Herlinger, who came over from Hollywood as makeup expert for Madeleine Carroll in "The Dictator," has received a permanent labor permit and is contracted to Associated Talking Pictures.
WARNER BROS. ANNOUNCE AN IMPORTANT NEW

Kay Francis

ROMANCE....
WARNER BROS. ANNOUNCE A BRILLIANT NEW

Warren William

Drama...
WARNER BROS. ANNOUNCE ANOTHER GREAT

George Brent

TRIUMPH...
WARNER BROS. ANNOUNCE FOR MARCH 2ND RELEASE--

Kay Francis in "LIVING ON VELVET"

with

Warren William and George Brent

A Frank Borzage Production - A First National Picture
HOME PRODUCTION MAINTAINS SAME LEVEL AS IN PREVIOUS YEAR; BUSINESS GAINS WHERE AMERICAN FALLS OFF

By J. K. RUTENBERG
Berlin Correspondent

German motion pictures produced in the 1934-35 season will total 177 films, which will be supplemented by 54 foreign-made, so that the total offer for the current season will be 231 features. Ufa heads the list of German film producers with 25 German and 3 foreign-made films, followed by the Deutsche Lichtspielsyndikat with 20 German and three foreign, and the Bayerische Filmgesellschaft with 16 German and 7 foreign features. Approximately one hundred pictures of German origin have been shown in the second half of 1934 and the balance of 70 or more films will be shown in the first half of 1935.

A number of forthcoming productions have met with considerable interest, such as Rota’s “Hundred Days,” based on a play by Mussolini and Forzano. Werner Krauss, Gustav Gründgens and Peter Voss are starred in this film, which is directed by Franz Wenzler in its German version. Other outstanding features include “Karnak,” made by Ufa, “Gipsy Baron,” and “Punks Return from America.” Trenker is producing “Shining Country” and Willy Forst, recently signed by Universal, will direct “Mazurka,” starring Pola Negri. Dr. Arnold Fanck, known for his numerous Alpine films, is preparing a new production.

In the twelve months of 1934 the censoring authorities admitted 196 features, 122 of them German, 37 from America and 32 from other European countries. There were 213 admissions in the preceding year, 121 German-made, 65 American and 27 European.

German production therefore has maintained the same level, while release of American feature films has fallen off considerably, owing to an increased number of banned pictures. The decrease in American product has been equalized by a greater number of films from European sources, especially Great Britain, which brought many pictures into Germany.

UFA HEADS DISTRIBUTION WITH 22

The 122 German features were produced by 47 companies, compared with 59 companies for the 121 pictures in 1933. Concentration of production into fewer concerns was, therefore, a characteristic of the year. Ufa made 15 films, Terra 10, Bavaria 7, Gustav Althoff 5. Three companies had four pictures each, ten produced three each, thirteen made two films each and seventeen produced only one film each.

So far as distribution is concerned, Ufa heads this list also, with 22 features in 1934. N.D.L.S. distributed 16, Europa 15, Bayerische Filmgesellschaft 12, Terra 11, Universal-Rota 9, Fox 7, Aco 5, Metropol 4.

Paramount and MGM are not in this compilation, having released American product only.

The German pictures were produced by 65 directors. Carl Boese made 8 features. Georg Jacoby 6. Seven directors produced four films each; five directed 3 each; 17 made two films each and 34 made one German film only.

There were 807 actors and actresses featured in 1915 roles.

So far as exhibition is concerned the total number of German cinemas is given at 4,822 on Dec. 31, 1934, with a total seating capacity of 1,908,658.

There were 4,044 cinemas seating less than 500; 642 seating between 500 and 900; 226 with more than 900 seats.

From the standpoint of number of performances the seats reached the following totals:

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<th>Country of origin:</th>
<th>1934</th>
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<td>United States</td>
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<td>Total</td>
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The 4,044 cinemas of less than 500 seats had a total seating capacity of 1,133,814 and the 642 cinemas of from 500 to 900 seats a total seating capacity of 358,197 and the 236 above 900 represented 286,930 places.

The decree passed Sept. 4, 1934, prohibiting for six months the erection and opening of new cinemas, has been extended over a full year and expires on March 31, 1936.

For American film companies a new regulation for import licenses is of vital importance. Passed January 22, 1934 it runs as follows:

The price of reichsmarks 20,000 ($8,000) per import license, fixed Oct. 22, 1934, will be reduced from the same date by 20 per cent to reichsmarks 10,000. A foreign-made film, imported on the so-called external license and to be shown in its original version with or without superimposed titles, is subject to this stipulation. If this film, however, is post-synchronized the fee for importation will be reduced to 20,000 reichsmarks, the amount of money spent for the synchronization. In the case of an expenditure of 20,000 reichsmarks, the price for the import license will be at least reichsmarks 9,000. For every five thousand marks more spent in post-synchronization the import license will be reduced by reichsmarks 1,000, so that with an expense of reichsmarks 25,000, the fee will amount to Rm. 8,000, for Rm. 30,000 spent in post-synchronization 7,000 reichsmarks, and so on. Transfer of the import license takes place after the presentation of the bills and the payment of the respective price, according to the sliding scale just mentioned.

The post-synchronization must take place in Germany with German artists. American companies often have imported features in their original version, and afterwards produced a post-synchronized version. In this case (when the original and the post-synchronized version are to be shown in Germany) the price of reichsmarks 10,000 must be paid for both versions together.

This new regulation is effective immediately and it concerns the thirty external licenses which will be handed to the exportor of German films and which are transferable once (at a price of reichsmarks 10,000 for originals and a sliding price for dubbed pictures). Moreover the Ministry disposes of 15 import licenses more, which can be released on application, making a total of 45 import licenses. The German distributors get a total of 60 (internal) licenses which are non-transferable and must be consumed by the distributing companies themselves. These import licenses are free. Fox, making German pictures, is not affected by the new rule.

Paramount and Metro, however, are subject to the new provision.
"Ten-shun-

Shirley Temple • Lionel Barrymore in 'The Little Colonel'

A B. G. DeSylva Production with

Evelyn Venable • John Lodge • Bill Robinson

Screen play and adaptation by William Conselman. Directed by David Butler Based on the story by Annie Fellows Johnson.
Little Colonel...

Look what they’re saying about your next picture.”

“Charming, lovable, without the slightest trace of precociousness, Shirley will capture audiences’ affections with her amazing versatility, being equally at home in comedy, drama, pathos or charm. In Technicolor her personality radiates as one in a million.

“Shirley’s drawing power, plus Barrymore, plus Robinson, should gratify box offices as much or more than previous Temple films.”

—Motion Picture Daily
Those box office sweethearts have come through
Variety Daily: “Refreshing box office fare for flourishing business. It packs that surplus of optimism and inspiration beyond mere surface entertainment.”

Motion Picture Daily: “Keynoted by optimism and human appeal and played by box office personalities, this should line and pack ticket windows. Music to showmen’s ears, paralleling ‘Daddy Long Legs’.”
Lower Grosses Causing Cut in Production Cost: Schenck

Producers are learning to economize as a result of smaller national grosses, this week declared Joseph M. Schenck, president of United Artists, en route to Hollywood. "The picture that would bring $3,000,000 in America several years ago," he said, "today grosses $1,000,000 and if it is really an exceptional picture it may do $1,800,000 top."

Warner Pictures' 13 Week Net Operating Profit $16,248

Warner Brothers Pictures, Inc., and subsidiaries this week reported for the 13 weeks ended Nov. 24, 1934, net operating profit of $16,248 after deducting all charges, including interest, amortization and depreciation, but before deduction of federal income taxes. This compares with net operating profit of $124,252 after similar charges for the corresponding period of the previous year. Net profit from operations for the quarter before amortization, depreciation and federal income taxes was $1,583,889. Current liabilities totaled $11,909,605.

Baker in U. S. to Discuss First Division Production


Brandt Takes Over Two More Theatres

Harry Brandt this week closed deals for the Audubon and Tuxedo theatres. The Audubon had been operated by George Skouras; the Tuxedo independently. In effecting the deal for the Audubon with Milton C. Weisman, receiver for Fox Theatres, Mr. Brandt was reported acting for William Fox, who, it is said, is negotiating for purchase of the Brandt circuit.

No Action on Trailers on Housing

Circuit executives, meeting at the offices of the Motion Picture Producers and Distributors of America in New York Tuesday, decided not to act on the petition of the Federal Housing Administration for exhibition of trailers exploiting FHA projects until the federal agency has completed its trailers and submitted them for inspection.

Paramount in Bowling Lead

The winning of three games by Paramount over United Artists in New York placed Paramount in top position in the home office bowling league, with RKO second. Columbia third, and Consolidated Film, United Artists, Metro and Warners following in order.

Norton Here From England

Richard Norton, British and Dominions executive, arrived in New York this week in search of talent for film work in London.
Theater News

The Interstate Circuit of Texas plans four new houses in Houston, according to John B. Mahoney, attorney, and a new 1,200-seat house in Dallas, as well as one in Denton, Texas.

The Pabst Theatre in Gordon, Neb, has been sold to the Black Hills Amusement Company, which will install wide-range sound.

Understood planned by Jerome Jerome is a circuit of approximately 12 houses in New England. Mr. Jerome recently acquired the Imperial, Pawtucket, R. I.

Monarch Theatre, operated by Milton Feld and David Chatkin, is negotiating for additional theatres in Ohio. The circuit now operates six theatre in that territory.

M. A. Lightman, head of the Malco circuit, is taking over operation of the Palace, 2,200-seat theatre in downtown Memphis, now jointly operated by Loew's and Paramount.

Jack Butler, former exchange manager for Empire Films, Ltd, and Vitagraph, Inc., Montreal, has taken over the Imperial at Moncton.

N. B. Percy Fielding is associated with him.

Moe Rosenberg, brother-in-law of Albert Warner of Warner Brothers, has acquired his third New Jersey house, the Lewellyn, at West Orange. He also operates the West End, Newark, and Nudley, in Nudley.

Sam E. Pitre, operating a seven-theatre circuit with headquarters in Jerseyville, Ill., has taken the Terence and the Velasco and Mazon, Mo., the first from Glenn Dickinson.

E. J. Sparks is about ready to open the new Colony at Clearwater, Fla., just completed.

Jack Schwartz, theatre operator in Louisville, Ky., plans to open a new theatre in that city about March 11.

Olive Williams is preparing to open the Civic theatre in Brookfield, Mo. The house seats 400.

Mrs. C. S. Hoffman of Fairfield, Ia., has purchased the Grand and Iowa theatres at Knoxville, Ia. The Grand is to be remodeled and redecorated.

Krypton Entertainment Company has opened the Krypton theatre at Grove City, Pa. Company headquarters are in Franklin, Pa.

The Circle, Cleveland, dark for two years, has reopened its doors recently, having been leased to Max Marmorestein, real estate operator, and Jack Grazing the Circle.

R. W. Tyson, operator of the Capitol in Jackson, Miss., plans another local theatre, to be ready by March 20, and to be called the State.

Jess Ladue, owner of the Geneee at Saginaw, Mich., has purchased the Crystal in Chesaning, from Vern Lecy.

Two new second run houses are planned for St. Louis, one to be erected by the Avalon Theatre Corporation, the other for the remodeling of the old North Grand theatre, by the Best Amusement Company.

Karl Hoblitzeil and Will Horwitz plan the erection of a new 1,000-seat theatre in Houston, Texas, work to start February 15. To be called the Main Street, the house is expected to cost $50,000 and other theatres for the city are planned by Hoblitzeil and Horwitz.

U.S. Seeks Support

For Copyright Bill

The State Department in Washington indicated Wednesday it will begin next week a series of conferences with representatives of the film and publishing and other industries affected by copyright legislation, in an effort to gain support for a federal bill designed to amend the United States copyright law. The international treaty as a prelude to seeking approval of the Senate to our entry into the International Copyright Union.

Controversial Points Settled in Los Angeles; Authority's January Expense $23,475

Final settlement of several controversial points in the Los Angeles clearance and zoning schedule, chiefly centering around geographical areas, and adoption of the schedule by the Code Authority last week has paved the way for closure of the clearance problem in other key territories. The Los Angeles schedule supersedes all previous clearance on contracts now in force.

The Code Authority was on Thursday granted authority by the Supreme Court of California to order temporary restraining orders against the Warner-Fox Theatre Corporation, for non-payment of fines, in three counties. The restraining orders will be temporary until the date when the Code Authority come in.

Following the settlement of the code suits in the Los Angeles cases, the formal process of completing the Los Angeles clearance and zoning schedule will be started. The schedule has been under discussion for several months, and the Code Authority will now begin the formal process of issuing clearance and zoning orders.

Total January expenses of the Code Authority amounted to $23,475, it was announced this week. Of this amount, $1,200 was for legal fees, $1,500 for printing and mailing, $200 for office supplies, $1,000 for travel, and $700 for entertainment.

The Code Authority will now begin the formal process of issuing clearance and zoning orders, and the Code Authority will now begin the formal process of issuing clearance and zoning orders.

January Expenses $23,475

The local grievance board at Zanesville, Ohio, last week in the case of Castro Theatre Corporation, an M. A. Shea enterprise, ruled that Castro must give up 24 features to Zanesville Theatre Corporation, in what is described by P. J. Wood, secretary of the Independent Theatre Owners of Ohio, as one of the most important rulings ever rendered by a local board. The board found that Castro had bought 159 features and played only 129 during the 1934-35 season, and they contracted for 172 features for 1934-35, but that only 35 of these had been played up to January 24. On the basis of only 129 films played last season, the board felt the respondent should be allowed to increase this number by 15 per cent, giving him 146 features, and Castro was ordered to make up two lists of 24 features each comprising films which remain unplayed prior to March 1, and the complainant is to select one of these lists.

The Code Authority, after three hearings on the Warner-Fox West Coast clearance dispute involving two Los Angeles theatres, decided that the houses are non-competitive in different zones. The Authority's ruling sustains the Los Angeles clearance and zoning board, but reverses a decision by an appeals committee which had reversed the opinion of the coast board. The complaint had been filed by the Warner-Fox Theatre Corporation, and the Warner-Fox Theatre Corporation, and the Warner-Fox Theatre Corporation was ordered to start a new trial on the Warner-Fox Theatre Corporation.

Photo, Cine, Radio Exhibit

To Be Held in Bombay, India

The Motion Picture Society of India, with headquarters in Bombay, will hold a Photo-Cine-Radio exhibition, at the Town Hall, in Bombay, from February 16 to February 23, with present plans calling for an extension of the time, if it appears warranted. Ram L. Gogtay, of the Society, is secretary of the exhibition.

The motion picture exhibition, which was held on February 1, and was attended by representatives of both the Indian and foreign film industries, was considered a success.

Lectures, demonstrations and excursions are included in the exhibition program, relative to each of the three phases of the exhibit. As part of the program, the first Indian motion picture convention is to be held, with producers, distributors and exhibitors to take part. Each section of the exhibit is to be divided into three main divisions: historical, basic materials and present day conditions, with special reference to practical application.

McCoy Westerns for Puritan

Puritan Pictures has arranged for the production of 10 Tim McCoy westerns for fall release. C. C. Burr will produce 12 action features, the first to be released about April 1. All will be released on the state rights market. Louis A. Solomon, president, returns to New York from the Coast this week, when Dave Gross, general sales manager, will leave for a sales trip.

Fox Accounts Shifted

The Alliance Fox exchange has turned over accounts in 14 cities in the lower part of the territory to the New York sales force, headed by Harry Busbaum.
In tribute to "THE GOOD"
by Carl Laemmle . . . Starring
MORGAN . . . Reginald Owen . . .
William Wyler ● Produced by

Heartily recommended," says the Daily News
pathos," says The Mirror . . . "THE GOOD
fun. And that ‘universal’ may be spelled
CAN SEE . . . OUTSIDE AND INSIDE OF HALL, IN NEW YORK'S COLDEST WEATHER!

"FAIRY", that UNIVERSAL gold-mine presented MARGARET SULLIVAN and HERBERT MARSHALL with FRANK Alan Hale . . . Eric Blore . . . June Clayworth • Directed by Carl Laemmle, Jr. • From the screenplay by Preston Sturges. . .

New York's press! . . . "THE GOOD FAIRY' DELICIOUS COMEDY!

HOLD 'EM, YALE  
Paramount  
As the title suggests, this is a football story. A Damon Runyon story, however, rampant with the oddly named characters of his yarns, it departs radically from formula. Essentially a farce romantic comedy, it deals with a Yale football player who hated football and consequently was not much of a success as a gridiron star. When, via gangster threats, romantic complications develop and his true love is given a going over that the society mist father much appreciates, the stage is set for a football situation wherein mobster menace, invading the Yale bench, succeeds in making the football player a devastating combination of all the super-"All Americans."  
Adapted by Eddie Welch and Paul G. Smith, who was a collaborator on "One Hour Late." Direction is by Sidney Lanfield, who directed "The Mask of Fu Manchu."  
Patricia Ellis is the heroine and Larry (Buster) Crabbe the hero. Runyon's mobster characters were portrayed by Cesar Romero as Gigolo George; William Frawley as Sun-shine Joe, Andy Devine as Liverlips, Warren Hymer as Sam, the goon, and George Stone as Bennie South Street. George Bar- bier is Miss Ellis' harassed father. Others appearing are Hale Hamilton, Gary Owen, Eldie Griffin and Leonard Carey.  
Comedy being the principal essential, that quality, plus the prestige that has accrued to the more successful Runyon productions, appears to be the outstanding selling asset. Football being merely incidental to the main theme and action, and the furor of that sport season having passed, there should be no temptation to ballyhoo the attraction as a fall sport feature.  

THE BRIDE OF FRANKENSTEIN  
Universal  
This being a sequel to the original "Franken-stein," it appears to be a natural for similar showmanship treatment. As was the first production, this is suggested by a story by Mary Wolstonecraft Shelley. It also is being directed by the man responsible for the first "Frankenstein," James Whale. Karloff again is the monster; Colin Clive is Henry Franken-stein.  
As the poets Byron and Shelley discuss the story, this production picks up where the other stopped. As they talk, the story fades to the windmill-burning scene and the monster is discovered to be alive. Frankenstein is visited by the sinister Dr. Pretorius, from whom he first learned the rudiments of artificial life creation, who demands that he join him in further experiments—this time the effort being to create a female.  
From this point on the story majors in eerie thrill, terror and horror, counterpointing in practically every phase the character of the original story, but with much that is vastly new.  
In addition to the names mentioned, Valerie Hobson succeeds Mae Clarke in the role of Elizabeth, Frankenstein's sweetheart. Ernest Thesiger portrays Doctor Pretorius. Others are Elsa Lanchester, currently in "David Copper-field," and Una O'Connor, also appearing in the same picture: E. E. Clive, playing the part of the hunkerman, now is being seen in "The Mystery of Edwin Drood." Douglas Walton is Shelley and Gavin Gordon is Byron. Others are Dwight Frye, Neil Fitzgerald, Lucien Pri- val, Harry Northrup, Grace Cunard (the one-time serial heroine), Joseph North and Helen Gibson.  

THE CASINO MURDER CASE  
MGM  
Through the S. S. Van Dine murder cases, William Powell and Warren William have been seen in the role of Philo Vance. In this story, which lately appeared serially in Cosmopolitan Magazine, Paul Lukas essays the role. In "The Casino Murder Case," Vance finds himself face to face with the most amazing and baffling puzzle of his experience. The crux of the action, with all its related drama, romance, mystery, comedy and thrill, is the amazing murder of a noted man about town as he stands at a roulette table in an exclusive casino.  
The screen play is by Florence Ryerson, who collaborated on "Wicked Woman," and Edgar Allan Woolf, who did the screen play, "The Case of the Green Mummy" and "The Night Is Young." Together the pair also prepared the screen play for "Have A Heart." Edwin L. Martin is the producer.  
As a unique showmanship suggestion it is interesting to note that three companies shared the making of the six preceding cases. Para- mount produced the "Canary," "Greece" and "Benson" murder cases; Warner made "Kend- nell" and "Dracon," and MGM produced, and its hand with "The Bishop Murder Case." That these leading companies have considered the subject a matter and its famous character as a medium of continued entertainment gives the Van Dine stories a prestige of acknowledged value.  

TIMES SQUARE LADY  
MGM  
The idea of this story, from both an entertain- ment and exploitation standpoint, lies in the beaten path. It is modern and topical in theme and atmosphere. A great sports promoter-night club figure deserts. For a time, horse tracks, night clubs, fighters, wrestlers and other enter- prises are left to about a dozen shrewd, chisel- ing managers, with plenty of intrigue and trouble on their hands, the situation takes on a surprising twist when they learn that his daughter, the only person of whom they never had heard, is coming out of the Midwest to take over her late father's affairs. Expecting a corn-tired, they find a gorgeous, well dressed creature, who knows the answers to all the questions and makes the big city swell dames look like products of a bargain basement.  
The original screen play is by Robert T. Shannon and Albert J. Cohen. Direction is by George B. Seitz, who made the current "The Winning Ticket."  
There being unusual showmanship leads in the title and subject matter, which features much action in its hockey, dog track rac- ing, night club and sporting world atmosphere, there is also extraordinary value in cast person- alities. The role of the girl is assumed by Virginia Bruce, the Jenny Lind of "The Mighty Bar- man." Also introduced as one of the play- ers is Pinkie Tomilson, author and singer of "Object of My Affections." Other personalities are Robert Taylor, whose work in "Society Doctor" is outstanding; Isabel Jewell, Helen Twelvetrees, Nat Pendleton, Jack LaRue, Robert Elliott, Raymond Hatton, Henry Kol- ler, Fred Kohler, Sr., Russell Hopton and Richard Powell.  

RECIPE FOR MURDER  
Fox  
This is the eighth production in which Edmund Lowe and Victor McLaglen have been starred. The present vehicle, authored by Vic- cent Starrett, appeared as a short story in a re- cent number of Red Book. It is a comedy drama of two detectives in a race to solve a murder mystery. The screen play is by Arthur Kober and direction is by Eugene Ford, maker of the recent "Mystery Woman."  
The main supporting the leads is made up of well known names. Although there is no rivalry for a girl, each has a sweetheart, the girls being Rosemary Ames, currently in "One More Spring," and Mary Carlisle. The only other feminine character is Madge Bellamy, a famous Fox star of the silent days, now making a screen comeback.  
Others are C. Henry Gordon, Henry O'Neill, William Janney, Charles Wilson, John Wray, John Qualen, Herman Bing and Robert Gleckler.
The Little Colonel

(Fox)

Comedy Melodrama

As Shirley Temple again demonstrates her extraordinary versatility, "The Little Colonel" establishes itself as unique entertainment of commercial value. Essentially the show is a comedy melodrama. Pitched to a popular key, it intelligently accentuates the characteristic humanness of the Annie Fellows Johnson story. From the moment Miss Temple makes her appearance, she is the center of interest. The resulting entertainment is amply laden with deep emotion to appeal to adults, and, at the same time, unusual attraction for the children. As sympathy-stirring heart interest is the motivating quality, there are many times when its pathos provokes tears. There are just as many occasions when smiles and laughs are in order.

Localized principally in the old South, the Reconstruction Days, the story, adapted from a legendary best-seller, actually opens when the old die-hard rebel Colonel Lloyd shuts the doors of his mansion to his daughter Elizabeth because she had the temerity to marry the Yankee Jack Sherman. A brief bit, in the New West, presents their child Lloyd being made an honorary Colonel in a cavalry regiment. That Sherman may have unhindered opportunity to make his fortune, mother and child return to a cottage adjacent to the Colonel's mansion. Then begins the thrill of the show when the little colonel, partly by outbursts of traditional family temper but mainly by irresistible sweetness, reunites the family.

Alive with drama and comedy, this action is highlighted by the Negro baptismal rites; the two dancing sequences with Walker (Bill Robinson) and the Colonel's frustrating of the second attempt on the part of Sherman and his daughter to victimize the old man on the second time. Robinson presents his staircase clog dance, in which he is amusingly accompanied by Miss Temple. Miss Temple's performance, seen through a challenge dance with the little girl capably demonstrating intricate steps. Also Shirley sings "Love's Young Dream."

As a piece of all audience entertainment, with plenty of acknowledged values incorporated in meet the demands of both large and small theater operation, creation of wide public interest for it should be easy. Besides the names values there is intriguing showmanship tips in the production—McCarthy, Hollywood.


The picture moves fast. In most cases the dialogue is crisp and the action creates an atmosphere of bustle and to-do. The time is modern, the locale New York. In the story, Jim Branch is the typical screen editor. Scoops are his lifeblood and he knows and makes use of all the contacts with which to provide his readers with the latest. To him, women are just another medium through which the news may be procured. When Sharon Norwood, society girl, comes seeking a newspaper job, he uses her as a means of getting inside news on the carryings-on of the city's bluebloods and heartbreakers, a strata which ordinarily bars its doors to regular reporters. A divorce scandal, brewing among members of the upper crust, is a delectable dish for the editor. But when, through his investigation it's a graphic murder mystery, it gives the hustling scribe not only opportunity to reenact the innocent accused, but with toils of the puzzle killer.

While the excitement is on, he also falls in love with his star feminine reporter.

The drama, romance and murder are counterbalanced by the comedy of Mrs. Norwood; Hank Parr, a resourceful news cameraman; and the Italian restaurant owner with a yen for listening to the police car radio broadcasts.

The picture has much pep, with its more dramatic tension amply balanced by comedy and melodrama. Cast names, however, appear to be the most forceful asset—McCarthy, Hollywood.


Car 99

(Paramount)

Melodrama

This is a modern cops and robbers yarn, told in a highly theatrical manner, entailing lots of action and thrill, against an intriguing background that makes for popular entertainment and showmanship. Essentially it is the illustration of the efficient workings of the Michigan State Police. But as it unfolds upon the screen, illustrating the detective methods of this highly developed "crime doesn't pay" organization, it runs a full scale of romance, drama, comedy, and mystery with it. There is entertainment and education in its technical phases, which recent publicity anent the worknings of the Department of Justice agents has made familiar; likewise, there is much amusement and interest run-of-the-mill audiences in the accompanying story. It presents many new angles for exploitation.

The comedy-tinged opening gives an insight into the training and instruction of State Police recruits. Then the workings of the department's broadcasting station are graphically illustrated. The picture turns tragic when the period editor's daughter becomes a prisoner, Professor Anthony. Suspended from the force, burdened by his sweetheart Mary to not lose hope of rein-
Ruggles of Red Gap

(Paramount)

Comedy

Smart and clever comedy in action, dialogue and situation, with a dash of social foxtrot, similarly applied for the masses—this is "Ruggles of Red Gap." As previewed, with only easily eradicated wrinkles, an amusing motion picture. Of course, the humor is a bit too obvious, and for those maintaining that their theatres are reserved for those attractions which are big.

Rich humor embraces each phase of the picture. This is the fun in opening, when the "gentleman's gentleman" learns that as a result of a card game he has been awarded to the rich but wild and wooly Andrew Stransky.

The ensuing situations—the clothes buying tour, the visit to the sidewalk cafe instead of the Louvre, the news in the Frouds' apartment—are loaded with the same comedy. The comedy pace slows up a hit in the early middle, but picks up to give way to the arrival of the Froude melodrama in Red Gap.

In a smartly contrived fun situation, Ruggles, smug at all that happens, is dignified ministered to by the populace as a retired British soldier. His career being hectic for one and all, it has brought with it the usual phonograph music, and the regulars of the place are making a single-handed caper. He is reinstated and the way paved to marry Mary.

Buried from a name standpoint, the show nevertheless is interesting. It affords unusual opportunity for contacts, and are there plenty and apart-ments, and because of the complete manner in which it demonstrates the workings of the Michigan unit, it is also a subject that can be linked with other state police units, that should garner plenty of newspaper publicity. Where public interest is keen and persons listen to short wave local or neighborhood police broadcast, there is splendid opportunity for cooperation with police departments.—McCarthy, Hollywood

CAST

Ruggles—Ludwig
Mrs. Ebbie Froud—Mary Boland
Mrs. Julia Hodge—June Clyde
Mrs. Loyola—Zasu Pitts
Nell Kenner—Leila Hyams
Jean Harms—Mae Busch
Baby Jabby—Richard Coon
Sneaky Rich—Charles Tingdall
Effie Turtle—Jeff Butterfield
Sam—Dell Henderson
Operator Harper—Russell Ropeton

Boston, fires him. His associations with Mrs. Judson have convinced him that love might enable him to change the image of Lincoln's Gettysburg address consolidating his belief that he is one of the men who are the heads of a great restaurant. The heads of a restaurant.

Though his action blows Mrs. Froud's plans for a swanky party and his schemes for the best possible Burrage and Mrs. Van-Bassinglew, an elopish spirit who finds much in common with Froud, it's a triumph for Ruggles as he Chrisopher Chocolate revenge upon the snotty Mrs. Bellnap-Jackson.

Full to the hilt with that quality of fun making that interests all who appreciate the values of a good laugh, all that the picture seems to need to develop it as an extraordinary amusement and commercial asset is an advance chance before the public.

In personality, story and production values, there is just about everything that anyone, other a big or little operator, needs with which to sell the show.—McCarthy, Hollywood


CAST

Ruggles—Charles Laughton
Mrs. Ebbie Froud—Mary Boland
Mrs. Julia Hodge—June Clyde
Mrs. Loyola—Zasu Pitts
Nell Kenner—Leila Hyams
Jean Harms—Mae Busch
Baby Jabby—Richard Coon
Sneaky Rich—Charles Tingdall
Effie Turtle—Jeff Butterfield
Sam—Dell Henderson
Operator Harper—Russell Ropeton

MOTION PICTURE HERALD

February 16, 1935

The Mystery Man

(Paramount)

Comedy-Drama

There is lively entertainment of the ordinary variety in this sometimes melodramatic, sometimes comic and sometimes romantic yarn of the almost too smart newspaper reporter who gets himself tied into a knot with romantic and criminal strings attached. That he unites the lines, one to the other, goes without saying, but on route there is considerable entertaining activity.

Robert White and Maxine Doyle constitute just about the full drawing power of the cast listing, the others including familiar names. The plot is not awakened by the reporter in a moment of financial embarrassment, has a figurative repercussion which comes like a cloud from the past, and the young girl he befriends in the jug for murder, and thereby forms an opportunity for the exhibitor to devise a selling maneuver or two to arouse interest in the surrounding events.

It is, in effect, the old newspaper reporter-girl-tough managing editor theme again, but with sufficient difference in a twist or two to take it out of the stereotyped plot classification. The title really implies somewhat more of real talk and real atmosphere than is actually found in the story itself, making it perhaps advisable to put the sales concentration on some of the intriguing background and the melodramatic (for the masculine) elements. When Armstrong, star Chicago newspaper reporter, clears up a criminal case, he presents himself along with the authorities and a bonus, he takes the bonus and his friends of the typewriter, and cele- brately buys the office of the hard-boiled managing editor what he thinks of him. So Armstrong finds himself aboard a train going to St. Louis, Miss Doyle, penniless and homeless. They go to a hotel, being broke, take out a loan, and Armstrong is refused a job on a local paper, after his former boss has thrown him over by refusing to identify him via telephonie. The End, bandit who has been getting away with a good deal, pulls another job, and Armstrong decides his chance of developing as a result of that, he parries the revolver, gets entangled by the eel in a night club holdup and discovers that he is under suspicion of murder. The police are on the trail, and Miss Doyle did the killing.

Then the local city editor decides to take a chance, puts Doyle on the payroll and takes the district through 24-hour suspension of arrest after the former boss has done the right thing. A fast few minutes in the pawnshop, during which Miss Doyle saves Armstrong's life when the Eel appears, ends in the expected fashion, and Miss Doyle decides definitely in Armstrong's favor.


CAST

Larry—Robert Armstrong
Anne—Maxine Doyle
Jonas—Henry O'Neal
Sel—Lew Morrow
Marvin—James Burke
District Attorney—Guy Usher
Whalen—Jimmie Durkin
Dempsey—Dennis O'Keefe
Weels—Sam Lukin
Pawley—Benzel
Whistler—Norman Houston
Hotel Manager—Hollis Henderson

The Dictator

(Gaumont-British)

Historical Drama

(Seen in Paris)

This is the first picture of the new British company of Ludovic Toepffer, former partner of Alexander Korda at London Film where they produced "The Private Life of Henry VIII." The "Dictator" is also a historical story, made in the same way, quite a lot more surely more serious and more dramatic. It is a very intelligent picture, with clever dialogue and deft study of the characters, it is not much action, and if the picture is a real success on the artistic angle, there is considerable question on the commercial side.

"The Dictator" is a big picture, a prestige picture, entertainingly produced. High ranking personnel of European production have been chosen here in the person of the directors, who made "Good Companions," "I Was A Spy," "Friday the 13th," "Even Song" and "The Runabout Duke," directed by Edward G. Clivebrook, the "Austrian Franz Planer, who photographed "The Unfinished Symphony." The cast is made up of German, Conrad von Molo, who had worked with the German director, Fritz Lang. All the technical work is splendid. Direction is very fine, and the photography marvelous. Every one of the frame pictures looks like a painting. Sets are big, some scenes made at the Royal Castle at Copenhagen. Big crowds were employed. The atmosphere of the Danish Court of the 18th Century is perfect.

The cast has been very cleverly chosen. Clive Brook, as the Dictator, has played one of the best roles of his career. It is his first talking picture made in English, armed with a voice as clear as the English King George III, Princess Caroline Mathilde, who is married to King Christian VII of Denmark. A picture of this marriage is a failure and on his wedding night the King leaves on a pleasure trip to Hambourg. Dr. Frederick Streem, who directed the film, has complete influence over the King and wins the love of the young Queen Caroline Mathilde. He wreathes the government from the Dowager Queen

(Continued on page 51)
take a marvelous box-office title like

VICTOR SCHERTZINGER, who

take two stars like LILIAN HARVEY

take a new song hit to sweep the country

take a swell script by GENE MARKEY

take a company like COLUMBIA to

and IT'S ANOTHER
"LET'S LIVE TONIGHT"

directed "ONE NIGHT of LOVE"

and TULLIO CARMINATI

like "LOVE PASSES BY"

from BRADLEY KING’S story

put these grand elements together

COLUMBIA HIT!
THE OTHER DAY WE SAT DOWN TO CATCH UP ON OUR SLEEP DURING A SCREENING OF SHORTS. BUT IN EXACTLY 48 MINUTES WE SAW FIVE OF THE GRANDEST EVER MADE! FIRST, THE NEWEST HOLLYWOOD SCREEN SNAPSHOTs AND DID WE SEE STARS—DOZENS OF 'EM! WELL, WE FIGURED AFTER THAT WE REALLY COULD SNOOZE BUT DOGGONE IF KRAZY KAT Didn'T PANIC ONE OF HIS BEST! DARN THAT CAT, WE WANTED SLEEP! BUT NO USE, CHARLIE MURRAY IN "HIS OLD FLAME" BURNED US UP. EVEN THE PROJECTIONIST HOWLED. AND THEN CAME SCRAPPY (WHO HAS HALF A HUNDRED NATIONAL MERCHANDISING TIE-UPS, IF YOU PLEASE). TAKE IT FROM US (AND YOU'LL WANT IT) HIS NEW ONE IS THE TOP. AND THEN TO CLOSE A PERFECT AFTERNOON, J. P. MEDBURY IN HOLLYWOOD, GAGGING ALL OVER! THE AUDIENCE WAS IN STITCHES. WHY COLUMBIA, YOU'VE NOT ONLY GOT THE BEST BOX-OFFICE FEATURES BUT THE BEST SHORTS TOO. IT'S A PLEASURE!
Straight from the Heart
(Drama)

Not only is the entertainment value of this picture comparatively negligible, but the available showmanship with which to sell it is of the same category. Admirers have been the first to cast some merit to the premise in the manner in which it is developed eliminates the essentials which make a film a moving picture. By nature a moralistic story, and somewhat of a tear-jerker, it misses fire altogether in the translation through the proper channels. The plot being complicated and involving several situations difficult to understand in relation to the point it tries to make, it is slow and makes possible easy anticipation of ensuing situations.

In the story, Marian gets a job in an orphan asylum through the influence of politician MacLean. Her work there brings her in contact with Maggie Haines, a foundling, whose work is the highlight of the show and through which the picture attains its most enjoyable moments.

MacLean becomes a mayoralty candidate, with the hidden, but none the less avowed, determination to loot the treasury and publicly turn it over to on the orphans. Naturally the heart of civic righteousness is outraged, and in joining the reformers, Marian doubles her benevolent effort by asserting that he is the father of her particular charge. Follows the inevitable trial of scoundrel, but in the end MacLean recognizes the errors of his ways and also by some strange quirk the fact that the woman who has caused him the most trouble in the city is his own daughter.

Little, aside from formula title and cast announcement, can be done with the picture. Its promise as an entertainment feature is meagre.

CAST

MacLean ............. Mary Astor
Marian .............. Andy Devine
Daddy .......... Andy Devine
Mama .................. Robert Pryor
Miss Haines ............ Carolyn Coome


Stranger Than Fiction
(Universal)

Diverse location

With the familiar and capable voice of radio announcer James Wallington handling the explanatory dialogue, this, Number 6 of the series, is a picture of chemical phenomena, liquid air; the Hollywood child whose luncheon companions include all possible house-hold pets, the odd house of a screen writer, the world's tallest cameraman, the famed long-tailed rooster of Japan, and other of the world's oddities which are always of interest.—Running time, 8 minutes.

How to Play Tennis
(British Lion)

Good for Sport Fans

A conglomeration of tune renditions, as Billy Taylor and Gracie Wight start out to do the town, although Miss Wight has more appeal for phonograph enthusiasts than the usual audience will find. Also see Rachel Carle, French songstress; Adia Kuznetzoff and his group of Russian instrumentalists, the rhythm makers, colored and extremely noisy band; the Holman Sisters, clever piano performers. Then to top it all, a couple rendered dance number of their own, while Gracie is still hungry. In general it is an entertaining melange.—Running time, 18 minutes.

Hill Billys
(Universal)

Entertaining

An entertaining Oswald cartoon number, telling the yarn of the hill-billy feud between the hill-billy and the hound family, complicated by the romance of Oswald the rabbit and a daughter of the hounds. Everything is finally cleared up but the joke is taken out of the picture, and has to be replaced, but a practical joke starts the guns firing again, but the young couple do not care. There is amusement in the subject.—Running time, 9 minutes.

Meet the Professor
(Not Too Far)

Joe Browning, as the professor-dean of Oystercroft College, entertains the visiting Bernice Clare and Claire Nordstrom, with a demonstration of the activities of the institution, which is rather less than entertaining for the audience. And it is this year that Helen Tucker and Earl Tucker, the glebe club and the Columbia University Band make the entertainment.—Running time, 19 minutes.
THE HOLLYWOOD SCENE

By VICTOR M. SHAPIRO

Hollywood Correspondent

The production colony has a high regard for both Henry Herzbrun, new vice-president of Paramount Productions and general manager of the West Coast studio of Paramount, who will head the business and administrative functions, and Ernst Lubitsch, who has taken over the creative leadership.

Mr. Herzbrun, legal chief of the studio for many years and associated with Paramount for more than a decade, is assayed here as conservative, likeable, a good business man and square.

Mr. Lubitsch, rated as one of the coloney's best directors, making two or three pictures a year, is personally popular—hail fellow, with a fine story mind.

Knowing his own inclination toward subtlety and sophistication in pictures, Mr. Lubitsch assembled the directors and told them they could be given a freer rein, that what he didn't know about different kinds of pictures he wanted to learn from them. "This is the first time," he said, that a studio head has been appointed who knows your problems and is sympathetic to them. I want to learn from you the boys what I don't know.

The studio reacted calmly to the new appointments. A mass meeting of the entire force of 4,000 employees was held and assurances were given that "all jobs are safe."

Paramount's studio activity is at the year's peak.

\[19\]

Bankers and Product

Having noted the preponderant number of banking names on the new Paramount board, Hollywood has been wondering just how important a part banking influence plays in producing good pictures.

While the Hollywood tendency is to become unduly alarmed about bankers in industry, having the experiences of Fox, Radio and Paramount as guide posts, more conservative opinion here seems to feel that the money-bag folk in no way affect the merits of product.

Pointed out was the fact that MGM, Warner and Columbia, without banker domination, run for and by picture persons, have weathered the worst of economic storms, are in favorable condition today, with less banking management on their boards than the companies that were in the hottest water.

\[19\]

Fund Helps 10,000 Individuals

A report covering operations of the Motion Picture Relief Fund for 1934 reveals that $150,000 was collected and dispensed in aiding motion picture folk who were ill, unemployed, and in distress.

Four thousands cases, representing more than 10,000 individuals, received aid. Two thousand weekly grocery orders, for 5,000 individuals, were issued; 1,000 received treatment from physicians, dentists, opticians and laboratories; 200 from hospitals and sanitoriums. Private nursing was provided in 50 cases. Medical appliances were supplied to 60, and 1,000 received drugs. There were 43 deaths and through the courtesy of Pierse Bros. Morticians, 29 funerals were handled by them without charge.

The executive committee believes it will be necessary to raise approximately $250,000 to meet the needs for 1935.

\[19\]

Twelve Pictures Started

To maintain the total of approximately forty pictures actually shooting, twelve new ones started during the week, as nine finished.

Four new productions went into the work at Fox. Single units were added to the active schedules at MGM, Paramount, Columbia, 20th Century, Monogram, Liberty and Universal. With three, MGM is credited with the most pictures completed. Fox and Columbia each checked in a pair. Singletons, finished by Radio and Wanger Productions, complete the quota.

The new Fox quartet embraces a wide variety of entertainment. "It's a Small World" is romantic drama. Spencer Tracy, Wendy Barrie, Raymond Walburn, Virginia Sale, Irving Bacon, Astrid Allwyn, Charles Sarson and Nick Forest are featured.

With Edward Everett Horton and Karen Morley in the leads, the comedy "$10 Raise" presents Glen Boles, Rosalea Lawrence, Richard Tucker, Berton Churchill, Raymond Walker, Alan Dinehart and Frank Melton. In "Heaven's Gate," a sentimental romantic drama, Shirley Temple is starred, the support featuring Joel McCrea, Lyle Talbot, Rosemary Ames and Herbert Mundin. Will Rogers' new picture, naturally, is a comedy. In the currently begun "Doubting Thomas," he will be seen with Billie Burke, Louis Calhern, Sterling Holloway, Andrew Tones, Gail Patrick, Johnny Arthur and Ruth Warren.

\[19\]

"China Seas" Shooting

Long in preparation, MGM finally put "China Seas" before the cameras. The cast teams three of its biggest names, Clark Gable, Jean Harlow and Wallace Beery, in the principal roles. Others included are Lewis Stone, Charles Butterworth and Dudley Digges.

Paramount's new activity, "People Will Talk," a comedy, again co-stars Charlie Ruggles and Mary Boland. In the support, Leila Hyams, Dean Jagger and Ruthelma Stevens are featured.


Monogram's contribution is "The Desert Trail." This western features John Wayne with Mary Kornman, Paul Fix, Anita Connely, Ed Chandler, Al Ferguson and Lafe McKee.

An old stage and popular literary classic, "The Old Homestead," was started at Liberty. Mary Carlisle, Laurence Gray, Dorothy Lee, Eddy McRee, William Robertson and Lillian Miles are in the cast.

"Mr. Dynamite," at Universal, features Edward Lowe, supported by Jean Dixon, Verna Hillie, Esther Ralston, Victor Varconi, Minor Watson, Thomas, Matt McHugh and Wade Boteler.

\[19\]

Musical, Mystery, Comedy


At Columbia "I Love You Always" was completed. In this, Nancy Carroll, George Murphy, Jean Dixon, Harry Beresford, Arthur Hohl and Robert Allen will be seen. Also transferred to the cutting rooms at this studio was "Gimpy" (tentative title). Jack Holt and Mona Barrie head the list of players, which includes Jackie Searl, Ralph Morgan, Bradley Page, Frankie Darro, Samuel McDaniel and Frank Orth.

"Laddie" was completed at Radio. The cast will present John Beal, Gloria Stuart, Gloria Shea, Charlotte Henry, Virginia Weidler, Donald Crisp, Ward Robertson, Jimmy Butler and Greta Nissen.

Wanger Productions, Paramount release, finished "Private Worlds." Claudette Colbert and Charles Boyer have the leads.
THE CODE QUESTION BOX

by JAMES P. CUNNINGHAM

No. 106—RIGHTS OF EXHIBITORS AND UNION LABOR

QUESTION—Has a local union of the International Alliance of Theatrical Stage Employees and Moving Picture Operators the right to declare a theatre owner (not a theatre manager) "unfair" because he runs his own projectors in order to keep open? I understand the American Federation of Labor gives the owner the right to do his own work.

Is there any law or ruling by the courts protecting an owner doing his own work?

ANSWER—The questions, of course, are entirely outside the code. But, regardless, there can be no doubt that the theatre owner has the absolute right to operate his own projection machines and we do not know of any law of the land, union or otherwise, or a court that would prevent him.

Whether or not the union has the right to declare the theatre unfair under the circumstances is a matter which should be brought before the American Federation of Labor for determination. It is reasonable to assume that if the IATSE-local union, affiliated with the AFL, is proceeding contrary to AFL regulations, then the Federation would order the local to cease and desist.

It might be possible to secure an injunction from the local court to restrain the union from picketing the theatre as unfair under these circumstances.

No. 107—RIGHTS OF NON-ASSenting EXHIBITORS TO PROTEST

QUESTION—On page 62 of the 1934-35 Motion Picture Almanac (in the department titled: "De-coding the Motion Picture Code"), appeared a statement that an exhibitor need not have signed the code in order to protect against unfair clearance on pictures. I am interested in checking this statement and would appreciate your advising me as to your authority for same, as it has created considerable discussion among some of the exhibitors here.

ANSWER—Article VI, Section 7 (a), page 252 of the motion picture code says:

"Any party aggrieved by the (clearance and zoning) schedules shall promptly, and not later than thirty (30) days after publication thereof, file a protest in writing with the (Local Clearance) Board issuing them. Thereupon such board shall promptly convene and give reasonable notice of hearing to all parties concerned or having an interest in the proceeding.

Upon checking with some legal authorities who are familiar with the code and its functions, we get the interpretation that the foregoing section merely states that a party aggrieved by a clearance or rejection by a Code office shall proceed no later than 30 days after publication of the clearance or rejection. Whether or not the party aggrieved has signed the code, the phrase, "any party aggrieved", would as a rule, apply to the party aggrieved of the clearance or rejection by the Code office, but it is not believed that a non-assenting exhibitor would have the right to protest to the Local Clearance Board against any specific instance of "unfair clearance." The right, then, revolves around a schedule actually drawn and made public. Too, such non-assenting exhibitors are given the right to appeal to the Code Authority against any decision of the Local Clearance Board on those published schedules against which they are permitted to protest locally.

The statement made in the inquirer's letter, to wit: "unfair clearance on pictures" is rather broad. It is advisable that the situation involved be outlined in more detail for a more definite answer.

Immediate reply is being made direct to the many letters which Motion Picture Herald is receiving from exhibitors and distributors in the field, and from others, in which various questions are asked concerning certain doubtful phases of the Motion Picture Code. In addition, such code questions and the answers submitted are published as a regular service.

For obvious reasons, the letters will appear anonymously. However, the originals will remain on file.

Answers to questions about the Code are submitted only after consultation with authorities familiar with the technicalities of the document.

This service is available to everyone. Send questions to the Code Editor, Motion Picture Herald, 1790 Broadway, New York City.

Films Pronounced Safe For Use on Shipboard

Motion pictures this week were given a clean bill of health by the National Bureau of Standards for use on shipboard, insofar as fire hazards are concerned. A report by the Bureau shows that since adoption of safety recommendations, more than a decade ago, no instance has been found of fire or jeopardy to life resulting from the showing of motion pictures aboard ships.

The Bureau pointed out that the exhibition of nitrocellulose was formerly prohibited on ships of United States registry, but that the same range in subjects obtainable with slow-burning film and the difficulty of inspectors in distinguishing between the two types led to the adoption of safety measures 12 years ago.

Organize New Mexican Firm

Impulsora Cinematografica has been organized in Mexico City with a paid capital of 100,000 pesos. The company will produce pictures of Mexican life, the initial program calling for six features.

Takes Mayfair Product

Goodrow Attractions, New Orleans, has taken over the motion picture "The Temperance Movement," following the resignation of Bob Kelty and the decision of Mayfair to abandon its own sales force in the territory.

200 Letters Show Shirley Temple's Grip on Children

When 9-year-old Amelia Ungolo went to see the show at the Republic theatre in Brooklyn a few weeks ago, she wouldn't have believed that her letter of tribute to her favorite star would win for her a Christmas present of a life-size Shirley Temple doll.

With the cooperation of the John D. Wells junior high school of Brooklyn, Paul Birstock, manager of the Republic, sponsored a Shirley Temple doll contest to study the likenings of his juvenile patrons. Each child was asked to write a letter telling why he or she would like to own a Shirley Temple doll.

Practically all entries dwelt more on why Shirley Temple was a favorite player than reasons for actually wanting the doll.

A committee of three teachers from the John D. Wells school authority in judging the entries, judged the 200 letters received and awarded dolls to four girls, two of whom were tied for second place.

Would Like to Be in Her Place

Analysis of the letter showed that Miss Temple has an almost fairy tale grip on the imaginations of her young admirers.

"I am the littlest girl that can do the biggest things in the movies," is the way one of the winning contestants described her. Another liked her hair; a third her speech, and a fourth her personality. All would like to be in her place.

Virtually each one of the contestants vividly imagined herself in the roles taken by Shirley, who is the first child star ranked among the Ten Biggest Money Making Stars, in Motion Picture Herald's annual poll of independent exhibitors.

Called "Big Little Star"

Amelia Ungolo, who won first place, submitted the following letter to Mr. Birstock:

"Dear Manager:

"I hope I could win a Shirley Temple doll. The reasons why I like her are as follows. First, I like her personality. Second, she has a face just like a doll. Third, she has beautiful hair.

"I like the way she acts in pictures. Shirley acts so as to make everyone in the audience dance, sing and laugh in his seat. Shirley Temple has a beautiful smile. When I see her smile I can't help but smile back at her.

"I really do hope I will win a Shirley Temple doll.

"Yours very truly,

"Amelia Ungolo."

Rebecca Schayowitz, who tied for second place with Muriel Posner, called Miss Temple "that big little star.

"Shirley's sweetness and cleverness," wrote Rebecca, who also has reached nine years, "has won her way into everyone's heart, including mine. When I am lonesome and have nothing to cheer me up, then, with my Shirley Temple doll I'll always find pleasure."
In view of the many urgent requests we have received for pre-release dates on "GOLD Diggers OF 1935," I agree with you that a general statement of our policy on this production will be helpful to all Warner accounts.

As you say, the original release date of this greatest Gold Diggers of all time must be withdrawn, for obviously a production of this magnitude cannot carry a general release date.

We should, however, entertain propositions for a few pre-release engagements.

Of course these houses will have to be chosen on the basis of proved ability to properly set up a show of this exceptional calibre.
For the reason that I believe my readers will all be interested, I shall devote the entire Bluebook School space this week to giving you some idea of what the coming sixth edition of the Bluebook will be. The Quigley Publishing Company, publishers of the Herald, Better Theatres, etc., have taken over all publication rights of this and all future editions. It is hoped the new book will be ready for delivery within thirty days, though it may be somewhat later than that. The new manuscript and illustrations are finished.

In the 25 years past, I have tried very hard to supply books having real value. That I have succeeded is proven by the fact that though each edition, except the first, has run far into the thousands, up to date not one word of criticism or adverse comment has ever been received from any projectionists, where as very many have been kind enough to express high commendation. Several have even declared the books to be worth their weight in gold to them. And every one of these books has come from a man who had bought and paid the full price for the book. Several hundred copies were sold in England, many in Australia and New Zealand and in other countries—even in China.

Three years ago when I took up the task of compiling the sixth edition, realizing that with all my other duties to attend to, the task would be both too heavy and consume too much time did I attempt it alone. After careful consideration I engaged Mr. Aaron Nadell to compile, under my guidance and editing, the matter on Sound. In my opinion the sound material in the new book is far in advance of anything you have yet seen. It is written and organized to give projectionists a much better fundamental idea of sound than they may have had before, and to serve as a reliable guide.

Incidentally, the sound matter has been very carefully examined by both RCA and Erpi engineers, who aided substantially by providing some matter that is not ordinarily released by them, which act of courtesy I take as a compliment to myself and the Bluebook.

When compilation was first begun I realized the tremendous difficulty of the task confronting me. Three volumes would be too costly. And a too-thick, awkward, bulky one book seemed to me very objectionable. I then was up against getting all the vast store of knowledge essentially necessary to projectionists into a single volume of not too many pages.

Some job, says you—and so say I. But after careful consideration I found the answer, as we always can if we seek long and hard enough. And now here is something I ask you to think over very carefully. A projection text book is necessarily a large volume and one in which changes cannot be too often made, and once you have bought one, changes and improvements made have no value to you. Meanwhile, as time passes, major and minor alterations and improvements are made in almost every kind of equipment used in projection, and such changes make operating instructions that were quite all right when written, either useless or worse than useless because they are misleading. The question then arises: Should such instructions be included in text books? The answer is an emphatic no! Manufacturers of all worthwhile equipment now issue competent instruction pamphlets covering mechanical adjustment and operating methods for such equipments, which pamphlets are kept right up to date; also, they may be had by projectionists free of cost. Why then should such instructions be included in text books?

"Well, then," you may ask, "what does the new book contain?"

The new book is entirely rewritten. It is in effect a re-write of any former edition, except that a number of the former illustrations have been used. The book is filled with what I term basic instruction. Instead of dealing with a great mass of individual makes of equipment, I deal with those elements that go to make up all equipments, regardless of who made them.

For example, consider the intermittent movement of a motion picture projector. An intermittent movement performs exactly the same identical function in exactly the same way (save for some differences in mechanical make-up) in all projectors. This being true, if one understands exactly what such a movement consists of, how it operates and what is the effect of its ratio of movement, etc., it makes absolutely no manner of difference what make of projector it is in. One can handle it and care for it as well in one as in another, since the manufacturer’s instruction pamphlet tells how to make all the necessary mechanical adjustments.

However, while excellent for its limited purpose, the manufacturer’s instruction pamphlet or booklet does not supply basic knowledge of intermittent movement, ratio of speed of movement and its effect, etc. The knowledge it imparts is, of course, essential, but further knowledge is vitally necessary, and it is that knowledge which the Bluebook imparts.

Each part of every equipment used in projection work, both pictorial and sound, is dealt with, explained and adequate information concerning it and its functions provided. However, I have gone much further in this new book by providing a means by which users may locate any desired bit of information easily and quickly.

There is a general index in which is listed all the chief elements, such as, for example, Motion Picture Projector, Amplifiers, Screens, Loud Speakers and so on through the entire list. Preceding each subject is a subject index, consisting in a list of questions referring to the text, with the number of the page whereon each question is answered.

Suppose one desires to know, for example, something about lubrication of intermittent movements. It is of course a question having to do with the motion picture projector, so we locate that subject in the general index. Through the subject index, in bold face letters, are indicated the various important projector items, as supporting base, lamphouse, etc. Glancing down through the subject index we see intermittent movement, with page number indicated.

It is listed, let us assume, on page 345. Under it we find lubrication, listed, say, as Question No. 72. Turning to page 345 we note one or more numbers in parentheses, in consecutive order of course, one of which is (72), following which we will find exactly what we want.

I believe you will like this method very well indeed. In my judgment and the judgment of others who have examined the plan, it has the effect of converting a mass of text into a real handbook, for the reason that one is not compelled to search through a mass of matter to find exactly what one wants.

I am sure the new book is distinctly better than anything I have heretofore done, in which opinion I am quite certain you will all agree.

I have already had many requests that I autograph copies. I have decided to autograph the first 200 copies ordered.

Baker Heads SMPE’s Projection Practice Group

J. O. Baker of the Photophone Division of RCA Victor has been named chairman of the projection practice committee of the Society of Motion Picture Engineers, succeeding Harry Rubin, director of projection for Paramount, who, however, retains membership on the committee. The other members are:


James Heads New Laboratory

H. T. James, former operator of the Chester Bennett laboratory in Hollywood, will open a new laboratory within the next two months, it was reported this week.
A HEART-LOAD OF ROMANCE
A SUNBURST OF SONG...

JEROME KERN'S
DAZZLING MUSICAL ROMANCE... SURPASSING
ON THE SCREEN ITS MIGHTY STAGE SUCCESS!

ROBE

A sparkling love story loaded with laughter... set in the glittering salons of gayest Paris... told to the teasing tunes of one of America's greatest composers!... With Hollywood's stateliest beauties in fashion's most ravishing creations!... The dancing stars of "Gay Divorcee" in sensational new specialty features!... Nation-sweeping songs from the stage play, joined by two new melody hits!... A whirling world of love and luxury... in the picture that zips with the zest of life!
Dear Herald:

Pt. Isabelle is a mighty nice place to live, provided you don't mind sand dunes, fishing shacks, Mexicans and barrons. Outside of that we'd sooner be in Harry Huffman's town of Denver. But down here you can get all you want of red fish, trout, mullet (but you don't want any mullet), clams, oysters (in season), sharks, tarpon and mud-turtles. Down here when they ask you where you from and you say from Nebraska, they say, "Oh, is that so? Do you know a man up there by the name of Jones?" Lord Harry, we know 642 men by the name of Jones.

We like Pt. Isabelle for two reasons. Here is where the Government is going to put in docks for the large vessels to come and get the produce from this valley. And then we like the smell of salt water, for you know Pt. Isabelle is right on the bay that opens out into the Gulf of Mexico and the Government has built a turning basin so the big boats can come in to the dock, and say, when that is completed it is going to make it possible for us to ask the Interstate Commerce Commission for privilege to lower their freight rates on citrus fruit, but they are not going to do that until it is completed. We never could see any good reason why the railroads had to ask anybody for privilege to lower their freight rates, but maybe that's why we are so dumb. And then again, we never could see any good reason why the producers should ask for the privileges of lowering the price of one of their pictures 50 per cent, and there being no good reason is probably why they don't.

Everybody "Ashamed"

But speaking of Pt. Isabelle reminds us of a picture we saw recently down at the Palace theatre at McAllen. Mr. L. J. Mason, who operates both the Palace and the Queen, invited us to come down and see Shirley Booth in "Bright Eyes" and to bring our gang with us (he didn't know we had a gang) and he sent us eight passes (which was doggone nice of him), and so we took our gang and went down to see Shirley and say, Abner, if you never saw Shirley in "Bright Eyes" you haint never saw nuttin' yet. One of our gang was rather hard-boiled and we are no jellyfish ourself, but when Jimmy Dunm took Shirley up in an airplane and told her that they were going up to Heaven to see her mother (who had just been killed by an auto) we'll just be dogumented if the salt water didn't run down the noses of both of us. This hardboiled guy was ashamed of himself, and he said he was ashamed of us, and we said "so are we."

"Yes, sir, if they never make 'em any better than "Bright Eyes" and if Shirley never makes a better picture it will be all right with the world, and us, too."

And I had planned to go down to Red Fish bay or Pt. Isabelle next week to catch a few sharks, we get an invitation from Mr. Mason to bring the "gang" down to the Palace to see Will Rogers in "The County Chairman," and anybody who would go fishing and miss seeing Will in a picture like that has certainly lost several wheels out of his gourd. We are not going to miss it, sharks or no sharks.

We are expecting Will gives a awfully good performance in "The County Chairman," for that's his type of character, but if he don't look out, Shirley is going to push him clear off of the top round of the ladder, and when he pushes her off the rest of 'em had just as well go for the barn.

No, Nary an Alligator

We asked Mr. Mason if they had any alligators in Texas and he said there were none that he knew of, and we said there must be because we left the doors and windows open the night before when we went to bed and we woke up about midnight and that there was a six-foot alligator in bed with us, and he said, "Well, it is funny how this climate affects people. I dreamed the other night that I was eating ice cream with a lady friend of mine when my wife dug me in the ribs and woke me up," and we said, "O-O-O, some people are always taking the joy out of life."

We are not just sure how we would get along down here without a Mr. Plath, who operates the San Juan theatre at San Juan. He later us take his Herald every week so we can read it and that keeps us from doing something a whole lot worse. The fact is we have to something to do down here or we will be idle.

We agree most heartily with Mr. Walter H. Golding of the Capitol theatre at Saint John, N. B., in his contention that Louise Beavers should receive more attention in the billing of pictures in which she plays than is generally given her. You know, our father used to have a band of sheep, all of them white, but one, and this one was colored, but we noticed that when the bunch would run up to their evening meal this colored one got as much of the oats as any of them, and Dad said he couldn't see why it shouldn't, and we never could, either. Miss Beavers is a good actress regardless of where she was born, and should receive proper attention.

We see by the press that the President is opposed to the Townsend Old Age Pension plan of $200 a month but does favor a pension of $15 a month. Shucks, $15 wouldn't keep many of us kids in chewing tobacco, but then some of us don't chew. If they could find some way of getting the money to pay $200 a month without taxing the public for it, we might be in favor of it, but it kinda seems to us that the most of the boys are paying enough tax already.

The terrific wind we had recently, which was followed by a drop in the temperature to 19 above, which froze all kinds of fruit and vegetables, has thrown a crimp into the fruit and vegetable grower down here. Almost all the crops of this valley, or badly damaged, and most of the grape fruit was blown off the trees and had to be gathered and buried in compliance with some rule or law, but ought to have been consumed, and would have been if distribution methods were as they should be. A grape fruit blown off the tree is just as good as one hanging on it and yet they were required to gather tons upon tons of it and bury it.

In spite of these discouraging conditions, business at the theatres seems to be on the increase. Must be pictures are getting better or else they are trying to forget their troubles. We have received programs from the boys from all up and down this valley and judging from these programs we would surmise that they don't make 'em any too good for these folks down here.

We believe that the fellow who conceived that "Shelberl" idea to "bring rain" is the same chap we heard crooning a love song over the radio a few nights ago. When it comes to brains we have got to hand it to the sheepherders of this country.

If we don't give you a shark story next week you can charge it up to Mr. Mason for inviting us down to his theatre to see Will Rogers in the "County Chairman." Gee whiz, we won't miss that picture.

COLONEL J. C. JENKINS
The HERALD's Vagabond Columnist
Theatres

<table>
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<tr>
<th>Theatres</th>
<th>Current Week</th>
<th>Previous Week</th>
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<tbody>
<tr>
<td><strong>Boston</strong></td>
<td>Picture</td>
<td>Gross</td>
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<tr>
<td><strong>Boston</strong></td>
<td>“School for Girls” (Liberty)</td>
<td>12,000</td>
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<td></td>
<td>“Lives of a Bengal Lancer” (Para.)</td>
<td>6,300</td>
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<td></td>
<td>“Jalousy” (Col.)</td>
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<td><strong>Fenway</strong></td>
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<tr>
<td><strong>Keith’s</strong></td>
<td>“Carnival” (Col.)</td>
<td>20,000</td>
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<tr>
<td><strong>Loew’s State</strong></td>
<td>“David Copperfield” (MGM)</td>
<td>11,000</td>
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<td>Gnd week</td>
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<tr>
<td><strong>Metropolitan</strong></td>
<td>“Wings in the Dark” (Para.)</td>
<td>18,000</td>
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<tr>
<td><strong>Paramount</strong></td>
<td>“Lives of a Bengal Lancer” (Para.)</td>
<td>7,700</td>
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<td></td>
<td>“Jalousy” (Col.)</td>
<td></td>
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<tr>
<td><strong>Buffalo</strong></td>
<td>“Wings in the Dark” (Para.)</td>
<td>14,000</td>
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<tr>
<td><strong>Century</strong></td>
<td>“Wicked Woman” (MGM) and “Lightning Strikes Twice” (Radio)</td>
<td>4,900</td>
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<tr>
<td><strong>Great Lakes</strong></td>
<td>“Lives of a Bengal Lancer”</td>
<td>9,400</td>
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<tr>
<td><strong>Hippodrome</strong></td>
<td>“David Copperfield” (MGM)</td>
<td>17,200</td>
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<tr>
<td><strong>Lafayette</strong></td>
<td>“The Marines Are Coming” (Mascot) and “Girl of the Limberlost” (Monogram)</td>
<td>14,700</td>
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<tr>
<td><strong>Chicago</strong></td>
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<tr>
<td><strong>Apollo</strong></td>
<td>“Bordertown” (W. B.)</td>
<td>8,000</td>
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<tr>
<td><strong>Chicago</strong></td>
<td>“The Gilded Lily” (Para.)</td>
<td>50,000</td>
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<tr>
<td><strong>Garrick</strong></td>
<td>“The Night Is Young” (MGM)</td>
<td>4,000</td>
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<tr>
<td><strong>Oriental</strong></td>
<td>“Babbit” (W. B.)</td>
<td>20,000</td>
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<tr>
<td><strong>Palace</strong></td>
<td>“Night Life of the Gods” (Univ.)</td>
<td>15,000</td>
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<tr>
<td><strong>Roozevel</strong></td>
<td>“Lives of A Bengal Lancer” (Para.)</td>
<td>9,000</td>
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<tr>
<td><strong>State-Lake</strong></td>
<td>“Girl of the Limberlost” (Monogram)</td>
<td>15,000</td>
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<tr>
<td><strong>United Artists</strong></td>
<td>“Clive of India” (U.A.)</td>
<td>12,000</td>
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<td>(11 days) (2nd week)</td>
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<tr>
<td><strong>Cleveland</strong></td>
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<tr>
<td><strong>Allen</strong></td>
<td>“The Right to Live” (W. B.)</td>
<td>3,000</td>
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<tr>
<td></td>
<td>“Charlie Chan in Paris” (Fox)</td>
<td>2,000</td>
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<tr>
<td><strong>Hippodrome</strong></td>
<td>“The County Chairman” (Fox)</td>
<td>7,500</td>
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<tr>
<td><strong>RKO Palace</strong></td>
<td>“The Captain Hates the Sea” (Col.)</td>
<td>13,500</td>
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**High and Low Gross**

(Tabulation covers period from January, 1935)

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IT HOLDS THE RECORD FOR LONG RUNS SINCE THE BEGINNING OF TIME!

BERGÈRE

HAS BEEN PLAYING TO PACKED HOUSES IN PARIS FOR 65 YEARS!

No wonder Darryl F. Zanuck picked it for 20th Century’s Greatest Special!
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<th>Theatres</th>
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<th>Previous Week Picture</th>
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(Tabulation covers period from January, 1935.)

(Dates are given unless otherwise specified.)

**High and Low Gross**

- High 1-12-35: "The County Chairman"...
- Low 1-9-35: "Baboons"...
- High 8-10-35: "She Had to Say Yes"...
- Low 12-22-34: "West of the Divide"...
- High 3-26-35: "Parachute Jumpers"...
- Low 5-19-34: "The Trumpet Blows"...
- High 12-22-34: "Mourder in the Clouds"...
- Low 11-11-34: "Saturday's Millions"...
- High 2-1-35: "Sons of the Desert"...
- Low 12-22-34: "The Gay Bride"...
- High 6-23-34: "Glamour"...
- Low 1-12-35: "I Sell Anything"...
- High 1-7-35: "Strange Interlude"...
- Low 4-15-35: "Perfect Understanding"...
- High 10-21-35: "I'm No Angel"...
- Low 1-12-35: "Broadway Bill"...
- Low 5-3-34: "Let's Fall in Love"...
- High 10-27-34: "Judge Priest"...
- Low 7-1-35: "Lilly Turner"...
- High 9-30-34: "The Barretts of Wimpole Street"...
- Low 9-29-34: "The Cat's Paw"...
- High 11-4-34: "Take Me In"...
- Low 7-28-34: "Kiss and Make Up"...
- High 1-7-35: "Animal Kingdom"...
- Low 11-11-34: "Cynara"...
- High 3-25-34: "42nd Street"...
- Low 12-29-34: "White Lies"...
- Low 11-25-35: "VI Som Geba Rokvagen"...
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The table details the weekly gross earnings from various theaters across the United States, including titles and their respective gross profits. The data covers a range of dates, from January 1, 1935, to December 31, 1934, and includes information on the theaters' performance metrics and ticket prices. The information is presented in a structured format, allowing for easy reading and analysis.
THANKS...

FORMIDABLE and weird are the stories of the motion picture business that reach the outside. These tales of incredible tycoons, mysterious geniuses and fabulous sums caused the Editors of THE MARCH OF TIME to view their venture into this new field with trepidation.

The Editors knew that TIME and FOR-TUNE and THE MARCH OF TIME on the air had valuable and loyal followings. But before these people could see THE MARCH OF TIME on theatre screens nation-wide, they knew that "the trade" must approve and cooperate. THE MARCH OF TIME's Editors worked industriously at their picture, wondering if the men wise in the selling and exploiting of screen entertainent would catch THE MARCH OF TIME's enthusiasm for real life drama from the world's news.

A week has passed since the premiere of THE MARCH OF TIME. The first release has been well received by the public, critics and trade press. But even more encouraging than the praise has been the friendly, interested criticism.

To famed showmen—Dave Loew, Charles Mos-kowitz, Nick Schenck, Joe Vogel, Eugene Picker of Loew's; to Barney Balaban, Walter Immelman, Abe Kaufman of H. and R.; Jules Rubin of Publix Great States; Jack Sullivan and Charles Skouras of Fox West Coast—to THE MARCH OF TIME's sincere thanks for continued support and encouragement. Also to Ralph Branton, A. H. Blank of Tri-State Theatres; Al Boyd in Philadelphia; Chris Buckley of Albany; Dave Ideal in Detroit; Wm. Smalley, Smalley's Up-State Circuit; Bob O'Donnell of Inter-State in Texas; Al Steffes in Minnesota and N. L. Nathanson in Canada.

In the fields of exploitation and publicity, the Editors thank Oscar Doob, New York; Bill Hollander, Chicago; Carter Barron of Washington; William Saxon and Herb Morran of Baltimore; Milt Harris, Cleveland; Reves Espey on the West Coast; Frederic Schrader, Detroit; Harry Freeman, Philadelphia; Everett Cumings, Omaha; Stanley Brown, Des Moines; for starting THE MARCH OF TIME onto the screen with one of the most successful campaigns ever given any picture.

THE MARCH OF TIME's Editors realize that they must be worthy of the industry's support, that their film is yet far from perfect. It is their determination to make each release a more complete, a more skillful issue.

THE MARCH OF TIME

Released by FIRST DIVISION

Harry H. Thomas, Pres., Radio City, N.Y.
COLUMBIA

AGAINST THE LAW: John Mack Brown, Sally Blaine—A good picture program. Miss Blaine is an excellent actress and takes a lot of better than average for three days of touring. The picture is a natural draw and when you get 'em in they will like it. This is a romantic story, with Walter Connolly in the lead. To us this is a good show than anything in for a long while. —H. M. Johnson, Avon Theatre, Flushing, N. Y. General patronage.

AGAINST THE LAW: John Mack Brown, Sally Blaine—Good picture program. Miss Blaine is not a dull moment in it. The picture is the one you see with the name of John Mack Brown. Everybody likes him and his acting. Everybody plays good, nice and did good business. Not a big picture, but one that will satisfy the ordinary fan. Build it up with a good musical short and cartoons. Running time, 60 minutes. Played January 20-21-22.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.


CAPTAIN HATES THE SEA, THE: Victor McLaglen, Elissa Landi—This is a good picture on heads and did not please our customers. Had no plot and story was too loosely drawn. The picture sat here was not for the story to center around. Running time, 90 minutes. Poor acting, bad dialogue, bad stars. —H. M. Johnson, Avon Theatre, Flushing, N. Y. Town and country patronage.

DESSERT VENGEANCE: Buck Jones—This is only fair entertainment of the Western type. Not as good as most of the Jones pictures, but will please the average western fans. There is a hit of action, fighting and romance, but not as much action as a good western should have. This is a restraint and if Jones can't play it, then we can't. We played it Saturday to only fair business. Running time, 65 minutes. Played January 19-20-21—J. J. Melford, Orpheum Theatre, Mt. Pleasant, N. Y. General patronage.

GIRL IN DANGER: Ralph Bellamy, Shirley Grey—Played on a double bill and they said it was good.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.


PARTY'S OVER, THE: Stuart Erwin, Ann Soth—Played this with another fine picture from Columbia.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

ONE NIGHT OF LOVE: Grace Moore, Tuppo Carino, Lyle Talbot—Excellent entertainment of its type, but did not click at our box office. This is a great picture, expertly directed and the action is wonderful. The musical score is of the classical operatic type and therefore did not appeal to our patrons. This brought out the high class of patrons, but the regular customers did not come out. No business in small town. Business only fair. Running time, 82 minutes. Played January 22-23-24.—A. F. Milford, Orpheum Theatre, Oxford, N. C. General patronage.

THREE STATES GIVE NEW CONTRIBUTORS

Oklahoma, Montana and Florida present the latest additions to the reporting army of "What the Picture Did for Me". They are:

LAMAR GUTHRIE, Rogue Theatre No. 3, Tipton, Oklahoma.

REUBEN MOORE, Royal Theatre, Wauchula, Florida.

REX FLINT, Lake Theatre, Baker, Montana.

CARAVAN: Charles Boyer, Loretta Young, Jean Parker, Phillips Holmes—should be played for the music it has. All music original and takes you away from photog-raphs, scenes and radio, caged music, caged scenes. "The Farewell Party"—Ritz Theatre, Winner, S. D. General patronage.

CAT'S PAW, THE: Harold Lloyd, Mona Markey—This picture is an absolute original. George George is a new type of comedy, not at all like any other. Lloyd's stunt is as novel as anything yet done in pictures. The music is a jolly with a string quartet, numbers in the picture. Duration, 70 minutes. Played January 19, Kead Theatre, Happy, Idaho. General patronage.

COUNTY CHAIRMAN, THE: Will Rogers—Some say it isn't Rogers' best, but I enjoyed it and can't find a fault with it. Will Rogers lately but the picture had the Happy Chance of playing in the KNX in opposition to Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

DUDE RANGER, THE: George O'Brien—Just about the best western the talking screen has yet had. It pleased everyone, made a record at the box office, and showed what a few brains can do when they are put to work. Mr. O'Brien and Mr. King did more to draw extra business—L. Gordon Evanson, Lyric Circuit, Mcintosh, S. D. General patronage.

ELMER: Our Drivers' Chorus—Elmer—This is a comedy, not a musical. And the music is lively, commer- cially very good picture for a new star, but Miss Missoula plays her part with such non-chalance that it is almost impossible to find the necessary comedy. This is just program entertainment. Never will add to poor business. Running time, 45 minutes. Played January 7-8, — Rex Flint, Lake Theatre, Baker, Mont. Small town and rural patronage.

FLEET STAR, THE: Spencer Tracy, Gail Russell—This is only fair entertainment and entirely too long drawn out. It is a romantic drama, with a bit of comedy and music, and should attract a good social set. Perfect for the young and with little else. The picture is smooth and well acted. Does not seem to like Swanson, as they said that she was too old a star for such a part as this—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MISSION IN THE AIR: Gloria Swanson, John Boles, Donald Woods, Constance Allen—This is a very entertaining show. Some people especially liked it, but the ordinary run of the business was not very pleased. Many thought Miss Swanson could not seem to like Swanson, as they said that she was too old a star for such a part as this—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SHERIFF AND THE WILD RANGERS, THE: Our Drivers' Chorus—Sheriff and the Wild Rangers—There is not one thing that we do not know about this picture. It is just like the thing you have to explain to your patent attorney. By the way, we are in the business before the sound era—hence, no dialogue except ghost voices. Always a great success. Played January 13-15, Garnett Staiich, Opera House, Fort Payne, Ala. Small town patronage.

SING ME A SONG: George M. Cohan—if the people do not know the star and appreciate his acting, put this one on the shelf. Fair plot and story, but too thin and too far out. We have had it in some town and no house at all second night. Running time, 80 minutes. Played January 31-February 2, Rex Flint, Lake Theatre, Baker, Mont. Small town and rural patronage.

HUNNY ANDY: Will Rogers—A blizzard the first night and 20 below zero the second evening. Business was very good, but I cannot honestly say that it is received more praise than "David Harum." This picture will come about as close to pleasing all classes as any ordained for you. Any exhibitor that hasn't used this and can get it shouldn't lose a minute in giving it his most preferred showing. Played January 11-13, Rex Flint, Lake Theatre, Baker, Mont. Small town and rural patronage.

HAPPY ANDY: Will Rogers, Peggy Regan—A picture that pleased 100 per cent. Just what we need for small towns—L. Gordon Evanson, Lyric Circuit, McIntosh, S. D. General patronage.

HAPPY ANDY: Will Rogers—Very good. The old stuff gets him in pictures, it seems as if every one got him in pictures. Liked it. Played January 12-14, — Rex Flint, Opera House, Griswold, Iowa. General patronage.

HELLO DAD: Richard Arlen, Madge Evanson—This is what we'd heard about it. Made a good-week-end show, plenty of comedy and it is entirely different. The one we want that we like to see once in a while. Played January 28-30, — Rex Flint, Lake Theatre, Baker, Mont. Small town patronage.


HOLD ME TIGHT: James Dunn, Sally Eilers—Nice little picture that pleased very well. Played September 5-7, — Raeburn, Arcade Theatre, New York, N. B. Small town patronage.

JUDGE PRIEST: Will Rogers—Very good film fare. With the weather here registering 27 below zero, we didn't expect to turn much business, but we were, however. Played January 26-27—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

JUDGE PRIEST: Will Rogers, Tom Brown, Anita Louise—This picture is beyond a doubt the best picture Will has ever made or proved so because our patrons were more pleased with it than with any of their others. They were, in fact, came out smiling. Running time, 30 minutes. Played January 27-28—Palace Theatre, Colorado, Texas. General patronage.

MARIE GALANTE: Spencer Tracy, Kellie Gallivan—Exactly the picture you would like to see. With nothing to tell them the title of the picture. Some nice shots of the beach and gun boats. Pattern, quick, clean and most plausible story. New star well liked by people that saw her. Spencer Tracy well liked. Timely picture with all the war scenes going around. Running time, 87 minutes. Played January 6-7—Rex Flint, Lake Theatre, Baker, Mont. Small town and rural patronage.

MARIE GALANTE: Spencer Tracy, Kellie Gallivan—This is only fair entertainment and entirely too long drawn out. It is a romantic drama, with a bit of comedy and music, and should attract a good social set. Perfect for the young and with little else. The picture is smooth and well acted. Does not seem to like Swanson, as they said that she was too old a star for such a part as this—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MUSIC IN THE AIR: Gloria Swanson, John Boles, Donald Woods, Constance Allen—This is a very entertaining show. Some people especially liked it, but the ordinary run of the business was not very pleased. Many thought Miss Swanson could not seem to like Swanson, as they said that she was too old a star for such a part as this—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PATRONS' ENTRANCE: Janet Gaynor, Lew Ayres—La Crosse, Wis.—Patrons entered Thursday night and received a free pass to the box office. This was a great moment and the box office is the most beautiful place they have seen. It was a great moment and the box office is the most beautiful place they have seen.


Majestic

NIGHT ALARM: Bruce Cabot, Judith Allen, H. B. Warner—Played this a part of a double bill on Ball- gang Night and hard work on the business rather. sold it to me as the special thing. The only special thing I have to do is roll the screen. I have not seen it, but have seen a bit better for money, Running time 90 minutes. Played January 15-16—Thorn, Opera House, Nettleton, Ohio. Small town and rural patronage.


Mascot

IN OLD SANTA FE: Ken Maynard, Evelyn Knapp—A surefire western for the small towns. Plenty of hard work. Pattern, quick, clean. Popular all the year round. (Continued on following page, column 2)
ANKLES AWEIGH!
I'M SHE SICK!

WHAT ABOUT THE GIRLS IN TAHITI!

WHAT ABOUT THE GIRLS IN SHANGHAI!

AT THE ROXY
...rocking every rafter with laughter

ANTS, HUMOR, SPOOFING... N.Y. TIMES

"...MUSIC, SONGS, DANCES..." N.Y. EVENING POST

"...FAMOUS FUNNY MAN..." N.Y. DAILY MIRROR

"...MUSIC HALL HUMOR..." N.Y. SUN

AGB PRODUCTION

PHYSICAL DISTRIBUTION - FOX EXCHANGES - CANADA, REGAL FILMS, LTD
WHAT ABOUT THE GIRLS IN PORT SAID!

WHAT ABOUT THE GIRLS IN SINGAPORE!

...FARCE, BURLESQUE, HIGH JINKS...
N. Y. WORLD-TELEGRAM

...GAGS AND WISECRACKS...
N. Y. EVENING JOURNAL

...MUSIC IS LIVELY...
N. Y. HERALD-TRIBUNE

...CATCHY SONGS, NIMBLE FEET...
N. Y. DAILY NEWS

THE GREATEST COMEDY FIND SINCE CHAPLIN!

THE FUNNIEST COMEDIAN
THE FUNNIEST DANCER
THE FUNNIEST SINGER
THE FUNNIEST LOVER
Discovered since Charlie Chaplin

JACK HULBERT'S
WHIMSICAL • COMICAL • NAUTICAL • MUSICAL
JACK AHOY
February 16, 1935

MOTION PICTURE HERALD

MGM

BARRETT'S WIMPOLLE STREET, THE: Norman Shearer, Fredric March, Charles Laughton—Terrible name to tell the doorman when you visit the theatre. A splendid picture. Great. A better name would not have hurt in the cities and would have helped in the country. Producers should visualize the enormously differentiated audiences they cater to and name for the world whole and all classes.—Herren J. Brown, Majestic and Adrian theatres, Nampa, Idaho. General patronage.

BIOGRAPHY OF A BACHELOR GIRL: Ann Harding, Robert Montgomery—Some liked it and others didn't. Usually predominant, in a picture with practically no action, I would call it average with an appeal more for the mentally inclined than the action fans. Played February 1-2—John A. Miller, Broadway theatre, Schuyerville, NY. Small town patronage.

BIOGRAPHY OF A BACHELOR GIRL: Ann Harding, Robert Montgomery, Edward Har- ton, Una Merkel, Edward Arnold—An extremely clever but rather sophisticated picture which received good audience response. It is a comedy and has few serious moments, being held down by cherubic children and a saucy line. —W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.


KENTUCKY KERNELS: Wheeler and Woolsey—This is a very good comedy of the type and will please all with its good clean comedy. There is plenty of action, laughs and romance. “Sparky” McK. Farland practically steals the whole show. This will make excellent family entertainment and should please everyone. Played on a late Saturday night show for good business. Running time, 76 minutes. Played January 29—J. J. Medford, Orpheum Theatre, Oxford, N.C. General patronage.

MERRY WIDOW, THE: Maurice Chevalier, Jeanette MacDonald—Although this is one of Metro’s biggest pictures of 1934, it didn’t please our customers as well as some other pictures we have shown. The setting was grand as far as Chevalier and MacDonald are concerned, but being more or less operetta style it wasn’t enjoyable. Running time, 100 minutes. Played January 13-14—Sherman hated Palace Theatre, Colorado, Texas. General patronage.

MERRY WIDOW, THE: Maurice Chevalier, Jeanette MacDonald—Played this Sunday and Monday, before Christmas, which most exhibitors agree is a tough spot for any film. Got above average business and pictures of course. Personally, I believed it a swell show and most of the customers agreed. You can beat the combination of MacDonald and Chevalier for this type of picture. Properly sold, it will do business of 80 minutes. Played December 23-24—H. M. Johnson, Avon theatre, Avon Park, Fla. General—small town patronage.

MYSTERY OF MR. X: Robert Montgomery, Eliza- beth Allan—Very entertaining mystery story, but may not please all as the locale is England.—L. V. Berg- told, Opera House, Kansas City. General patronage.

PACK UP YOUR TROUBLES: Laurel & Hardy—An old picture that I traded a poor new one for and was pleased. It was a hit and every one enjoyed it. Played June 25-26—R. Ravesco, Arcade Theatre, Newell, S. D. Small town patronage.

PAINTED VEIL, THE: Greta Garbo, Herbert Mar- shall, George Brent—The picture is well staged and produced, but there are apparently many that do not like Garbo, for business was down. It is a mystery type. There is no comedy relief. I can see where the picture would be of interest to a country type and a class of picture not running elsewhere. At that the rank and file liked it better than any of my pictures here this month. Small business the second night of the run.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PAINTED VEIL, THE: Greta Garbo, Herbert Marshall, George Brent—Although we didn’t have the crowd I expected, all were pleased who came to see it. Garbo is still a grand actress and Marshall and Brent are good at any rate, or they’d play running time, 86 minutes. Played January 30-31—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

PARIS INTERLUDE: Otto Kruger, Robert Young, Madge Evans, Una Merkel—This picture is a direct slap at decent people and decent ideals. The only fault that I can think of is that it is being held up to ridicule. All the rest of the characters are laid up in the hospital. In fact, there seems to be the theme and aim of the picture—to make heroes and heroines out of drunken rats. It is not good business, but has something to do with the writing of the story, and the directing of the picture. I hope the producers, then some one half under the influence of their de- letable products. Metro sent us a drinking-tear to go with this mess, “Apples to You,” and I am afraid it will be in my orbit before we can get any one but drunks to enter our theatre again. Played January 25—Arcade Theatre, Newell, S. D. Small town patronage.

OUTCAST LADY: Constance Bennett, Herbert Marshall—Outstanding picture. One that should never have been left on the exhibitor’s doorstep. Overacted, a fault which plagues Bennett in a lot of them, but it does not detract. This is the only fault of the picture. One that we are sorry we closed—fine story, well acted and photographed. General patronage.


VIVA VILLA: Wallace Beery—I consider this one of the biggest and finest pictures ever produced. Any theatre can be proud. V. Bergold, Opera House, Kansas City, Minn. General patronage.

MONOGRAM


GIRL OF THE LIMBERSTICK: Marilain Marsh, Ralph Morgan—This kind of pictures helps pay for the losses on some of the big shot pictures. The big ones are the ones that make the independents make good pictures like this one. Best drawn since played. Played January 7-8—A. M. Monogram. Played January 27-29—J. A. Klise, Primghar The- atre, Primghar, Iowa. Small town and rural patron- age.

GIRL OF THE LIMBERSTICK: Marilain Marsh, Ralph Morgan—Rats off to Monogram for one of the best pictures of the year. If Monogram keeps this up, they will produce better pictures than most of the others. I think I learned the first three words on the book of the same name, and should be a box office success. Running time, 72 minutes. The picture, but we failed to do any business, due to bad weather. Played all who saw it. Running time, 86 minutes. Played January 28-29—J. J. Medford, Orpheum Theatre, Oxford, Ohio. General patronage.

GIRL OF THE LIMBERSTICK: Marilain Marsh, Ralph Morgan, Louise Dresser—A wholesome picture which is an improvement to every member of the family. The audience response was splendid. Played January 12-13—Pelham Street, New York. General patronage.

HAPPY LANDING: Ray Walker, Jacqueline Wells—A better than average program picture from Mono- gram. Played all who saw it. Running time, 63 minutes. Played Decem-
WE DON'T DOUBT YOU, MR. STROMBERG!

Comes a telegram from Mr. Hunt Stromberg, producer at the M-G-M Studios.

Mr. Stromberg calmly announces the GREATEST MUSICAL SINCE TALKIES BEGAN!

Those are big words, but we're inclined to believe Mr. S. because he gave us the advance tip-off on such others of his pictures as "Thin Man", "Penthouse", "Chained", "Hideout", "Treasure Island", etc.

Here are his exact words:

"NAUGHTY MARIETTA, STARRING JEANETTE MACDONALD AND NELSON EDDY IS IN THE BAG. REALLY GREAT PICTURE. IN MY ESTIMATION AND OTHERS WHO PRIVATELY SAW ROUGH CUT TODAY MOST SENSATIONAL MUSICAL SINCE PICTURES BEGAN. SHOOT THE WORKS. THE SKY'S THE LIMIT."

We've been so excited about "David Copperfield"; "Sequoia"; Wallace Beery's "West Point of the Air"; Helen Hayes, Robert Montgomery in "Vanessa—Her Love Story"; Clark Gable, Connie Bennett in "After Office Hours"; Jean Harlow, Bill Powell in "Reckless" that we hesitated to talk about "Naughty Marietta".

But now we've done it. You've heard what Mr. S. thinks about it. You can check us up if we're wrong, because we're going to check up on Mr. S.
MOTION PICTURE HERALD
February 16, 1935

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RAW TEXT
GRIDIRON FLASH: Eddie Quillin, Betty Furness—A good football story and the laughter was pretty good. They went in a series of pictures. The price, $1.00. The manager called and said if you want to see it, we will show it.

FIRST YESTERDAY: Theeo Roberts, Beryl F statistian—A good football story. Southerners are the best.

MOTION PICTURE PICTURES: Famous picture of the review in February 3, 1934, Herald issue and glad. I did, as it was a splendid picture. It is produced by the same man who made "The Big Drive," I believe it is a much better picture. They are well planned.

STATE RIGHTS

DEATH PARADE, THE: Colonel Albert L. Rube—This picture is of the review in February 3, 1934, Herald issue and glad. I did, as it is a splendid picture. It is produced by the same man who made "The Big Drive," I believe it is a much better picture. They did a wonderful job in the business work. They are well planned.

BORN TO BE BAD: Loretta Young, Gary Grant—One of the reasons they kid at the "Motes" and also why they stay home together. No excuse for this, as I have a company that can do what 30th Century has proved it can do, it’s all the more inexcusable.

MIGHTY BARNUM, THE: Wallace Beery, Adolpha Menjou, Virginia Bruce, Rochelle Hudson, Janet Beecher—Can’t say too much about this picture. We have a very real entertainment. Wallace Beery is good, except in the banquet scene. No person, either sitting or standing, could possibly be as dumb as he, but barring this ridiculous scene, it is very good and will please above the average.

MIGHTY BARNUM, THE: Wallace Beery, Rosella Menjou, Virginia Bruce, Rochelle Hudson, Janet Beecher—I can’t say too much about this picture. Wallace Beery is good, except in the banquet scene. No person, either sitting or standing, could possibly be as dumb as he, but barring this ridiculous scene, it is very good and will please above the average. Virginia Bruce is wonderful in the part of Jenny Lind. Her voice is better than like "If All Those Endearing Young Charms, is the best ever recorded on film. She has a wonderful voice and some smart production. She did a very great star out of her own class. Buy the picture at a fair price and it will give satisfaction all around.—Majestic Theatre, Montpelier, Idaho. General patronage.

MIGHTY BARNUM, THE: Wallace Beery, Rosella Menjou, Virginia Bruce, Rochelle Hudson, Janet Beecher—Can’t say too much about this picture. Wallace Beery is good. The picture is entertaining. It has everything in it to entertain. The picture could have been even better with the better cast. This is a great picture. The picture is a thrill. This is a splendid picture. The picture is a thrill. This is a splendid picture. The picture is a thrill. This is a splendid picture. The picture is a thrill.
MOTiCN

LETS BE RITY: Lew Ayres, Patricia Ellis—This is a

HYSTERIC: Our patrons are still going strong,

MAN WHO RECLAIMED HIS HE: Claude

ROCKY RO: Buck Jones—Although the busi-

ROMANCE IN THE R: Roger Pryor, Heather

ROMAN: The Rape of Beauty—A nice little show

ROMANCE IN THE R: Roger Pryor, Heather

RUSTLERS' INDOR: Tom Mix—Good all-

THERE'S ALWAYS TOMORROW: Morgan

THERE'S ALWAYS TOMORROW: Binnie

THERE'S ALWAYS TOMORROW: Morgan

BORDERTOWN: Paul Muni, Bette Davis, Margaret

CASE OF THE HOWLING DOG: The Warren

CASE OF THE HOWLING DOG: The Warren

DAMES: Ruby Keeler, Dick Powell, Joan Blondell

WERNER BROS.

BORDERTOWN: This is a fine picture: it is good

MONTAGE: The fine pictures of the past few

Short Features

Mickey's Medicine Man: Mickey McGuire

Shock Makers and the Elven, The: Color

Educational

AGGRAVATING PAPA: Plenty of good laughs in

Gold Ghost, The: The new story for the old

MOUNTAIN MELODY: Song Hits—A very

Nifty Nurses: Musical Comedies—At last, a

PALOOKA FROM PADOCAH: Buster Keaton—A

PARDON MY PUPS: Shirley Temple—Here is a

First Division

Throne of the Gods: Lowell Thomas—A long-

Navies of the World: The Adventures of

APPLES TO YOU: Musical Comedy Series—It

Benny from Panama: Musical Comedies—

Bum Voyage: Toddy-Kelly—Very good Toddy-

Honky-Donkey: Our Gang—Very funny—Bert

Ill be Suing You: Toddy-Kelly—This is about a

MGM
AND HATS OFF TO AMERICA'S SHOWMEN!

FROM SCREENLAND MAGAZINE, APRIL ISSUE.

"David Copperfield" is receiving more tributes than any picture of recent years.

Editorials are being written about it. Critics are pouring out their hearts in praise of it.

We reprint on this page the high honor which has been bestowed upon it by Miss Delight Evans, editor of Screenland Magazine. It is one of many similar honors and Leo happily extends his thanks to all.

He takes this opportunity to express his deepest appreciation to his exhibitor friends for their brilliant presentation of his beloved picture to the public. Not in years has there been so thorough and so successful an exploitation of a motion picture. The record of extended runs is greater than on any previous M-G-M picture.

Happily indeed a great motion picture wins its true reward in patronage at the box-office!

Produced by David O. Selznick; Directed by George Cukor; Adaptation by Hugh Walpole; Screen play by Howard Estabrook.

SCREENLAND Honor Page

George Cukor, the ace director of "David Copperfield," is shown directly above guiding Freddie Bartholomew and Elizabeth Allan through a scene. The close-up above, show Freddie, left, as the boy David with W. C. Fields as the inimitable Micawber; and, right, with Jessie Ralph, the perfect Peggotty.

All Honor to All Those who Made "David Copperfield" the Miracle Motion Picture! Thanks to the Courageous Producer, the Brilliant Director, and the Distinguished Cast who Captured the True Spirit of Charles Dickens' Masterpiece!

IT IS easy for us, watching "David Copperfield" on the screen today, to admire and marvel at its perfection. But stop to think for just a moment of the terrific two years' work, energy and devotion that went into its production! First, the courage of Metro-Goldwyn-Mayer in undertaking it. Second, the painstaking adaptation. Third, the flawless casting. And through it all the genius of director George Cukor, who has taken his fine material and woven it into an immortal motion picture. Cukor has contributed more than polished technique, more than clever craftsmanship; he has expressed a rare sensitiveness and understanding and humanity worthy of Dickens himself. Indeed, if D. W. Griffith may be called the first great director for giving the screen most of the dramatic devices still in use today, the close-up, the struggle, the chase—then surely George Cukor is the second great director—who, achieving technical perfection effortlessly, goes many steps further and recreates the inner beauty that is always hiding in the hearts and souls of men, waiting for the great artist to reveal it. Hail Cukor!

Above, David and his child-wife Dora (Maureen O'Sullivan), left, more stellar performers.

The grown-up David, acted by Frank Lawton, with Madge Evans, as Agnes, above.
better story material for their shorts. Running time, 19 minutes.—J. G. Held, Orpheum Theatre, Oxford, N. C. General patronage.

IT HAPPENED ONE DAY: Charley Chase.—And it is funny.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MIDSUMMER MUSH: Charley Chase.—This is about entertainment from Charley Chase. This one is funny, but ends too soon. Our audiences are not used to too much repetition of comedy situations. However, it will please our average patron, 20 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


SPENDING OF RELATIONS: Irvin S. Cobb.—This is one of the best Metro shorts we have played in some time. Cobb is very good and this is a bit different from the usual slapstick. Let's go out and have more like this. Running time, 30 minutes.—J. J. Good, Orpheum Theatre, Oxford, N. C. General patronage.

SPIKE FLIGHT: Willie Whopper.—This is a fairly good cartoon comedy that pleased. These cartoons are not as good as some of the others, but as a whole they offer good entertainment and please. Running time, 9 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


PARAMOUNT
POOR CINDERELLA: Betty Boop.—Extraordinarily beautiful cartoon and the old fairy story is most tastefully told. A real laugh at any program. Running time, 17 minutes.—M. S. Porter, Mission Theatre, Menard, Texas. Small town patronage.

SOCIETY NOTES: Headliners—Terrible or worse. Wonderful to see a director like the "dook" who was crowned in the fad of picture. Would suggest Hollywood provide nicer romp-filled cells for directors that produce such silly contraptions. Running time, 16 minutes.—Kirk, Prinshar Theatre, Prinshar, Iowa. Small town and rural patronage.


WE AIM TO PLEASE: Popeye the Sailor—"Okay Popeye."—John A. Milligan, Broadway Theatre, Schuyler ville, N. Y. Small town patronage.

RKO Radio
AUTOBIOGRAPHY: Headliners.—A good funny one.-Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

DUMBELL LETTERS: No. 7.—No good for small towns.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FIDDLIN' FUN: Cabby the Bear Cartoons—Pretty good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

IN-LAWS ARE OUT: Edgar Kennedy.—A funny cartoon.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.


United Artists
FATHER NOAH'S ARK: Silly Symphonies.—Very good color cartoon; in fact, some of my patrons told me it was the best cartoon I had shown for some time. Running time, 8 minutes.—M. S. Porter, Orpheum Theatre, Nelsorville, Ohio. Small town and rural patronage.

SKY LARKS: Oswald Cartoons—These Oswalds don't seem to get the laughs. Running time, 7 minutes.—E. G. Holding, Orpheum Theatre, Griswold, Iowa. General patronage.

STRANGER THAN FICTION SERIES: All these are excellent. Well liked by our patrons.—Garnett, Opera House, Fort Payne, Ala. Small town patronage.

WHAT A BUSINESS: Smith and Dale.—Not the best, but plenty of music. The music tunes have been very good. The best part of this one is the Russian character. Running time, two reels.—M. S. Porter, Orpheum Theatre, Nelsorville, Ohio. Small town and rural patronage.

VITAFONE

AT THE RACES: Edgar Bergen and his wooden-headed boy, Great.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

HERE COMES FLOSSIE: Ben Blue.—This is a very good comedy of the slapstick variety and should please every one on the theatre circuit. Blue and here's hoping the others will be as good. Running time, 10 minutes.—J. J. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


MR. AND MRS. JESSE CRAWFORD: Pepper Pot.—A good Pepper Pot. These Pepper Pot series are good. Running time, 16 minutes.—Reuben Moore, Royal Theatre, Waschula, Fla. Small town patronage.

MY MUMMY'S ARMS: Harry Gibson.—An average short subject.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

MYSTERY MOUNTAINS: Broadway Varieties Series.—A good one.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

NO CONTEST: Ruth Etting.—This musical short is pretty good. A good subject is as good as this one. Running time, 20 minutes.—Harold Haubin, Coco Theatre, Lockwood, Mo. Small town patronage.

NOT TONIGHT, JOSEPHINE: Broadway Brevities Series.—A good two-reeler.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.

NOW AIR BEHAVIOR: "The Swordsman."—A fine one.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.


OUT OF ORDER: Ben Blue.—Really a good two-reeler.—Bert Silver, Silver Family Theatre, Greenville, Mich. Town and country patronage.


PEPPER POTS: The Pepper Pots are really better than some of the Broadway Brevities. However, all are good exploitation vehicles and getting some buyers was a suggestive key show in places, and I was sorry we put it on out at the Crucifixia, New England. Small town and rural patronage.

PHIL SITWELL AND HIS MUSICAL QUINQUETS: Melody Masters—This is an excellent musical short and my patrons much enjoyed it.—H. C. Irvin, Lincoln Theatre, Oxford, Ia. Small town and rural patronage.

PHIL SITWELL AND HIS MUSICAL QUINQUETS: "A Christmas Carol."—This is a fine musical short and our patrons enjoyed it quite a bit.—H. C. Irvin, Lincoln Theatre, Oxford, Ia. Small town and rural patronage.

POP GOES YOUR HEART: Merrie Melodies Series.—This is one of the loveliest one-reels we have ever shown; they like music very much.—Harold Haubin, Coco Theatre, Lockwood, Ky. Small town patronage.

VACATION DAZE; Big V Comedies.—An average comedy. Running time, 20 minutes.—Harold Haubin, Coco Theatre, Lockwood, Mo. Small town patronage.

STANLEY MORTGAGES: New Jersey Theatres

The Stanley Company, Jersey City, N. J., has obtained a $1,000,000 mortgage through the New York Trust Company on several New Jersey houses and covers money borrowed on notes. The sum is to be paid in weekly amounts until the principal falls due on January 3, 1936.

Warner "Club Club" to Promote Mystery Films

In an effort to promote the 12 mystery films which are being released by Warner-First National at the rate of one each month, the home office advertising and publicity department of the company has chosen these films into the "Club Club" series, with special exploitation planned through the medium of prizes, tiaras and accessories for the exhibitor, prizes to be awarded for the best "Club Club" tieups.

One of the tieups is with the "Black Mask," mystery magazine, involving local Club Clubs, a miniature mystery contest based on the month's film and a full page of this month's "Club Club" story furnished the affiliated magazine. Two vacation cruises to Bermuda will be the exhibitor prizes. The films include "White Cockey," "Case of the Curious Bride," "White Hare," "The Flame of the Daggar," "Case of the Lucky Legs," "Patient in Room 18," "Murder by an Aristocrat," "Case of the Velvet Claws" and "Green Cat."

resolves finishes Western

Resolves has completed production of "Gunfire," second of a series of westerns featuring Rex Bell.
"I'LL BE SEEING YOU!"

The 15th Annual Convention of M.P.T.O.A. is happily timed with the gay New Orleans Mardi Gras. The business program of this year's Convention is of such vital importance that it has already assured the attendance of outstanding film men from every phase of the industry.

THE FACTS: 15th Annual Convention for members, friends and guests of M.P.T.O.A. at Roosevelt Hotel, New Orleans, La., February 25th to 28th followed by Mardi Gras, March 1st to 6th. Reduced railroad fares and hotel rates Wire hotel direct.
DOLLAR VALUE

Questions like these—and answers like these—represent but a small part of the daily contribution of Better Theatres in the service of good theatrical housekeeping. MAINTENANCE TABS and PLANNING THE THEATRE are departments of constant practical value in all types of theatre operation. These departments represent the highest type of personal service.

Service to the industry does not stop with production and distribution of the magazine but goes on every day of the year in a variety of ways worth thousands of dollars to more than 14,000 readers. . . . Better Theatres' service covers every function of the physical theatre.
MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress

THE VICE PRESIDENT HONORS US

Vice President John Nance Garner has graciously consented to personally present at his Washington offices the 1934 Quigley Grand Awards to Managers Bill Hendricks and Morris Rosenthal. The presentation will be made Friday in Washington.

The honor that Mr. Garner confers does not necessarily mark an unusual accomplishment of Motion Picture Herald to signalize the ever-widening importance of the Competitions in the sphere of the motion picture. We feel rather that in so doing the Vice President takes this opportunity to indicate his approval of the ceaseless battle against the forces of depression waged by theatremen of this country who by encouraging merchants in other lines to cooperate on mutually profitable exploitations are aiding national business to a speedy and healthy recovery.

\[ \text{Reason to Brag} \]

As has been observed, the relations of a manager with his local press—his standing in community affairs, usually determine the prestige of his theatre. And further substantiation of this now comes to us from ad chief Charley Winchell, of Minnesota Amusement, who forwards tear sheets from Huron, S. D., and Duluth, Minn., which have to do with showmen of that circuit.

The first devotes a half column lamenting the departure of Byron McElligott and recites that manager's accomplishments at the State in Huron which brought him a well deserved promotion. The Duluth tear sheet carries a picture and recounts the election of Manager Harry Billings to the chamber of commerce presidency in the nearby city of Virginia.

Of McElligott's newspaper send-off, Minnesota Amusement's head man John J. Friedl stated the article indicated the importance of managers establishing themselves in their localities. To Billings, Friedl wrote congratulations, offered assistance.

Says Winchell: "We have always bragged about our manpower in this division—thus we pass these stories on to you with pride." Which is probably the reason why Minnesota Amusement has that kind of manpower.

\[ \text{Viewing It Practically} \]

There is food for thought in Gene Curtis' statement with which on a following page he precedes the first of three articles from his pen on the usages of radio in theatre advertising. Says the able sales promotion chief of Famous Players-Canadian:

"Although we realize that it is our own worst competition, yet we must recognize the position of radio as an advertising and entertainment force and utilize this opposition...by turning it to our advantage in selling theatre tickets."

While we do not look with favor upon studio and theatre cooperation that makes possible any further inroads of radio entertainment upon box office receipts, there is no denying that this medium may be employed to some extent for profit. Gene's viewpoint may not be entirely palatable, but it is nonetheless practical.

The ticket stub indicated she had been in the house about an hour, says Warren Sloe, telling of the patron who wanted a refund because she had seen the picture. Queried as to why the request had not been made sooner, the patron gave the unique excuse that she was wearing her reading glasses and thus it had taken her all that time to recognize the familiar feature.
"If You Can’t Beat 'Em, Then Jine 'Em"

When Tom Simmons, Dulpap Theatre, Clarksville, Ariz., learned that the Ford dealers were contemplating running industrial shorts in a local community hall in direct opposition to his show, he called on the agency and sold them the idea of using the short in conjunction with theatre's regular program. Not only did the auto people fall in line, but paid for a quarter page ad.

Make 1935 Your Award Year

Gold Edits Movie Organ

With a reported circulation of over 12,000 copies, the "Calumet Revues," an eight-page house organ of the Calumet, Hammond, Ind., pays its way according to Manager-Editor Melvin Gold. Merchants' ads take care of the nut, aside from mat costs.

Make 1935 Your Award Year

"County Chairman"

LEGISLATORS SEE PICTURE AT CAPITOL Theatre, Lincoln, Neb., reports the showing of the House of Representatives in equipment was used and above shot shows

Manager Jerry Zigmund, of the Paramount of "County Chairman" in the legislative State Capitol of Nebraska. Portable the layout with ace plug for the picture.

Feldman Broadcasts Airplane Screening

Reported to be a first time is the stunt put over by Joe Feldman, ad head of Harry Kalmine's Warner Theatres Pittsburgh division, whereby a combination broadcast and screening of "Devil Dogs" was held during the run of a regular passenger airliner between Washington and Pittsburgh. The flight was arranged as an advance tie-up on the openings of the picture in both spots, Frank La Fave taking care of affairs from the Capital, with Mort Blumenstock supervising.

General McDougal, Senator Guffey and Gene Vidal, were some of the celebrities who took part, their comments and some of the dialog broadcast while the screening took place at 5,000 feet. Newspapers in both cities gave the stunt generous coverage.

Make 1935 Your Award Year

Harman Makes Up "Lily" Style Layout

A five-column layout and story was netted by Manager Homer H. Harman on the angle he thought up of planting a feature on Claudette Colbert's measurements in conjunction with his date on "Gilded Lily" at the Shubert-Rialto, in St. Louis.

Homer sold the idea to one of the dailies on the thought that the star's measurements would be of interest to women readers, especially since Claudette rates so high in that territory. Bill Pine, at the Paramount studios obtained the necessary figures and these were included in a still of Colbert in gyn costume on weighing scale.

This shot was placed in the center layout and flanked on each side by photos of the star in costumes she wears in the picture, the styles described at length in the accompanying story, which of course included the title and other pertinent information which had to do with the perfection of the star's physical proportions and highlights of the picture.

All in all, it was an excellent piece of work, and Homer passes it along for duplication in other spots.

Make 1935 Your Award Year

Star Attends Theatre Party

Frankie Darro, star of Mascot's "Little Men," made personal appearances recently in Los Angeles, distributing candy and stamp albums, the latter in a tieup to stimulate interest in the stamp clubs, named after him, being organized throughout the country. Accompanying photo shows the star doing the Sanny.

Make 1935 Your Award Year

Esberg Promotes Toy Auto for Giveaway

Manager A. Esberg and publicist Jack Chairman, at the Aztec, San Antonio, Texas, tied up with toy manufacturer for the "Barney" date and promoted miniature auto, driven by midget who toured principal streets and school neighborhoods, distributing "lucky bucks."

"Fake bill contained number and opening day holder of lucky number won the auto.

Freakie Darro Distributing Stamp Albums
Diapers Identify
Jones' "Quint" Date

Well, there's all ways of doing it, and Manager Johnny Jones, Southern-Columbus, Ohio, towards his campaign on the Dionne Quintuplets short to show how he utilized a "must not" that probably got him more than if he had been free to do as he wished on the showman, Theatres Ohio district manager, reports a window that attracted in Massillon, where five-and-ten were in with Irv Solomon, of the Lincoln, in that spot.

Toy bed was set up and in it were planted five "quint" dolls. Copy at head and foot tied in the date at the theatre reading: "We call a full line of infants' wear, for one or five." Rest of display was given over to baby clothes.

Make 1935 Your Award Year

Solomon Plants Toy Quints
In Infants' Wear Window

Speaking of the Dionne youngsters, Dick Wright, Warner Theatres Ohio district manager, reports a window that attracted in Massillon, where five-and-ten tied in with Irv Solomon, of the Lincoln, in that spot.

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Make 1935 Your Award Year

Uses Egyptian Statues
To Exploit "Cleopatra"

Over in Spain where those theatrenmen manage to inject a whole of a lot of unusual color into their exploitations, there was quite a campaign put on for "Cleopatra" at the Coliseum, in Barcelona, by M. T. Messer, Paramount manager in Spain.

For instance, the unusual display out from (see photo) that included reproductions of statues of Egyptian kings and decorations of the picture's period, Egyptian friezes and hieroglyphics rounded out an out-of-the-ordinary effect. Same idea was carried over in foyer and for street bally. Messer put out three brilliantly painted chariots.

CRULL, DEARTH SHARE
HONORS FOR JANUARY

New York Theatremen Awarded
Quigley Silver; Bronze Goes
To British Columbia Entrant

by A-MIKE VOGEL

The expense of a continent separates the two winners of the Quigley plaques for the first month of the 1935 Competitions. The State of New York joins the Dominion of Canada, both for the second time since the inception of the Award project, in taking down the Big Prizes.

Manager Harry W. Crull, Valencia Theatre, Jamaica, Long Island, is awarded the Quigley Silver for his campaign on "Frighten Walk." Manager J. Lloyd Dearth, Capitol Theatre, Vancouver, British Columbia, is designated for the Quigley Bronze for his campaign on "Kid Millions."

That's how they finished by the decision of

First Mentions

Harry Black, Manager
Rialto, Glens Falls, N. Y.

Rocco Drissel, Manager
Loew's, Wilmington, Del.

Honorable Mentions

Louis Charninsky, Manager
Capitol, Dallas, Texas

Sam Gilman, Manager
Loew's, Harrisburg, Pa.

E. H. McBride, Manager
Loew's State, Syracuse, N. Y.

E. J. Melniker, Manager
Grand, Atlanta, Ga.

Lester Poleck, Manager
Rochester, Rochester, N. Y.

George Rotsky, Manager
Palace, Montreal, Canada

Steve Souttar, Manager
Auditorium, Marshall, Mo.

Louis Stein, Manager
Stanley, Newark, N. J.

Dwight Van Meter, Manager
Aldine, Wilmington, Del.

R. D. Walsh, Manager
New Layafette, Buffalo, N. Y.

Boucher Stages Fashion Show and Drawing Contest

Hooking up with one of the largest department stores in Hagerstown, Md., Frank Boucher at the Maryland Theatre put on a fashion show of no mean proportions in connection with his “British Agent” date. Store paid for special stage setting and orchestra. Accompanying photo shows models with latest creations.

Frank went still further and contacted art departments of high school to put on a drawing contest awarding prizes for the best sketches submitted on the fashion show held at the theatre. Stories broke in all papers, Boucher acting as judge on the committee.

Make 1935 Your Award Year

Patchen Tells 'Em

E. A. Patchen, publicist, Lincoln Theatres, Lincoln, Neb., for his ad on “What Every Woman Knows” used the personal slant with copy reading “am I on the spot, year in and year out, I talk ‘colossal’ terms and now we are showing, etc., etc., and words fail me.” Ad was signed “the Press Agent.”

Make 1935 Your Award Year

Makes Ad Exchange

What he reports as a satisfactory exchange of advertising was that arranged by Tom McCoy, Imperial Theatre, Ottawa, Can., who obtained a full page in radio club journal with 30,000 circulation, in exchange for screen mention.

Make 1935 Your Award Year

Schools Aid Planck

Working upon the assumption that the present generation knows nothing of actual warfare, George Planck, Nittany Theatre, State College, Pa., for his “All Quiet on the Western Front” revival, sent letters to the college heads asking that they bring the engagement to the attention of all students by posting notice on bulletin boards. George reports very satisfactory results.

Make 1935 Your Award Year

Gilman Tacks "Fine"

Cards All Over Town

Night before opening, Sam Gilman, Loew’s Theatre, Harrisburg, Pa., had boys cover every available lamp post and fence with cards copy reading “you deserve to be fined if you don’t see ‘Kid Millions,’ etc., etc.” Sam also promoted dairy for free ice cream to all kids attending show and donors went along on promoting an Eddie Cantor sundae week.

Five and ten music department had pluggers singing hits from picture and store was covered with Cantor music sheets. Front was dressed with animated Cantor head over box office with rolling eyes.

Make 1935 Your Award Year

Argentinians Exploit Spanish Picture

Spanish language pictures are plentifully exploited down in the Argentine, according to Al Denne, of Paramount, who tells us of a citywide campaign put on in Buenos Aires for “Cuesta Aabajo,” playing day-and-date in 10 local houses. Accompanying photo shows street car bally carrying loudspeaker which played the hit numbers from the picture sung by the Spanish star, Carlos Gardel.

Same picture received a lot of buildup in Mendoza, another Argentine city, where Senior J. Cetran, of the Gran Teatro Avendia, staged a street parade with boys displaying theatre banners. Special front was also used on the date in this spot.

Deering Ties In "Belle"

On Paper Photo Stunt

Crowds gathered at Manager Francis Deering’s State, Memphis, were camera’d by leading daily on opening night of “Belle of Nineties,” shots being published following day. Individual heads were circled in white and to those who identified themselves, two dollar prizes were given.

Accompanying photo shows “chair warmer” firmly and patiently ensconced in his seat at curb three days before waiting for picture to open. Meals were served him and radio provided him with “entertainment.” Telephone and light poles carried tack cards and teaser one-sheet of Mae’s shadow was glued to lobby floor two weeks before.

Make 1935 Your Award Year

Holden “Apologizes” For Mismatch Trailer

Earle Holden, Capitol Theatre, Atlanta, Ga., let his operators start his campaign on “Blam” by running 100 feet of trailer upside down and when laughter subsided a “pardon us” clip was shot with copy “we’re so excited because we’re playing, etc., etc.” House recently reopened and merchants congratulatory ads were run on co-op. page.

Make 1935 Your Award Year

Merchants Congratulate Delis

When the Palace, Canton, Ohio, celebrated a second anniversary, local merchants assisted George Delis with co-op ad page, displays carrying congratulatory copy.

Make 1935 Your Award Year

Gates Engineers “Whoduz” Contest

Arnold Gates, Park, Cleveland, Ohio, for his “Student Tour” date tied in with his company and schools for sightseeing trip around Cleveland as prizes on a “Whoduz” contest. Ten questions were listed in newspapers such as “whoduz sell hand-made linen pillow cases at, etc., etc.” and winners were entitled to bus trip and tickets to show, answers found in ads scattered throughout paper.

Contest among tap dancing pupils was arranged with tickets to children turning in greatest number of names and addresses of those to whom they had spoken of the engagement at the Park. Next way of swilling mailing list, incidentally.

Make 1935 Your Award Year

Tacoma Joins Stevenson To Greet “Goo Goo”

Following the “College Rhythm” press book suggestion, Rex Stevenson, Blue Mouse Theatre, Tacoma, Wash., arranged for Penner’s duck to be shipped from Hollywood. Wire acquainting him of its arrival was blown up and used in lobby. Miss Tacoma, together with local personalities and newspaper photogs, met “Goo Goo” at the station. Pictures and stories broke dailies.

Rex also tied in with bakers’ association who declared a Tacoma Bread Week and every baker in town carried theatre plug (see photo). Man on street led duck around and handed out promoted duck soup candy to youngsters on corners with toy ducks distributed gratis life savers in imprinted envelopes yelling “Wanna buy a duck?”
Come and get it!

$2600.00 in 25 cash prizes

"RUGGLES OF RED GAP CONTEST"
Starts February 22 and Ends April 26!

Everybody has a chance to win one of the 25 Cash Prizes offered by Paramount for the most effective Exploitation Campaign on "Ruggles of Red Gap." Here's what to do:

1. Get the Special EXPLOITATION MANUAL on the Contest from your Paramount Exchange.
2. Get the PRESS BOOK! It's loaded with sure-fire exploitation ideas!
3. Combine the ticket-selling ideas of both, add your own ingenuity as a showman and put over the most rip-roaring campaign on "Ruggles of Red Gap" your town has ever seen.

Judges of the Contest:
JACK ALICOATE, Editor and Publisher, "Film Daily" . . . MAURICE ("RED") KANN, Editor, "Motion Picture Daily" A. MIKE VOGEL, Manager, Round Table Club, "Motion Picture Herald" . . . EPES W. SARGENT, Editor, Exploitation Department, "Variety" . . . CHAS. E. ("CHICK") LEWIS, Editor and Publisher, "Showmen's Trade Review"

In case of a tie, duplicate prizes will be awarded

P.S. Showmen! Listen to this: "RUGGLES OF RED GAP GREAT! . . . entertainment for one and all . . . Laughton as Ruggles delivers an astounding performance which should be ranked with his Henry VIII . . . You have everything in your favor . . . Go to it!"

—Hollywood Reporter

"Laughs galore . . . pronounced effects . . . played for hilarity . . . delightful entertainment." —Motion Picture Daily
"I Talked with WALTER DE WITT"

There Is No Prescription Which May Be Followed In Operation of Theatre, Lionel H. Keene Is Told

by WALTER DE WITT, City Manager, Loew’s, Evansville, Ind.

Now, then, take a fellow such as myself way out here in the sticks; and in this case, that means where your friends can't enjoy a bowl of tripe or hot biscuits without taking some to the neighbors. I have to be a sociable fellow whether I like it or not, but if you don't like it, the sticks are no place for you. Being a "big shot" just isn't in the cards. If Mrs. Fane's Baby is Stolen, you have to cry on every one's shoulder and by this same token, if Bob Snits is going to marry little Eva Tinkleberry, then you have to rejoice with the rest of the populace. Everyone must be able to tell you how to run your theatre and you have to be able to tell them that they are 100 per cent right no matter what the suggestion may be. This is not diplomacy, it's just darn good reasoning—for the customer is always right, at least the first and second time.

Is Against First Person Attitude

Being nurse maid or caretaker of a half million dollars worth more or less of the atypical property is not just a cinch, but neither is it any harder than one chooses to make it. After all, but "yours truly" and I have always considered it an all important duty first, last and always to be 100 per cent loyal to the company I happen to be serving. There are numerous instances arising daily which require sound business judgment, and it is up to the manager to decide just what is best. Usually decisions are made and carried out without thought of anything other than a routine job. The manager feels and knows his responsibility to his firm, and as a rule there are few hardships, trying and unpleasant undertakings which the manager will not attempt, if he feels that his company will profit by his actions.

I have never favored a first person attitude of "blow your own horn" complex. It has been always my ambition to serve well those who have confidence in my executing the charge of duties. Criticism never hurt any one, providing it was of a constructive nature; but I have known the "oil" to be spread too thick and to carry that portion of the anatomy located midway between the ears to spread beyond a healthy state. In my opinion, it is not entirely unjust to sing a man's praise, but too much may prove fatal. To me the greatest praise is that which remains unheralded and un sung.

Stresses Consideration of Staff

Consideration for those about you, with whom you work and with whom you deal, is perhaps the common sense method of operating any business. There is perhaps no prescription which may be followed in the operation of a theatre. It is the one business different from any other. Each new show is a new piece of merchandise, and the way that merchandise is sold is largely up to the manager. Common sense exploitation should be paramount in every instance. I am inclined to believe that in the majority of cases shows are over exploited. A great deal of money is wasted in this fashion because managers are over-anxious to make a showing. Heralds, for instance, unless they are of an unusual novelty type, are wasted money and energy. I have seen the streets in the vicinity of theatres (not only the one where I am located) simply littered with printed pieces which patrons have had pushed upon them only to be dropped one moment later in the gutter. House-to-house distribution has its good points, but I doubt seriously whether the business derived from such a method of exploitation warrants the cost.

I am constantly bombarded with questions concerning such and such a picture, which streams to the utmost my memory of what I have read in a meager way in trade papers. This is often something that has to do with a picture that is being considered for production. Generally the person asking the question can tell who the stars are, and the nature of the story. So what? Simply this; persons making such inquiries derive their information from fan magazines. The manager does not see of which he has no time to familiarize himself. An argument to that is that the manager should know what it is all about. I disagree with that point in that if the manager is deeply enough interested in what he has at hand for the purpose of selling his wares at the present time, his attention is not wandering to something so remote as a complicated plot, but where the dream reached the production stage and will not be released for some time to come.

Blasts Fan Mag. "Hooey"

I can never bring myself down to a movie fan magazine follow-up, for the reason that I do not think it is necessary to the well being and operation of the theatre. Questions put to the manager regarding coming production should be well enough fixed in the manager's mind to answer intelligently certain facts pertaining to the picture or pictures in question; but to go into detail about "who is married to who and to whom any children" is pure "hooey." It may be well remembered that the general show going public or prospective customers as it were, are well enough informed on what is or is picture or show you have for sale will be found to be their liking. You can't fool them with a lot of fancy exploitation and press matter. The principle of such exploitation is to let Mr. and Mrs. Public know when and where. The picture is playing—how this is done is largely the individual manager's problem; but I'll lay a wager that those or at least the majority of patrons who turn out for the show will know plenty as to whether they will like it or not before their mind is made up to see the performance.

"Kid Millions" Stunts From Round Tablers

Bob Snits, Colonial Theatre, Reading, erected an attractive banner and 25 foot by 14 foot head of Cantor over his marquee (see photo). Eyes were animated and could be seen from great distance. Cashiers' chairs in restaurants carried small cards with copy "we recommend today, etc., etc."

In Columbus, Ohio

The press book Turkey Talk Contest was staged with leading market by Russell Bovim at Loew's United Artists, Columbus, Ohio. Store used picture of Cantor holding turkey in all their ads. Montgomery Ward free kiddie show put on in store auditorium and Russ immediately stepped forward with "Kid Millions" hats for each child attending. Bovim also staged parade to theatre, kids carrying banners and chanting "we want Cantor."

Columbus Auditorium in conjunction with radio station gives a square dance every Saturday night, so Russ offered loving cup from Eddie Cantor for winning couple which was awarded from stage of theatre.

And in Bridgeport, Conn.

Matt Saunders, at the Poli, arranged orphan show with ice cream company distributing window streamers to dealers in Bridgeport and vicinity and tickets to all children attending show entitling them to cream at dealers. Delivery trucks carried banners. Dolls were given in coloring contest, as were Cantor "phony" money to all school children. Door hangers placed on all stores on Sunday with "closed" copy.

To Baltimore, Md.

With Herb Morgan, publicist at the Century, where Mayor Jackson proclaimed "ice cream week." Booth was erected in lobby to distribute gratis cones to all kids attending during the week. Fake Cantor money was given to cashiers at busy counters in downtown area who passed out the "phonies" with change. Sound hall consisted of battered ice cream company's float of huge cream brick and carton with recording amplifier playing tunes.

Ending at Houston, Texas

With W. V. Taylor at the State, tying up local banks with window display copy and heralds reading "You too can 'Kid Millions' if you have a savings account with us." Five and ten "used" two song pluggers singing hits and stores were decorated with special three sheets.
THEATRE RADIO ADVERTISING

In First Article of His Series
Canadian Publicist Discusses:
"What Type of Program Is Best?"

by GENE CURTIS,
Sales Promotion Director
Famous Players Canadian Corp., Ltd.

Today radio is recognized as a very effective medium to supplement newspaper advertising for theatres. Although we realize that it is our own worst competition, yet we must recognize the position of radio as an advertising and entertainment force and utilize this opposition which is going to exist anyway, by turning it to our own advantage in selling theatre tickets.

When considering the use of radio the first question is "What Type of Program Is Best?" These can be grouped in six general classes including Spot Announcements, Musical Programs, Hollywood Gossip, Dramatizations, Electrical Transcriptions and Exploitation Tie-ups.

Spot Announcements
Most theatres using "spots" favor regular straight announcements at a certain time every day. These are best with other items of foreign interest, such as a news broad- cast, farm reports to reach rural patrons, or on a regular program of shopping news for women. When paying for "spots" insist that they come on at exactly the same time every day.

Another use of "spots" is to have maybe 10 of them throughout the day to advertise an outstanding attraction, something of particular interest to radio listeners, to quickly publicize a new booking or something of that sort. These are best if you use short announcements sandwiched in with the station identification between popular programs.

Spot announcements are on and off so quickly that they must be scheduled at a time when they will be heard. Haphazard isolated announcements are wasteful.

Music and Announcements
A wider scope is given on longer programs using music, together with theatre announcements. Many theatres having organs make very good use of them for radio. Other programs originate from studios using a studio organ, piano, orchestra, other local talent or phonograph records. This type includes more entertainment and is over a longer period of time, giving more than one opportunity of having the advertising message heard. Naturally numbers from coming pictures would be used if the features include any music.

Broadcasting direct from the stage of a theatre which has live talent, is often a dangerous practice, for although listeners will hear the applause and laughter of the audience, it has the distinct disadvantage that material as presented on the stage is not usually good radio entertainment. The pick-up is apt to be bad and what appeals only to the eyes on the stage is entirely lost on radio. It is always advisable to arrange a test before actually going on the air with a stage broadcast to see if the best plan is to pick the most suitable talent from the stage show and have them work from a studio.

The Hollywood program is also popular as it permits the presentation of advertising in a newsy manner. Many managers use the "News of Studio and Screen" publicity sent from the various film studios, together with news items from trade papers and material from press sheets on current attractions. Keep the material lean and when giving gossip about stars, leave out reference to divorces and other troubles into which our stars sometimes get themselves.

Some managers do this broadcasting themselves, which is a good way to establish a personal contact between himself as manager of the theatre and the public. But whether the manager does it himself, or has someone else do it, it is vital that the voice be pleasing and able to hold interest among those listening in.

Dramatizations of Radio Scripts
This type of program has certain obvious advantages, but on the other hand has certain disadvantages. Scripts are not available on all pictures. It is advisable to study the script to make sure that it will help the pictures rather than hurt it. It might happen if the script is poorly prepared or if it tells too much of the story. The best radio dramatizations are those which present a highlight from the picture, but leave the listeners guessing so as to make them come into the theatre to get the rest of the story. If the prepared script is too long, or tells too much of the story, it is best to cut out the unnecessary portions.

Electrical Transcriptions
On some of the bigger pictures, particularly musicals, electrical transcription recordings are available which usually make very good programs, plus the advantage that recordings are made with the actual voices of the stars themselves and with the orchestra that worked in the picture. They can also be used on theatre loudspeakers, and in phonograph record stores.

The subject of "Exploitation Tie-ups" will be treated separately. In the next article we will try to answer such questions as "Should I Use Radio," and if so what type of program, length of program, best hours, and checking results.

Milliner Creates Garbo
Hats for De Witt

One of the highlights of Walter De Witt's campaign on "Painted Veil" at the Victory in Evansville, Ind., was a tieup with milliner who had designer demonstrate the making of Garbo turbans. Stills and theatre copy used in window and store.

The Elks cooperated by plugging Garbo styles in their show, and having a booth to quote, and oriental shop loaned Chinese pieces for attractive lobby display.
Mayer Ties In Radio With "Little Minister"

Through the cooperation of local broadcasting company, Louis M. Mayer, Mainstreet Theatre, Kansas City, Mo., for the "Little Minister" date ran a contest in which ten questions were asked over the air regarding incidents and personalities in the story. Answers were mailed to stations and first two hundred answering correctly were rewarded with Hepburn photographs.

Make 1935 Your Award Year

Brussels "Beer" Bally

R. Poelmans, publicist for M-G-M in Brussels, Belgium, rigged up a novel street bally to exploit "What, No Beer" with a gigantic cask promoted from local brewer. Drivers were typical bartenders with aprons and all the trappings. Back of bally was 24 sheets of Buster Keaton engaged in the gentle art of guzzling.

Make 1935 Your Award Year

Lamm Presents "Rhythm" Cake to Hospital

A tieup with bakery for large "College Rhythm" cake which was presented to hospital was part of Louie Lamm's campaign on that picture at the Palace, Lorain, Ohio. All bakers' delivery wagons carried displays and bake shops distributed heralds. Accompanying photo shows Lamm's attractive lobby display.

Make 1935 Your Award Year

Dancing School Puts On Show for Davis

As part of his "6 Day Bike Rider" campaign, Walter Davis, Orpheum, Fort Williams, Ont., tied in with local dancing school on special "Quaker Oats" dance, pupils performing at week-end performances. Featured window display was cut out of Brown on bike with girl hanging on. Motor driven pedals furnished animation. Leading cafes gave windows with cereal as breakfast suggestion and cards were distributed in schools.

Make 1935 Your Award Year

Kelly's "Heart" Bally

For his "Here Is My Heart" bally, Tom Kelly, Rialto Theatre, Brockton, Mass., mounted a huge red beaverboard heart on truck with Bing Crosby on one side and Kitty Carlisle on the other to tour city and surrounding towns.

Make 1935 Your Award Year

Salmon Celebrates Lincoln's Birthday With Contest

To stimulate the competitive spirit of his kid patronage, Joe Salmon, Riverside Theatre, New York City, in connection with "County Chairman," put on an Abraham Lincoln contest, awarding engraved photos of Lincoln and tickets to first 25 children correctly answering list of questions pertaining to the emancipator's career. Here are the questions: 1. Where was Abraham Lincoln born? What day and year? 2. How did he receive his education? 3. What did he originally study to be? 4. What was he noted for? 5. What was his nick-name? 6. What was the greatest document ever issued in 1862? 7. What was his wife's name? 8. What was the name of the theatre where he was assassinated? 9. By whom was he assassinated? 10. How many presidents preceded him? Name them. 11. What famous speech did Abraham Lincoln make? Last question was "What is playing at the Riverside." Entry blanks were available from cashier or any member of staff. This same stunt might be worked for Washington's Birthday, or others.

Reilly Enlists Patrons' Aid in Choosing Shows

Billy Reilly, Kentucky Theatre, Henderson, Ky., of Col. Howard Waugh's division, recently handed out to bookers distributed to patrons with "help us make February a Month of Hits" copy on front. Inside carried titles of 14 previously played hits with request to check titles for revival showings. Back cover bore list of questions for patrons to enable Reilly to best decide what type show was most enjoyed. Trailer was also used to enlist cooperation.

Make 1935 Your Award Year

Attractive Set Piece

Accompanying photo shows attractive lobby display at the Earle Theatre, Washington, D. C., planned by Frank La Falce, Warner ad head in the Washington district, and his aide, Bill Ewing. Display combined three coming attractions, each panel transparent and illuminated from rear.

Make 1935 Your Award Year

Mae West Impersonator

Assistant publicity director Hans Lous at the Paramount Theatre, Amsterdam, Holland, got behind a fancy dress ball held there in which all guests dressed as Paramount stars. Accompanying photo shows wining miss, who represents Holland's idea of Mae West.

Make 1935 Your Award Year

Swanke Ties In With PTA For Old Time Show

The PTA of Hope, Ark., presented "Souvenirs of Yesterday" at the Saenger Theatre and Manager Art Swanke co-operated by dressing the entire house in old-timey regalia. Stone walls were erected in lobby, oil-burning lamps at gate posts and an antiquated organ for display purposes further carried out the effect. Department store gave window over to old-fashioned styles among which was a dress promoted from one of the locals, worn at Cleveland's inauguration.

Art also got a sweet break when the newspaper came across with a page one editorial with theatre mention on his "One Night of Love" date.

Make 1935 Your Award Year

Journal Mails Photos Of Crawford for Rotsky

George Rotsky, Palace, Montreal, Quebec, Canada, tied in with shopping journal which ran picture on front cover of Joan Crawford as she appeared in "Claimed" and invited Crawford fans to write to theatre for autographed pictures of the star. First hundred received the photos and their names were listed in the coming week's issue of the journal, and undoubtedly added to George's mailing list. Paper also paid for multigraphing, addressing and mailing of pieces.

Ciggie manufacturer used radio dramatization on their program, notice appearing on radio page. Theatre gave photos of Crawford to department store for distribution with all cosmetic purchases.

On "What Every Woman Knows," George sent letters to all Scottish organizations, and in addition, Scottish night was arranged with choir of 50 singing native ballads.
MEYER L. GOLDING
has been transferred from the Uptown, Utica, N. Y., to the Oneida Theatre, in the
same town.

HENRY DREYER
will manage the newly reopened Pickwick
Theatre in Greenwich, Conn. Henry was
formerly at the Gem in Far Rockaway.

WILLIAM BROWN
Marboro Theatre, Brooklyn, N. Y., has left
for Miami for a little vacation.

N. D. UTTERBACK
has reopened his new Lyric Theatre at
Winfield, Kan.

HOMER MULKEY
has reopened his new Pastime Theatre at
Clarendon, Tex.

MORRIS LOWENSTEIN
skipper of the Majestic Theatre, Oklahoma
City, has been elected as director of the
national MP TOA organization.

MR. AND MRS. FRED SMITH
have leased the Little Theatre, Temple,
Texas, from C. J. STEVENS.

FRANK HYDE
is the new skipper of the Strand Theatre,
Oldham, S. D.

W. T. MCCARTHY
has taken over the managerial chair of the
Roxy Theatre, Steele, S. D.

AL FILBEY
is the new owner of the Triangle Theatre
at Howard Lake, Minn.

W. JANUSEK
is at the helm of the Melrose Theatre, Mel-
rose, Minn., having recently purchased it
from A. P. FULLER.

CHARON AND LEVY
are the new owners of the Rialto Theatre,
North St. Paul, Minn.

BILL HAINES
new manager at the Earle, Philadelphia, Pa.

WILLIAM TALLEY
is now managing the Hickory in Charlotte,
N. C.

HARRY BLACK
has succeeded HOWARD BURKHARDT
at the Poli, New Haven, Conn., the latter
relieving H. H. MALONEY at the State,
Providence, R. I., resigned because of ill-
ness.

AL BUEHRIG
has taken over the management of the State,
Boston, Mass., and STAN GOSNELL has
been made assistant.

RUSS TERRUNE
is now holding down the managerial fort
at the Madison Theatre in Madison, N. J.
Lots of luck, Russ.

SOME OF OUR NEWLY
REGISTERED MEMBERS

MAX ARNOLD,
Manager, Morgan, Morgantown, W. Va.

AL BARTOLOT,
Manager, Strand, San Pedro, Cal.

G. L. BERCHER,
Manager, Opera, Van Buren, Ark.

W. G. COOKE,
Co-manager, Garberville Theatre,
Garberville, Cal.

C. W. DAVIES,
Co-Manager, Garberville Theatre,
Garberville, Cal.

REUBEN V. DE GRUY,
Manager, Strand, Laurel, Miss.

E. V. DINERMAN,
Dir. Advt. & Publicity,
RKO, Cincinnati, Ohio.

ORVILLE FINKBONER,
Harvard, Harvard, Ill.

GEOFF. L. GILL

EDD J. HAAS,
City Mgr. Fox, Wichita, Kan.

LEWIS J. HARTMAN,
Manager, Feedy, Hazleton, Pa.

A. R. HILAND,
Owner, Hiland, Yreka, Cal.

R. H. HIGHTOWER,
Manager, Ritz, Dublin, Ga.

LESTER W. HUTCHEON,
Manager, Orpheum, McKees Rock, Pa.

BEN KRONISH,
Manager, Halsey, Brooklyn, N. Y.

LAWRENCE L. LANDY,
Manager, Alhambra, Cleveland, O.

EARL M. LEWY,
Manager, Gayety, Chicago, Ill.

MICHAEL MINDAY,
Manager, 68th Street, N. Y. C.

GLEN RIGGINS,
Manager, Ellanay, El Paso, Tex.

V. E. SANTOLINO,
Manager, Capitol, Guatemala, C. A.

ED SIEGAL,
Manager, Ritz, Pittsburgh, Pa.

MARK SOLOMON,
Manager, Embassy, Mt. Vernon, N. Y.

JAMES H. TOBIN,

GEORGE H. TUCKER,
Manager, Capitol, Portsmouth, Va.

HARRY AMBLER WRIGHT,
Asst., Grand, Vineland, N. J.

APPLICATION FOR
MEMBERSHIP
MANAGERS' ROUND
TABLE CLUB
1790 Broadway, New York

Please enroll me in the Club and
send me my framed certificate.

Name ........................................
Position .....................................
Theatre ......................................
Address .....................................
City .......................................... 
State ........................................

Absolutely No Dues or Fees!
Charles Glett Joins Audio Productions Staff

Charles Glett, producer, has joined Audio Productions, Inc., in a production capacity. The company plans production of an institutional subject for the Public Service of New Jersey. Frank Goldman did the script and Edwin E. Ludig will write the musical accompaniment. A new version of the animated cartoons, "Kool Penguins," has been produced for the Brown & Williamson Tobacco Corporation.

Spectrum Arranges for Series of Seven Westerns

Spectrum Pictures Corporation has arranged with Ray Kirkwood, Coast producer, for a series of seven westerns, featuring Bill Cody. The first will be "The Cyclone Ranger." "Frontier Days," already released, will make up the total of eight westerns planned. Spectrum has closed with C. Tarsbox of F. C. Pictures Corporation, Buffalo, for distribution in that territory of "Frontier Days."

Seattle Film Board Names East President

New officers of the Seattle Film Board of Trade for 1935, elected last week, are: Neal East, Paramount, president; Al Ostoby, Warner, vice-president; E. A. Lamb, Radio, secretary-treasurer; J. T. Sheffield, Monogram; H. Edmonds, Fox; N. Walker, Columbia, trustee.

The Northwest Film Club of Seattle elected: L. J. McGinley, Universal, president; Hugh Bruen, exhibitor, vice-president; Eddie Lamb, Radio, secretary-treasurer; Al Rosenberg, Evergreen Theatres; B. F. Shearer, equipment dealer; Neal East, Paramount, trustee.

SHORT PRODUCT PLAYING BROADWAY

Week of February 9

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Cooper Engages in Modernization Program

J. H. Cooper Enterprises have embarked on a program of theatre construction and modernization, it is revealed in Kansas City by Robert O. Boller, theatre architect. The company has a house under construction in Pueblo, Colo., seating 1,000 and costing $75,000. Opening is scheduled for January 1. Standard Theatres Corporation, affiliated with Cooper Enterprises, is building an 850-seat theatre in Oklahoma City, costing $60,000, to be completed in April.

The Criterion, Standard Theatres house in Oklahoma City, is being modernized completely, with all new furnishings and equipment, at a cost of $75,000. Joe Cooper of New York, head of Cooper Enterprises, and Fred M. Lee, general manager of the Standard circuit, were in Kansas City.
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.
In eight of "1934's BEST TEN"

Of the ten pictures chosen as 1934's best in the Film Daily's nationwide poll, eight were photographed on Eastman Super-Sensitive Panchromatic Negative. Again this Eastman film has made its contribution to the artistry and entertainment value of the productions adjudged the finest of the year. Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN Super-Sensitive Panchromatic Negative
DAVID COPPERFIELD
Greatest Extended Run Hit in the history of motion pictures!

CLARK GABLE
CONSTANCE BENNETT
AFTER OFFICE HOURS
Successor to "Forsaking All Others"
Washington, D.C., premiere sensational!

SEQUOIA
(SEE-QUO-TAH)
1935's Exploitation Triumph!
Nominated among Year's Ten Best!

JEANETTE MacDONALD
NELSON EDDY
in VICTOR HERBERT'S STAGE HIT
NAUGHTY MARIETTA
Coast advance notices predict
greatest musical of all time.

WALLACE BEERY
and Giant Cast in
WEST POINT
OF THE AIR
Thrilling successor to "Hell Divers"
and just as BIG!

JEAN HARLOW
WILLIAM POWELL
RECKLESS
Unique musical melodrama.
Jerome Kern melodies. Biggest
Song and Spectacle Show
M-G-M ever produced!
The eyes of the entire industry are on your pal Leo. Never in the annals of Metro-Goldwyn-Mayer (and what annals!) has Leo hit such a winning stride. Keep your dough on the leaping lion. This is only February of 1935!
BUSINESS IS GOING

Double “Here Comes the Navy” Business in First 4 Days at
Keith's . . . Syracuse
Hillstreet . . . Los Angeles
Stanley . . . Pittsburgh
Hippodrome . . . Cleveland

Topping or Matching “Navy” Figures at
Orpheum . . . Denver
Warfield . . . San Francisco
Shubert-Rialto . . . St. Louis
Music Hall . . . Seattle
Warner . . . Memphis
Warner . . . Milwaukee
Stanley . . . Baltimore
Warner . . . Oklahoma City

Beating Both “Flirtation Walk” and “Navy” at
Roosevelt . . . Chicago
Hollywood . . . Los Angeles
Strand . . . New York
Orpheum . . . Portland
Earle . . . Washington

Everywhere—America’s Biggest Attraction
“DEVIL DOGS”
Starring JAMES CAGNEY • PAT O

From the same Company that’s bringing you Rudy Vallee in “Sweet Music”—
Kay Francis in “Living on Velvet” with Warren William and George Brent—
Watch It
this week at
Metropolitan... Boston
Michigan... Detroit
Paramount... Atlanta
Omaha... Omaha
Hippodrome... Buffalo
Orpheum... New Orleans
Newman... Kansas City

Hold It!
Everybody's doing it!
Roosevelt... Chicago
Stanley... Pittsburgh
Strand... New York
Metropolitan... Washington
Hippodrome... Cleveland
Keith's... Cincinnati
Victory... Dayton
3rd Wk. St. Francis... San Francisco
3rd Wk. Blue Mouse... Seattle
Hillstreet... Los Angeles
Warner... Milwaukee
Shubert-Rialto... St. Louis

Since The World's Fair! ... Warner Bros.

OF THE AIR
BRIEN Directed by Lloyd Bacon

"Gold Diggers of 1935"—Jolson and Keeler in "Go Into Your Dance"—
Paul Muni in "Black Fury"—Dolores Del Rio in "In Caliente"
PLAN now...

FOR EXTENDED RUNS ON THESE FOX HITS!

GLANCE at the details and convince yourself that the exhibitor who doesn’t date them in for extra playing time is cheating his bank account. And ... while you’re at it ... slap yourself on the back for being a FOX showman!

JANET GAYNOR in ONE MORE SPRING


GEORGE WHITE'S 1935 SCANDALS

With ALICE FAYE, JAMES DUNN, NED SPARKS Lyda Roberti, Cliff Edwards, Arline Judge, Eleanor Powell, Benny Rubin, Emma Dunn, GEORGE WHITE. Entire production conceived, produced and directed by George White. Screen play by Jack Yellen and Patterson McNutt. Based on a story by Sam Hellman and Gladys Lehman.

SHIRLEY TEMPLE in THE LITTLE COLONEL


WILL ROGERS in LIFE BEGINS AT 40

OFFICIAL Washington has heard and said a lot about the motion picture industry, including babies' salaries in Hollywood, block booking, sin and shame, ad lib., all complaints and plaints, always something wrong.

But last week Motion Picture Herald's ebullient A-Mike Vogel, of the Managers' Round Table section, led an expedition to Washington for the presentation of the Quigley Grand Awards for showmanship by the Vice-President of these United States, before an array of the nation's first rank statesmen.

Perchance in some degree such events can be expected to convey to official Washington a suggestion that the motion picture is an industry entitled to serious consideration for other purposes than taxation and publicity-seeking legislation.

\(\Delta \Delta \Delta\)

WE AGREE

THE other day, February 13, to be precise, as we usually are, we picked up the day's issue of our versatile contemporary, The Film Daily, and in a column of comment by Mr. Don Carille Gillette we read:

"The unprejudiced, unfettered and clear-eyed motion picture critics of the country will always constitute the best court of standards for judgment of films, acting, direction and the cinema in general.

That reminded us of something, and sent us into a Film Daily file, until we came eventually to a column entitled "Critics" signed by Mr. Jack Alicoate, under date of January 29, in which he remarked:

"In the first place, nothing can be done about critics. In general they are like poor relations. We shall constantly have them with us, for, like Tennyson's brook, they run on forever. Sometimes to cheer us, sometimes to irritate us. There are perhaps some 50 motion picture critics in the country worthy of the name. The rest, hundreds of 'em, are either going or coming.

Anyway, they get polled, annually."

\(\Delta \Delta \Delta\)

REPORTS from Chicago indicate that the Dionnes, parents of Canada's world famed quintuplets, have not proved a draw on the stage of the Oriental, the big Loop theatre. Any good script writer can explain: the answer is that there are five reasons why there is no suspense.

NEW TUNE

OFFICIAL Washington has heard and said a lot about the motion picture industry, including babies' salaries in Hollywood, block booking, sin and shame, ad lib., all complaints and plaints, always something wrong.

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MOTION PICTURE HERALD

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MARTIN QUIGLEY, Editor-in-Chief and Publisher

February 23, 1935

ABOUT CHAINS

NOT so long ago there was a big word in this industry—"decentralization"—with its bearing entirely on the circuit theatre situation. A number of things have been done about it, but the state of public good-will with reference to circuit operations will still bear attention.

In that connection it is of interest to read certain utterances from Mr. Isroy Norr of Ames & Norr, public relations counsel. Incidentally Mr. Norr is public relations counsel to the Motion Picture Producers and Distributors of America, Inc. He has published a pamphlet entitled "Public Confidence and How to Lose It." Curiously there is no reference to the motion picture, but anent our subject he says:

Many chain store executives are aware that the picture created in the public mind, with reference to such institutions, is of a huge hybrid creature, sprawling over the nation, its head in Wall Street, and its claws in every city, town and hamlet.

Thoughtful leaders in the field must replace the vision of a national octopus with the reality of a series of local institutions, closely integrated in local life and intimately responsive to local opinion, which pass on the benefit of national organization to the locality in which they operate, in terms of economy, enlightened employee relations and genuine social service.

"Closely integrated in local life" and "intimately responsive to local opinion" are phrases descriptive of the best and really successful theatre operations of today. They apply interestingly to the operations of those outstanding showmen who have currently won the honors of the Quigley awards, sponsored by Motion Picture Herald through the Managers' Round Table. This all pertains to those indispensable elements of showmanship which can not be put in the can with the film.

\(\Delta \Delta \Delta\)

A DD inventory of gadgets: A Chicago inventor announces a device to measure audience reactions. The "Photopolygraph" is said to record "the exact quantity of emotion" felt by the person under test. There ought to be one in Mr. Joseph Breen's office.

\(\Delta \Delta \Delta\)

Mr. George Bernard Shaw in a London interview demands sex in pictures and says: "I am old and I know what I am talking about." Mr. Shaw is wrong. He is old and he knows what he is remembering about.

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Motion Picture Herald, the Motion Picture Almanac, published annually, and the Chicagoan.
THIS WEEK ---

BRITISH FILMS
Shortly to come to New York will be Arthur Dent, of Wardour Films and Associated British Pictures, to arrange distribution of British International's product in this country. He said no arrangement had been completed for distribution by GB Productions here, although it had been considered.

DROP PURCHASE PLAN
Dissatisfied with the proposed title conveyance, Warner has determined not to take over eight Nashville, Tenn., theatres from Tony Sudekum, as previously arranged. The purchase agreement, it was said, required conveyance of clear titles, a condition which, in the Warner opinion, was not met satisfactorily.

ANTI-TRUST ACTIONS
Anti-trust suits brought in Chicago by Jack Rubin of Public Theatres and James Roden of the Astor, against major distributors and circuits were continued to this weekend in federal court. Defendant answers have been filed to the charge of preventing 10-cent double featuring. The cases are to be tried together because of their similarity.

EVEREST FILMED
As a three-reel special, Educational will release pictures of the air dash of the Houston-Mount Everest flight over the peak. A group of English fliers, sponsored by Lady Houston, achieved the hazardous goal in two flights, with S. R. Bennett at the camera. For the first time the average man may look down, via the screen, upon the towering 29,000-foot peak. The film is called "Wings Over Everest."

MARTIN RESIGNS
Resigning as business manager, former secretary-treasurer Lester F. Martin of Allied Theatre Owners of Iowa and Nebraska will enter private business in Des Moines and Nevada. Allied activities are being handled in the office of the president, Leo F. Wolcott, at Eldora, Iowa, until a new business manager is named by the board of directors.

TELEVISION
National Broadcasting Company, with television behind the plan, intends to erect a new studio in Hollywood within a year. It was said on the Coast last week by Harry Wardour, NBC president, who added, "It will cost $100,000,000 to launch television as a new form of entertainment."

ROXY EPISODE
Another episode in the theatrical adventures of Roxy (Samuel Lionel Rothafel) will come to an end about the close of this month, when the Warner Musimba, which reopened under the Roxy direction on last December 13 with considerable fanfare and many trumpets, will close. In New York were reports the maestro will begin a new chapter as director of the Center in Radio City, stage spectacles the policy, or as CBS program director.

THE LOST $12,000
Fifteen years ago Max Stearn, operating the Southern theatre, Columbus, took a lease on the present Neil Hotel site, later assigning it to Archibald S. White, who agreed to build a theatre, lease it to Mr. Stearn for 20 years. A subsequent clause stated Mr. Stearn was to receive $12,000 annually in lieu of the theatre. Such payments were maintained to July, 1933, when the hotel company filed suit. The court ruled the agreement did not constitute a charge on the hotel company.

SUNDAY FILMS
Portland, Me., finally has achieved Sunday motion pictures, although the rest of the state still prohibits films, as well as most other amusements, on the Sabbath.

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Red films are shown in 152 theatres in America
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Official MPTOA Convention Program
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MARTIN vs. KOPLAR
Monday, in New York, trial will begin of the $25,000 damages suit brought by Thomas J. Martin, Warner auditor and former treasurer of the Skouras Enterprises in St. Louis, against Harry Koplar, former Skouras associate, for false arrest. Martin's arrest for contempt of court is alleged to have followed Mr. Koplar's complaint that Mr. Martin had ignored a court order. The Missouri supreme court absolved Mr. Martin.

CARTOONS
This week the cartoon film emerged victorious from the United States supreme court, which decided that "Betty Boop" dolls cannot be manufactured except under copyright provisions, and that the cartoon character had been infringed. The ruling was on appeal brought by Ralph A. Freundlich, Inc., New York, and sustained the earlier decision in favor of the Fleischer Studio, Inc.

FACTORY SHOWS
Four Detroit exhibitors have been asked to join local exchanges in a legal effort to halt film showings by the Industrial Mutual Association. Collection of damages is to be attempted on the ground the films were obtained in violation of exclusive exchange distribution rights. Flint automobile workers attend the shows at nominal admission.

BETTER BUSINESS
A substantial increase in business was recorded by the theatres of Mississippi during 1934, the improvement running 58 per cent better than in 1933. The state's houses accounted for 81 per cent of the total amusement tax revenue, while circuses and carnivals collected 11 per cent of the total.

NEWS "VOICES"
Voted the most popular air news commentator in the New York World Telegram's annual poll of American, Canadian and radio editors, was Edwin C. Hill, the voice of Hearst Metrotone News. The vote: Hill, 246; Alexander Woollcott, 159; Lowell Thomas (Fox News), 111; Boake Carter, 102; John B. Kennedy, 45.

SMALL THEATRES
Speaking of the possible hazards in small theatres seating less than 600, Paul E. Moss, New York's license commissioner, has warned exhibitors not to permit standing or to admit children, either as patrons or performers at any time. He urged other precautions as well.
SOVIET PICTURES SHOWING IN 152 THEATRES IN U. S.

Less Than One Per Cent of American Houses Display Red Films and Only Fifteen Features in a Single Year

By JAMES P. CUNNINGHAM

The Soviet motion picture exhibition structure in America—controlled indirectly from Moscow—today embraces 152 independently owned theatres, less than one per cent of the country's total, playing to a national weekly audience of 920,000 persons at an estimated total of $9,800 per week. Weekly rentals range as high as $3,000 on outstanding pictures for a week's run, whereas average top percentage paid to Amkino for the same period at the largest second-run approximate $1,000.

“Chapayev,” newest Amkino importation, is now in its sixth week at the Cameo in New York, and indications are that it will continue for at least a fortnight.

Ten prints are used at one time on the average Soviet film in service theatres here. The largest number ever used was for “Potemkin,” about to be reissued for the third time, having first been shown in December, 1925. Amkino headquarters would not reveal the number of runs played by “Potemkin,” its most famous of the old silent pictures. However, the average Soviet film now plays some 256 theatres.

In One Per Cent of U. S. Theatres

Significant of Soviet film audience limitations in this country is the fact that the average maximum market for the usual importation has not exceeded 152 theatres at any time since 1931, representing about one per cent of the 14,000 in operation.

Unavailability of theatres of suitable size in desirable downtown locations has lessened Amkino's opportunities to develop audiences in many smaller localities. Soviet films are shown steadily in 45 cities.

Few small cities and towns could support a theatre with either an all-foreign or straight-Soviet policy, and even in large cities there is not sufficient Soviet product available to keep a theatre in operation unintermittently without other foreign feature or new American films are used for the most part in this connection, French having the preference over both Russian and German films.

Mr. Napoleon, assistant to Mr. Verlinsky, said Amkino does not have any financial interest in American theatres, nor does it contemplate any such investments. Amkino's foremost accounts include:

<table>
<thead>
<tr>
<th>CITY</th>
<th>THEATRE</th>
<th>CAPACITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baltimore</td>
<td>Auditorium</td>
<td>1,580</td>
</tr>
<tr>
<td>Boston</td>
<td>Fine Arts</td>
<td>750</td>
</tr>
<tr>
<td>Boston</td>
<td>Majestic</td>
<td>1,550</td>
</tr>
<tr>
<td>Chicago</td>
<td>Castle</td>
<td>300</td>
</tr>
<tr>
<td>Chicago</td>
<td>AMKINO's Northern</td>
<td></td>
</tr>
<tr>
<td>Chicago</td>
<td>World Playhouse</td>
<td>400</td>
</tr>
<tr>
<td>Cleveland</td>
<td>Penn Square</td>
<td>600</td>
</tr>
<tr>
<td>Detroit</td>
<td>Cameo</td>
<td>750</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>Falmate</td>
<td>900</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>Joy</td>
<td>756</td>
</tr>
<tr>
<td>New York</td>
<td>Cameo</td>
<td>539</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>Fine Arts</td>
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</tr>
<tr>
<td>Philadelphia</td>
<td>Shubert</td>
<td></td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>Art Cinema</td>
<td></td>
</tr>
<tr>
<td>San Francisco</td>
<td>Columbia</td>
<td>1,638</td>
</tr>
<tr>
<td>San Francisco</td>
<td>Film Arts</td>
<td>1,900</td>
</tr>
<tr>
<td>Washington</td>
<td>Belasco</td>
<td></td>
</tr>
</tbody>
</table>

The exhibition “pillage” of the Soviet film in this country is thus called “Little Theatre.”

(Continued on following page)
ONE HOUSE TO 829,000 INHABITANTS

(Continued from preceding page)
or “Art House,” the largest group of which is controlled in the east by Levrad Amusement Corporation, owned by Charles F. Levin and Matty Radin, both New Yorkers. Mr. Radin is a Tammany Hall Democrat of the old school. Levrad’s Cameo at Times Square is the first spot in America where Soviet pictures are shown. Another is the Acme at Union Square—soapbox meeting ground for the Reds.

Building Cross-Country Circuit

The Radin-Levin interests are now building a cross-country circuit, having already acquired the Auditorium, Baltimore; Majestic, Boston; Belasco, Washington, and Great Northern, Chicago, all former stage theatres. They will immediately invade Cleveland, Detroit and Philadelphia.

Mr. Radin opened his latest acquisitions with “Chapayev,” following with French releases. His idea in acquiring legitimate theatres is to have available stages upon which he hopes to present Russian players and ballet dancers.

Popular prices comparable to the average scales of downtown second run theatres are the rule for Soviet film showings.

The average maximum of 152 theatres showing Soviet films regularly are located as follows:

<table>
<thead>
<tr>
<th>State</th>
<th>Theatres</th>
</tr>
</thead>
<tbody>
<tr>
<td>CALIFORNIA</td>
<td></td>
</tr>
<tr>
<td>Los Angeles</td>
<td>5</td>
</tr>
<tr>
<td>San Francisco</td>
<td>2</td>
</tr>
<tr>
<td>DISTRICT OF COLUMBIA</td>
<td>1</td>
</tr>
<tr>
<td>COLORADO</td>
<td>2</td>
</tr>
<tr>
<td>ILLINOIS</td>
<td></td>
</tr>
<tr>
<td>Chicago</td>
<td>12</td>
</tr>
<tr>
<td>Elsewhere</td>
<td>10</td>
</tr>
<tr>
<td>INDIANA</td>
<td>7</td>
</tr>
<tr>
<td>IOWA</td>
<td>2</td>
</tr>
<tr>
<td>MARYLAND</td>
<td></td>
</tr>
<tr>
<td>Baltimore</td>
<td>1</td>
</tr>
<tr>
<td>MASSACHUSETTS</td>
<td></td>
</tr>
<tr>
<td>Boston</td>
<td>3</td>
</tr>
<tr>
<td>Elsewhere</td>
<td>25</td>
</tr>
<tr>
<td>MICHIGAN</td>
<td></td>
</tr>
<tr>
<td>Detroit</td>
<td>1</td>
</tr>
<tr>
<td>MONTANA</td>
<td>3</td>
</tr>
<tr>
<td>NEW JERSEY</td>
<td>7</td>
</tr>
<tr>
<td>NEW YORK</td>
<td></td>
</tr>
<tr>
<td>New York City</td>
<td>20</td>
</tr>
<tr>
<td>Elsewhere</td>
<td>18</td>
</tr>
<tr>
<td>OHIO</td>
<td>8</td>
</tr>
<tr>
<td>PENNSYLVANIA</td>
<td></td>
</tr>
<tr>
<td>Philadelphia</td>
<td>2</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>1</td>
</tr>
<tr>
<td>Elsewhere</td>
<td>16</td>
</tr>
<tr>
<td>WISCONSIN</td>
<td>6</td>
</tr>
<tr>
<td>TOTAL</td>
<td>152</td>
</tr>
</tbody>
</table>

While only the foregoing theatres are consistently showing Amkino product, there are others in the field which play an occasional Soviet feature, presumably the important ones. Other theatres which lean to foreign film policies include: 18 houses already mentioned: Europa, Baltimore; Cinema, Chicago; Europa, Cincinnati; Indiana, Indianapolis; Art Cinema, New Haven; Miracle, New York (Bronx); Fifth Avenue Playhouse, New York; Europa, Philadelphia; Avenue Cinema, Pittsburg; Little, Rochester; Laufer, Woonsocket, R. I.

Six out of 14 states in which Amkino does most of its business are in the East, two are on the Coast and six in the Midwest. They have no theatre clients consistently buying product in the South or Southeast.

Ninety-four per cent of the six eastern states constitute 63 per cent of the Soviet film market in this country. The remaining 37 per cent scattered over California, Colorado, Illinois, Indiana, Iowa, Michigan, Montana, Ohio.

Amkino would not admit of any non-theatrical distribution to this. It had been understood that educational institutions show an occasional Soviet film.

There is only one theatre steadily showing Soviet product for every 829,000 inhabitants in this country and one seat for each 1,300 persons, whereas regular motion picture theatres provide a seat for each 13 inhabitants and there is one theatre for every 8,890 persons.

Seating Capacity 92,720

The 152 theatres consistently showing Soviet product have a combined seating capacity of 92,720. This is less than one per cent of the 9,719,537 available seats in the United States.

Amkino’s officials declared they have no idea of the extent of the Soviet film audience in this country, but a private investigation indicated that some 920,000 persons attend weekly.

Mr. Napoleon estimated average attendance in New York City at the 20 and odd theatres at from 100,000 to 125,000 per picture. Only one person out of every 75 of the city’s 7,400,000 population, therefore, ever see a Soviet film—and New York with its extensive foreign population, is the strongest Soviet film market in the country. Chicago, San Francisco and Los Angeles are next, in order.

The Soviet distribution philosophy practised by Amkino, as expressed by Hollywood Representative Mark Alcerson, is to concentrate on intellectuals” in America for patronage.

Direct-mail and limited newspaper advertising are the principal media, used.

Part of the backbone of the Soviet audience here are 7,500 trained members of the Communist Party, and some 40,000 enrolled Socialists, with their 500,000 “sympathizers” and half a dozen rival sects. Half of these prospective customers are in New York.

The record shows little or no opposition, official or otherwise, to the presentation of Soviet motion pictures. They are subject to the same investigation by United States customs officers as other importations, but no inspection by censor boards as all productions.

Amkino product, however, has had difficulty with authorities in Ontario, Canada, where, with censors keeping hand off, municipal and police officials have been at odds with the Workers’ Sport Association for sponsoring local exhibition of “Ten Days That Shook the World.”

The film was shown early in the month without censor approval, that body maintaining it has no jurisdiction since the film was of sub-standard width (16 mm). In such cases Canadian municipalities set up their own censorship.

Censorship Ordered

Without waiting for the opening of the Ontario legislature this week, the Provincial Government passed an order-in-council requiring regular censorship of the picture before it is again exhibited. As a result, the legislature is expected to rule that all sub-standard prints hereafter will have to be passed by the Provincial board of censors.

Amkino explained that selection of films in Russia for export to America rests, first, with Intorgfond, foreign department of the Soviet film trust which, through this head, V. A. Utes- tich, decides “on the basis of technique and entertainment value.” But the final decision is made by Amkino on inspection of prints sent here.

Admits Propaganda

Amkino admits to propaganda in the films, but insists such propaganda is intended only to picture accurately what the Soviet has been trying to do in the way of industrial and cultural development.

Duplicate prints are made in New York when it is believed that the production has fair possession of returning distribution and laboratory costs. Virtually all the older product is silent, with English titles, while the talkers, all in the foreign tongue, have English translations printed on the scenes.

More Entertainment Decreed

As if spoken in admission of the commercial, social and political limitations of importations to date, the Soviet has said that henceforth its films will contain more entertainment and less “educational” preachments, supplying the men-and-machine theme with stories of life’s lighter side.

The new policy, inaugurated at the turn of the year, veers to such subjects as music, dancing, fashions, sports, comedy and light drama, with particular attention paid to the eulogizing of much of the “propaganda.”

Reports indicate that the Russian populace itself is “fed up” with the heavy propaganda sent out through press, radio and motion pictures—all these media being under strict control of the government.

Reflecting the trends, productions sent here during the first “Five Year” period were concentrated on the Red Revolution and the events which led up to it. These films were principally of the newsreel variety—photographed political messages designed to educate the peasantry in Russia and to familiarize sympathizers elsewhere with the plans in mind. The second cycle dealt largely with industrialism, with the last “Five Year” period being devoted to an exposition of advances claimed for raising standards of the citizen.

Amtorg Trading Corporation in an “Econ- (Continued on following page)


47 Features in Three Years

Apparently the Soviet does not expect to break into this market with any more than a dozen features annually, having shipped to these shores in three years only 31 sound and 16 silent productions and a few short subjects. Not until the turn of the year was recognition given to the fact that silent pictures are passé here. Soviet film imports by Aminko since 1932 follow:

**YEAR** | **SOUND** | **SILENT** | **TOTAL**
--- | --- | --- | ---
1932 | 12 | 6 | 18
1933 | 8 | 8 | 16
1934 | 11 | 2 | 13
1935 | 15* | 15* |
**TOTALS** | **46** | **16** | **62**

(*) Tentative, if the Soviet later decides to send over a few silents these will be synchronized.

Soviet features run the usual American feature length, averaging 70 to 80 minutes. There is no definite release schedule. Pictures are marketed as they are made ready, depending upon the progress of the preceding release. Titles and descriptions of features released since 1932, together with available production credits, follow:

**1932—SOUND (12)**

Patriots, starring Hans Kleinig and Elena Kuzmina: world war story of a Russian village on the German border.

SHAMS, starring Vladimir Gardin and M. Blumenthal-Tamarin; directed by Frederick Ermer; produced by Soyuzkino; industrial aspects of the Five-Year Plan.

Road To Life, starring Mikhail Zhavor; drama of homeless children.

Horizon, starring N. Batalov; the problem of the Jew.

Island of Doom, starring Peter Sobolevski; Soviet romantic drama.

Sniper, war as seen through the eyes of a sniper.

Men and Jars, starring N. Ohlopinov and V. Stanitsyn; directed by A. Macharet; produced by Soyuzkino; life of modern Russia.

Palek Unions, the Russian Robin Hood.

Golden Mountains, drama of old Russia.

Cossacks of the Don, starring Emma Cesarskaya and M. Abriskov; directed by Olga Proebrajska; produced by Soyuzkino.

Siberian Patrol, the Russian revolution.

Diary of a Revolutionist, starring G. V. Mouzalevsky and F. B. Blazheveich; produced by Mejerapomfilm; directed by J. I. Urinov; the Russian revolution.

**1933—SOUND (8)**

Alone, life story of a Russian girl abandoned in the Arctic.

House of Death, starring N. Chumiloff and N. A. Podgorny; directed by V. F. Fedorov; produced by Mejerapomfilm; life story of Dostoyevsky, Kentucky author.

China Express, drama of the Far East.

The Dine-Year Plan, Russia's first cycle of re-making; (with lecture); produced by Soyuzkino.

Killing To Live, animal story of the frozen north; produced by Soyuzkino.

**AND THE PIG GOT UP AND WALKED AWAY**

The Soviet cinema industry has enlarged its audience to include the very youngest of society. "The Dietrich of Them All," first of a series of films for children, tells the story of little Vania, who refused to wash.

Very dirty Vania is dragged by her parents to the bathtubs, but he is no sooner lodged therein when the water spots up in a mud-brown gyser, floods the apartment and cascades downstairs. Amazed tenants decide to bathe Vania in the river, but that wasn't enough, and the dismaisy lauenger pull out their pants and towels coal-black. Boys swimming in the river emerge as chimney-sweepers.

Vania, noticing the weariness of his self-appointed "scrubbers," escapes and comes to a collective farm, where the indignant dog and gree chase him into a pig pen. Amazed at the cleanliness of the sow and her shoots in their white-lined home, Vania decides that be, too, wants to be clean.

"The Dietrich of Them All" comes at a time when the Soviet is trying to induce its adult citizenry to shave, wear clean collars and wash their hands before sitting down to eat. There is a bit of praise for Soviet hog raising thrown in.

**CONQUERORS OF THE NIGHT, an Arctic adventure.**

Soviet Youth, adventures of four Russian engineers in a desert.

**ENEMIES OF PROGRESS, modern Russia.**

**1934—SOUND (11)**

Broken Shops, the workers' struggles and their effect upon children.

Marxists, starring L. Leonidoff; satirical musical, farce-comedy of politics dictated by a munitions manufacturer.

In the Land of the Soviets, Russia at work and at play.

Soviet Closers, study of contemporary Soviet life.

House of Greed, starring V. Gardin; based on the decay of the landlord class in Russia in the 1840's.

Soviet's Great New Turkey, news-film of the celebration of the 10th anniversary of the Turkish Republic.

Petersburg Nights, starring B. Dobron Rayov and A. Gerunov; directed by Gregory Roshal and V. Stroyeeva; produced by Soyuzfilm; based on Dostoyevsky novels about the death of talent and genius in old Russia under the Czars.

Troubled Storm, starring A. K. Tarasova and V. O. Massilattina; directed by Vladimir Petrov; produced by Soyuzfilm; folk drama by A. N. Ostrovsky, about the manner in which the Russian of yesterday, in the realm of the Czar, was forced to exist as a peasant.

Three Songs About Lent, directed by Dzega Vertov; produced by Mejerapomfilm.

**Czar Wants to Sleep**, starring M. Yanshin and B. Gorin-Mirjannik; directed by Alexander Feinzimmer; produced by Belgosfilm; musical comedy with a definite Russian flavor.

**Miracles**, starring V. Gardin; drama of Russia's struggles against bigotry and oppression in 1906.

The silent productions released during this three-year period included:

Afghanistan, Mechanics of the Brain.

Ali Yemen, Paint.

An Hour With Palmar.

Chekhov, Problem of Fatigue.

Born to Anew, Problem of Nutrition.

Forest People of Ude, Rivals.

Krasnaya, South in Tambov.

Last Ataman, Three Thieves.

Law of the Siberian Woman's World.

Tales, Twenty-six Commissioners.

Life is Beautiful.

Production plans for 1935 include 15 features with the American market in view. There will be few silent importations. An idea of the new movement toward the lighter sides of life may be gathered from the title of a recently completed subject, "Jazz Comedy," or, "Moscow Laughs," produced at Moscow.

Currently in America, first 1935 release, is "Chapayev," produced by Lenfilm, Leningrad, based on material of D. A. Furmanov and A. N. Furmanov, with music by G. Popov, and starring Boris Babochkin, Boris Blinov and Barba Miasnikov. The story, of the Revolution, recounts the leadership of one Chapayev. The Soviet considers this one of its finest creations.

Nineteen in production for 1935 release is the Soviet's first full-length feature picture, tentatively titled "Nightingale." (Ekk). Also in mind is "Soviet Russia," for which much is promised, the cast including Dietor Josef Stalin, President Michael Kalinin, Premier Vitacheslav Molotov, Commissar of Defense Voroshiloff, and Lazar Kaganovitch, secretary of the All Union Council of Trade Unions.

A number of experimental films (Russian Art Films), in which some of the Moscow Art Film Players participated, preceded the filming, in 1926, of "Potemkin" (Sergei Eisenstein) and "Mother" (Pudovkin). Later came such silents as "Hed of St. Petersburg," "That Day That Shook the World," "Soul" and "Arasan" (Dovzhenko) and "Storm Over Asia." (Continued on following page)
of countless Russian novels and a viewing of numerous Soviet movies, in particular, explained Mr. Scheuer. “As propagandists,” he added, “the Soviets were on surer ground when dealing with movies than with other objects of propaganda.”

On the other hand, some of America’s leading newspaper critics of the film have been quick to acclaim the Soviet products. Andre Seunwald, New York Times, and Richard Watts, Jr., New York Herald-Tribune, have both been quoted in this connection.

Hollywood producers, directors and a sprinkling of stars attend the Filmarte theater there whenever a Russian picture is shown. No political “guests” are more welcome, they say, than the Russian stars, whose attendance is to study Soviet film construction.

Harry Rapf and David Selznick, Metro production executives, and Ernst Lubitsch, new production head at Paramount, and Lewis Milestone, director, are but a few who have had special studio showings of Soviet films, arranged by Amkinus.

At the California premiere of “Chapayev,” the other evening at the Filmarte, several Hollywood stars and directors attended, on the invitation of Amkinus, including Joan Crawford, Franchot Tone, Edward Robinson, Lewis Milestone, Edward Cline.

In immediate prospect is the Soviet Cinema Festival, which opens at Moscow this weekend, lasting until March 5. Producers, distributors, critics and artists of the drama throughout the world were invited by the Soviet to attend to review the Soviet industry and its products.

Producing companies were invited to submit pictures of their own make and selection for showing.


Not heard from were Fox, Metro and Warner.

When H. M. Idashkin, then acting head of Amkinus, predicted in 1933 an improvement in motion picture relations between America and Russia, American executives expressed doubt that the Soviet market would open up any appreciable channels for Hollywood product. They still hold the same opinion.

Rouben Mamoulian, now directing Miriam Hopkins in Pioneer’s Technicolor production of “Becky Sharp” for RKO release, and Sylvia Sidney, Paramount star, are two of many in Hollywood to receive invitations from the Soviet to attend the festival. Miss Sidney declined because of work at the Paramount studio, but Mr. Mamoulian accepted, on condition “Becky Sharp” is finished on schedule.

The Motion Picture Producers and Distributors of America, Will H. Hays, president, which has extensive foreign representation on the Council in the interest of member companies, is not officially participating in the festival.

Outstanding stars in the Soviet today are V. Gardin, K. Tarasova, L. Orlova, L. Utesov, B. Babcock, B. Dobronravov, Alexis Fenin, Illya Doronin and Batashov. Russian players have little caste status and receive a smaller salary than craftsmen and workers in other fields.

Eisenstein is the leader of the Moscow Institute. Surrounding him in the rank of directors are Dovzhenko, Pudovkin, Elik, Petrov, Alexandrov, Protazanov, George, and Sergiy Vasiliev, B. Vortotz, Rojal, Stroyeva.

The two Vasiliev brothers have received the Order of Lenin for their achievements, as have Protazanov and Petrov. Each in order has been honored with the Order of the Red Star, second only to the Lenin Order. Eisenstein also has been so honored, and in his present position as head of the Moscow Institute he is teaching and training students of the art.

Serge Eisenstein has not been heard from in this country since he departed for Moscow in 1933 in the midst of the controversy created by “Thunder Over Mexico,” which took him three years to make and 200,000 feet of negative. Upton Sinclair was the producer, at a reputed cost of $100,000. The subject of controversy, propaganda, and more than slightly “pink”, haranguing brought to the film and to Mr. Sinclair vast stretches of newspaper type.

The “intellectuals” of the ultraliberals had accused Mr. Sinclair not only of butchering a great work of art, but also of double-crossing Eisenstein, duping the Mexican people and breaking “carrare” in general upon the Russian director’s work.

This year the industry in Russia celebrates its 15th anniversary. In the USSR in its present structure is entirely a product of the post-revolutionary period. In Czarist Russia the production of motion pictures was almost unknown—the few theatres which existed featured for the most part foreign films, and utilized projection and other apparatus imported from abroad. The establishment of the Soviet motion picture industry dates from December, 1919. During the period up to 1931 the government invested 15,400,000 rubles in the construction of studios. In 1931 to 1933 a sum of 49,300,000 rubles was expended, while in 1934 to 1935 one production totaled 30,000,000 rubles, a total of 114,700,000 rubles on production facilities alone. As a result of these outlays the industry now combines 25 new or completely reconstructed film enterprises.

In 1931 the industry was producing 2,000 reels of film, of which 20 per cent consisted of full-length pictures. In 1933 production fell off somewhat, about 1,800 reels being turned out; the proportion of dramatic presentations rose, however, to 30 per cent. At the same time the number of sound films almost tripled; of the total feature pictures produced in 1932 about 25 per cent were sound films; in 1933 the ratio of sound films to the total had risen to 56 per cent.

32,800,000 Meters of Film

In 1932 Soviet industry produced 25,500,000 meters of film; in 1933 this was increased to 32,800,000 meters, a gain of 28 per cent, and the 1934 production program scheduled an output of 40,000,000 meters.

Output of motion picture cameras and projectors, the manufacture of which was unknown in Czarist Russia, was expected to total 8,500 during 1934.

In 1925 there were 2,000 projection installations; by 1929 the number totaled 9,800 and in 1933—29,200, a 14-fold increase in eight years.

There has been a corresponding increase in the number of patrons. In 1922 attendance at Soviet motion picture showings reached 667,000,000 as compared with 240,000,000 in 1928. The growth is even more striking in rural districts—from 7,000,000 in 1926 to 186,000,000 in 1932.

On January 1, 1933, there were 1,053 titles in the possession of Soyuzkino (All-Union Motion Picture Trust) and an average number of 37 prints of each film.

A recent decree of the Council of People’s Commissars authorized construction of 900 sound film theatres by July 1, 1935, and a decree of the Ukrainian government provides for the building of 150 additional stationary film theatres in the villages of the Ukraine.

In 1935, in addition to many short subjects and newsreels, the Soviet film industry is scheduled to produce 150 full-length pictures.

14,500 Wired by 1937

In 1932 sound installations existed only in the largest cities—in only 1.1 per cent of the motion picture theatres (288). By 1937, 14,500 motion picture theatres (more than 20 per cent of all cinema installations) will be wired for sound. Average attendance at motion pictures is expected to increase from 7.1 visits per year in 1932 to 31 visits in 1937, per active member of the population.

Newsreels are produced by a special organization, Soyoudiskino, which issues each month three silent and three sound newsreels of general interest. The organization also participates in scientific exhibitions. Scientific films are produced by Soyoutechfilm. In 1933 the organization issued 107 silent and three sound short subjects: during the first nine months of 1934, 177 silent and 24 sound shorts were produced.

As early as 1923 film studios were established in Ukraine, Georgia and Armenia. In 1925 the White Russian state film studio was organized, and there are film studios located in Uzbekistan, Turkmenistan and Tadzhikistan, as well as a special film organization devoted to producing pictures of the Eastern peoples of the USSR—Vostokino.

Sound pictures are made in ten principal languages.
NEWSREELS ADOPT NEW STANDARD
REPRODUCTION TO IMPROVE SOUND

Apply New Procedure After
Erpi Study in 1,500 Theatres;
Level of Volume Is Reduced;
Effective in March 4 Issues

The five newsreels of the motion picture
this week consummated a most important
change in recording practice and procedure
with the aim to effect uniformity of sound
reproduction in theatres. The newsreel is
the last branch of production to adjust it-
self completely to acceptable sound quality.

Agreement among the newsreel
Movietone, Truman H. Talley; Hearst
Metrotone, Edgar B. Hatrick; Paramount
News, A. J. Richardson; Pathé News,
Courthand Smith, and Universal News,
Charles E. Ford—to standardize the record-
ing volume level to approximate that of fea-
ture recording will be the first step taken
to effect a better and more uniform repro-
duction in theatres. Releases dated March
4th will be the first shown under the new
plan, and film containers will be labeled
with a notice warning projectionists of
the new standard of reduced volume.

1,500 Theatres Surveyed

After complaints of extremely poor quality
of newsreel sound recording and the care-
lessness of newsreel sound men in recording.
Electrical Research Products, Inc. studied the
results of newsreel showings in 1,500 theatres.
They learned that in all but a few cases pro-
jectionists automatically turned down the fad-
ers of the reproducing system without having
any knowledge of the proper volume required,
whenever a newsreel was about to be repro-
duced. This habit had been formed in projec-
tion by the consistently loud and distorted
quality of sound recording. And even more
seriously affected was the reproduction of the
remainder of the program when operators
neglected to readjust the fader to the proper
volume level after the newsreel was shown.

Erpi presented the facts to the newsreel
managements and acted as mediator in the en-
suing arguments. The newsreels, faced with
the problems of competition in coverage, and
with the normal handicaps of sound uncertain-
ties while filming the news events, had paid
little or no attention to recording quality.

Pathé News is participating in the arrange-
ment engineered by Erpi, even though it is
not a member of the RCA Photophone, Erpi competitor.

Heretofore, according to M. D. Colfane,
editor of Hearst Metrotone News, newsreels
have recorded on an average of from two to six
decibels higher than the recording level of fea-
ture film recording.

Audience Complaints Noted

Erpi's investigation revealed that audiences
have been quick to notice the distorted sound
of the newsreels.

It has been practice of newsreels to re-
record in their own studios much of the origi-
nal natural sound track, especially when the
voice of a news commentator and dubbed effects
are synchronized with the recording print.

The sound man operating with the newsreel
cameraman in the field has been compelled to
adjust his monitor panel to meet the particular
conditions of each story and sometimes his level
has to be very high to get an understandable
recording of the subject. In doing this he
brings in extraneous noises.

The function of the recording studios in part
is to eliminate as much outside noise as the
scientific equipment will permit. This can be
accomplished only when the pitch of the sub-
ject noise is high and the outside noise is low,
or vice versa. But if both subject noise and
outside noise are of corresponding pitch little
or nothing can be done on the monitor panel.

It appears, then, that the only method for
eliminating a standard volume level to avoid wide
variations is the maintenance of a single stan-
dard among the monitor men operating news-
reel recording licensed by both RCA and West-
ern Electric.

Another phase of sound in newsreels that
must be standardized, according to newsreel
authorities, is in laboratory treatment. Printing
density instructions to the laboratory consti-
tute an important factor in maintenance of
sound volume level. If recording studios set
up a standard for exposure, a standard for de-
velopment and the same for printing, all news-
drels, it is held, will have an even more uniform
sound level.

Cleveland Dual Bill
Injunction Dismissed

The temporary injunction restraining the
Grand Central theatre in Cleveland from
playing double bills, obtained by the com-
petitive Fountain theatre, has been dismissed
following the signing by Mrs. Max Kap-
lan, new lessee of the Grand Central, of the
citywide exhibitor double feature pro-
bagation. The theatre was bound to single
bills by signature of Max Kaplan. He
turned the theatre back to the landlord,
who in turn leased it to Mrs. Kaplan, who
then sought to evade the agreement.

Elimination of double features, closing of
all-night shows, ejection of unacom-
panied minor children after 9 p.m., were
among recommendations of a Detroit com-
mitee headed by Deputy Police Commis-
sioner Elenmore Hutzel. These practices
were defended by various industry repre-
sentatives.

This chart, based on Motion Picture Herald's weekly tabulation of box office
grosses, indicates the business done in each of three Eastern key cities during the
eleven weeks period from October 1, 1934, to February 9, 1936. For each city the
gross for the first week of this period is taken as 100 per cent.

Academy Meets
Awards Critics

The Academy of Motion Picture Arts and
Sciences decided this week to throw
the final ballot on nominations wide open
to members to pencil in their selections in
a move to meet criticism of this year's
nominees for the annual Awards of Merit.
The action, unprecedented in the history of
the awards, was taken as a result of an
expression from several nominees, includ-
ing Frank Capra, Robert Riskin, Norma
Shearer, William Powell and Norman
Krasna, in which they approved the change.

Howard Estabrook, acting president of the
Academy, said that criticisms of the
nominees had been so uniform in con-
tent that they raised a question whether
they were based on genuine opinion or
propaganda.

The Academy has selected the Biltmore
Hotel ballroom in Hollywood for the ban-
quet at which the awards will be announced
next Wednesday. Reservations have been
limited to 800. The organization also an-
nounced that Ervin S. Cobb will act as mas-
ter of ceremonies, with Major Nathan Lev-
inson presiding in the absence of President
Frank Lloyd and Lionel Barrymore repre-
senting former award winners.

Colling with RCA

Ernest S. Colling, for the past two years
with the National Broadcasting Company,
has been transferred to the department of
information of the Radio Corporation of
America, working under the supervision of
Frank Mullen.
Vice-President John Nance Garner officiated at the presentation of the Quigley Grand Awards last Friday in his offices in the Capitol in Washington. Bill Hendricks, manager of Warner theatre in Memphis, Tenn., and Morris Rosenthal, of the Loew-Majestic in Bridgeport, Conn., received the plaques for outstanding showmanship from the Vice-President of the United States, in the presence of Senators Nathan Lynn Bachman and Kenneth McKellar, of Tennessee; Joseph W. Byrns, Speaker of the House; Representative William Citron, of Connecticut; David Wilson, special assistant to Attorney General Homer S. Cummings; Bishop Thomas F. Gailor, of Memphis, and A-Mike Vogel, chairman of the Managers' Round Table of Motion Picture Herald. For other pictures and the story of the presentation see the Round Table department of this issue.

REVISED PARAMOUNT
PLAN IS APPROVED

Judge Orders Certificates Altered to Permit Depositors to Withdraw Without Assessment

Federal Judge Alfred C. Coxe, following a hearing in New York on Thursday, signed an order giving preliminary approval of the court to the Paramount Publix Corporation's plan of reorganization. He announced he would approve the form of deposit certificates used by the Paramount bondholders' and stockholders' committees, on the condition they are altered to permit depositors to withdraw without payment of an assessment.

The Paramount plan of reorganization to which Judge Coxe gave preliminary approval last week contained changes from the original plan recommended by Judge Coxe at a previous hearing. These included a reduction of the bank interest from 6 to 5 per cent on the company's new-money debt, and changes in the management provisions stipulating that the first board of directors will have a tenure of three years and cumulative voting for board members to be permitted thereafter. The plan named the 16 directors previously announced.

Judge Coxe issued an order, returnable April 4, to show cause why the plan should not be confirmed and placed in effect. No objections will be given hearing prior to that date, he ruled.

George Z. Medalie, counsel for a combined creditor group with claims aggregating $14,000,000, asked assurance from the court that the 16 directors named would constitute the initial board, that the membership would not be raised at the outset to 18, as permitted in the by-laws, and that a definite guarantee of "good management" be given by specifying the tenure of individual members during the first three-year period. Judge Coxe replied that these matters should be worked out among the reorganization groups themselves.

During the proceedings it was brought out that for the purposes of voting on the plan the Paramount trustees are allowing without question $25,500,000 of debenture claims and $1,500,000 of other claims, and are making a provisional allowance of 50 or 60 other claims amounting to $23,000,000 so their holders may vote with that amount of representation.

On Tuesday the reorganization plan for Allied Owners, large Paramount creditor, was given preliminary approval in a report submitted to federal court in Brooklyn by Special Master Oscar Lewis. Major provisions call for reduction in interest from 6 to 4 per cent on $9,127,000 bonds outstanding, and a reduction from 6 to 3 per cent interest on $1,747,000 of Allied debentures, reductions continuing to January, 1938, after which interest on the bonds is increased to 5 per cent and on the debentures to 4 per cent. The plan also proposes cancellation of Allied's $498,400 debt to New York Investors, Inc., parent company.

Mr. Joyce gave Samuel Spring two weeks in which to file briefs in support of the $265,498 claim of Sam Katz against Paramount for the unexpired portion of his contract.

SMPE Eastern Section
Hears Lecture on Makeup

The Atlantic Coast Section of the Society of Motion Picture Engineers held its monthly meeting at the Hotel Pennsylvania in New York on Wednesday, when Eddie Sims, prominent makeup man, presented a general paper on "Makeup for Motion Pictures."
"SMASH MUSICAL . . . STRONG CAST, STORY, MELODIES, STYLE FLASH . . . THE WOW YOU WANT!"

... FILM DAILY

"RINGS THE GONG WITH HIGH POINT BOX-OFFICE . . IT'S RKO-RADIO'S WOW!"

... MOTION PICTURE DAILY

"A SURE-FIRE SMASH . . . A KNOCKOUT, A HONEY AND A WOW!"

... HOLLYWOOD REPORTER
JEROME KERN'S miracle musical stage success . . . screened in a sunburst of song!

RKO-RADIO PICTURE
OF THE NATION'S FAVORITES
ENE DUNNE
GOLDEN GIRL WITH THE SILVER SONG
ED ASTAIRE
ANGER ROGERS
ERICA'S DANCING STARS

WITH
RANDOLPH SCOTT... HELEN WESTLEY ... VICTOR VARCONI ... CLAIRE DODD

From the play "Roberta." Book and Lyrics by Otto Harbach. Directed by William A. Seiter. A Pandro S. Berman Production.
‘ROBERTA’ SUREFIRE SMASH; ASTAIRE, DUNNE, ROGERS, FINE

Direction, Writing, Music, 100 Per Cent

“ROBERTA”

(Radio)

Direction ..............William Seiter
Original Play: Jerome Kern and Otto Harbach.
Screen Play: Sam Mintz, Jane Murfin, Allan Scott.
Photography ..............Eddie Cronjager
Producer ..............Pandro S. Berman
Cast: Irene Dunne, Fred Astaire, Ginger Rogers, Randolph Scott, Helen Westley.

Direction ..............William Seiter

Original Play: Jerome Kern and Otto Harbach.
Screen Play: Sam Mintz, Jane Murfin, Allan Scott.
Photography ..............Eddie Cronjager
Producer ..............Pandro S. Berman
Cast: Irene Dunne, Fred Astaire, Ginger Rogers, Randolph Scott, Helen Westley.

A knockout, a honey AND a wow! It’s the musical you meant to save all those adjectives for and one for which you try to think up new ones. Fred Astaire’s dancing feet and nimble comedy have never been seen to better advantage and he scores another triumph. Irene Dunne comes into her own again as the heroine. Bill Seiter proves himself a master musical maker. Kern carves through with two new hits besides the well known “Smoke Gets In Your Eyes.” And there’s a fashion show for the ladies that will make them swoon with the clothes worn by the kind of girls that make men stay. It’s the best guarantee of how to get money in the bank that an exhibitor will get this year.

If you think that opening paragraph exhausts the rave possibilities, you stopped reading too soon. Sam Mintz and Jane Murfin have taken what was a pretty dull book originally and, using the bare outline of the story, have hung a flock of laughs on it with great lightness and gayety without neglecting the love story. The bare outline is about a football player who inherits a dressmaking establishment in Paris. A Russian princess becomes his business partner and, after a few minor musical comedy complications, becomes his partner for life.

Fred Astaire . . . there’s so much to say about him it’s hard to start and worse to stop. His utter ease and casualness of delivery, his superb dancing and the superb dance routines . . . entirely the product of Astaire ingenuity. Maybe it’s better to say just Fred Astaire and then we’ve said everything. Ginger Rogers doing an Indiana gail gone Polish Countess is grand and improving with every new dance step. Irene Dunne, beautifully photographed, her voice beautifully recorded and speaking lines as though she meant them, steps up another peg. Helen Westley as Aunt Minnie, thoroughly delightful. Randy Scott, given his chance to get out of westerns and turning that chance to such good account that you wonder what’s kept him away from feature pictures all this time. Claire Dodd as the other girl is attractive enough and just about adequate. The rest of the cast is fine, with “Candy” doing his singing act, just for a laugh. Pandro S. Berman has brought forth another winner in the production line and given it everything, including a new fashion designer for pictures, Bernard Newman, who has done some very lovely things. Bill Seiter misses nothing in his direction and nothing slackens his pace. It’s a musical without a single time-taking chorus number. Cronjager’s photography is beautiful and Max Steiner’s musical scoring a joy, particularly in “I Won’t Dance” and the arrangement of “Smoke Gets in Your Eyes” for a dance routine.

“The Gay Divorcee,” “Roberta” has some mark to hit. The pictures are very different but neither can be oversold. “Roberta’s” cast, dancing, music and clothes gives you plenty to work with.

Cast: Irene Dunne, Fred Astaire, Ginger Rogers, Randolph Scott, Helen Westley, Claire Dodd, Victor Varconi, Luis Alberni, Ferdinand Munier, Torben Meyer, Adrian Rosley, Bodil Resing.

Director, William Seiter; Screenplay, Jane Murfin, Sam Mintz, Allan Scott; Music and Lyrics, Jerome Kern, Otto Harbach; Additional Lyrics, Dorothy Fields, Jimmy McHugh; Additional Dialogues, Glenn Tryon, Dances, Fred Astaire; Camera, Edward Cronjager; Recording Engineer, John Tribby. Editor, William Hamilton.

Direction, Smooth. Photography, Best
The stars of "The Gay Divorcee" return in a blaze of glory... introducing sensational new dance specialties!

"Roberta" (Radio)

Hollywood, Feb. 12.—In as fine and entertaining a musical show as has graced the screen in this or any other season, Fred Astaire, Ginger Rogers, Irene Dunne and Randolph Scott scintillate and gayly cavort, ringing the gong with high point box-office entertainment.

Handsomely mounted and expertly directed, this outstanding production attains rhythmic fluidity that takes songs, dances, comedy and plot in its graceful stride.

Translated from the stage, the screen play, in retaining all the personality and flavor of the former, adds the glamour and lustre of the camera's advantages to the latter. The story is of an American jazz band stranded in Paris. While the leader (Astaire) thinks, Scott remembers his Aunt Roberta (Helen Westley) is a famous dressmaker, calls and meets her assistant, Miss Dunne. When Roberta dies, Scott, the former football player, inherits the fashion shop with Miss Dunne. Astaire, at the shop, meets Miss Rogers, a former Pittsburgh flame incognito as a Polish princess. A misunderstanding inspired by Claire Dodd's gown separates Miss Dunne and Scott, but their reunion occurs in a combined fashion show entertainment and cocktail party.

Seldom have personalities attuned their roles for such harmonious effect as here achieved. Miss Dunne acquits herself most favorably in singing and acting. Astaire, who can say more with his feet than most people with their eyes and mouth, stops the show with his dancing and comedy. Miss Rogers, lissome, matches Astaire's agility with easy competence. Together they are what Vernon and Irene Castle were at their tops.

Scott turns in his finest performance, being both poised and confident and earning a new niche away from westerns. Miss Westley is choice. Victor Varconi and Miss Dodd support splendidly.

To William Seiter's direction a statuette, likewise Pandro Berman's production. The photography and sound are excellent, featuring Max Steiner's musical direction.

This entertainment leaves the screen richer and should do likewise for showmen. It's Radio's wow.
FROM AMERICA'S GREATEST COMPOSER OF HITS ...  

BY DIRECT WIRE FROM 

WESTERN UNION 

LDT41SMQ 48 NL LOSANGELES CALIF*FEB 8 1935*

=PANDRO BERMAN=

=RKO STUDIO HOLLYWOOD CALIF=

THANKS FOR WONDERFUL EVENING IT CERTAINLY WAS UNIQUE EXPERIENCE TO FIND MOTION PICTURE VERSION OF ONE OF CHL SOMETHING TO BE PROUD OF INSTEAD OF OTHERWISE STOP EVERY DEPARTMENT OF THE STUDIO CONCERNED IN ROBERTA IS TO BE CONGRATULATED SORRY I HAD SO LITTLE TO DO WITH IT=

JEROME KERN

415A FEB 9 1935

THE QUICKER WIRE
FROM ONE OF AMERICA'S
HARDEST-BOILED SHOWMEN...

BY DIRECT WIRE FROM
WESTERN UNION

MAJOR L E THOMPSON=

RKO BLDG NEW YORK NY=

DEAR MAJOR AT THE INVITATION OF MESSRS AYLESWORTH KAHAHNE
DEPINET AND MCDONOUGH CHARLIE AND MYSELF IN COMPANY WITH OUR
DIVISION MANAGERS SAW ROBERTA AT THE RKO STUDIO TODAY STOP
EVERYONE WITHOUT A SINGLE EXCEPTION WAS GREATLY ENTHUSIZED AND
UNANIMOUSLY AGREED THAT THE ATTRACTION IS SUPERB FROM A
STANDPOINT OF DIRECTION AND PRODUCTION STOP ROGERS ASTAIRE
AND IRENE DUNNE GIVE OUTSTANDING PERFORMANCES AND YOU CAN
TAKE OUR WORD FOR IT THAT THE PICTURE WILL DO A SENSATIONAL
BUSINESS AT THE BOX OFFICE REGARDS=

SPYROS P SKOURAS

THE QUICKEST, SUREST AND SAFEST WAY TO SEND YOUR MESSAGES.
Ravishing beauties in gasping gowns, furs, jewels... Heart-sweeping romance soaring through Paris at love time on wings of dancing and song!

The whole world whistling, singing, humming, dancing to the teasing tunes now burning up the air... phonograph records... ballroom orchestras: "Lovely to Look At"—"I Won't Dance"—"Smoke Gets In Your Eyes"—"Let's Begin"—"I'll Be Hard to Handle"—"Yesterday".

Newspapers everywhere publishing feature articles by Fred Astaire on "How To Dance".

A staggering showman's press book... crammed, jammed, packed with ideas, helps, build-ups... cataloging the greatest line-up of accessories you ever saw!

A GREAT NATIONAL ADVERTISING CAMPAIGN IN NEWSPAPERS IN KEY CITIES AND TOWNS FROM COAST TO COAST... TERRIFIC BACKING FOR THE PICTURE THAT SURPASSES EVEN THE FONDEST EXPECTATIONS OF A SHOW WORLD HUNGRY FOR A HIT!
Save some room on your marquee signs for here’s another Short that you’re going to bill in lights!

Right on the heels of those cockeyed “Dumbbell Letters” that doubled up the nation with belly-laughs comes the dizziest Laugh novelty that has hit the screen in years

ACE HIGH SERIES

FEATURING RADIO’S MOST “TUNED IN” WISE AND DUMB CRACKERS

“THE EASY ACES”

In a series of single reels crammed with laughter, packed with thrills, crowded with novelty and overflowing with that certain something that makes an audience ask – “When Do You Show The Next One?”

SEE THEM AT YOUR RKO-RADIO EXCHANGE
Rosenblatt to Address Session on Code; Convention to Plan Support of Government Suit Against ASCAP Music Tax

Exhibitor leaders planning to attend the annual convention of the Motion Picture Theatre Owners of America, which starts in New Orleans on Monday, February 25, this week displayed considerable interest in the fact that in all probability they will be able to consider and discuss the definite provisions of the new National Recovery Act during the convention. In a message to Congress Wednesday, President Roosevelt asked for continued delay of the act for two years, with full application of the antitrust law, tightened administration and enforcement, and elimination of jail sentences.

Sol A. Rosenblatt, who is NRA compliance director and deputy administrator for amusement, accepted an invitation to address the convention. Mr. Rosenblatt indicated he will participate in exhibitor code discussions.

MPTOA officials this week stressed the fact that such discussions in New Orleans are matters directly affecting every exhibitor inasmuch as whatever improvements are possible in the code will have to be passed in the new legislation.

Lewen Pizor of Philadelphia, chairman of the convention committee on the American Society of Composers, Authors and Publishers music tax, spent several days in New York this week gathering data for the conferences and discussions of the committee at the convention. Definite plans for support of the music tax legislation and to advance the government suit against ASCAP will be developed at the convention, Mr. Pizor announced.

Arrangements Completed

While there are no business sessions on Monday, the opening day, MPTOA visitors on arrival Monday morning will register for the convention and at hotels. For the benefit of visitors who are unfamiliar with New Orleans arrangements have been made for an extensive tour of the city on Monday.

On Monday afternoon the MPTOA will hold a golf tournament at the Metairie Country Club. Arthur Higginbottom of Baton Rouge is chairman of the golf tournament committee. For those who do not play golf there will be a bridge party at the club. Arrangements have been completed for a special MPTOA day at the Fair Grounds.

On Monday evening the annual meeting of the MPTOA board of directors will be held.

First Business Session Tuesday

Tuesday the first business session of the convention will be held in the Gold Room on the mezzanine floor of the Roosevelt Hotel. Reports of the various organization committees; the annual report of the president and of the secretary will feature this session.

Special committees have been established on Credentials and Rules, Resolutions, Music Tax, Trade Practices, Labor Problems, Non-Theatrical Competition, Legislation and Taxes, Public Relations and Community Affairs.

Wednesday forenoon the business session will feature concise talks and discussions, several of which are illustrated, on the following subjects: "Design and Operation of a Modern Theatre From an Engineering Point of View," Homer T. Washburn, vice-president of Tabler, president of Motion Picture Engineers; "Modern Trends in Motion Picture Architecture," Robert Boller of the American Institute of Architects; "New Values in Theatre Lighting," W. C. Brown, chief illumination engineer of the General Electric Co.; "Mechanical Features of the Modern Theatre," J. T. Knight, Jr., Paramount.

To Discuss Advertising

Wednesday afternoon the business session will feature talks on motion picture theatre advertising, selling and merchandising modern motion picture entertainment.

Thursday forenoon the business session will feature addresses by John C. Flinn, executive secretary of the Code Authority; Hon. Sol A. Rosenblatt, Deputy Administrator of the National Recovery Administration; Hon. Frank C. Walker of New York, and Mr. Sidney R. Kent, president of Fox Film.

The afternoon business session on Thursday will be devoted to the reports and recommendations of the special convention committees. The convention will adjourn officially sine die at the end of this business session.

Thursday evening is the annual convention banquet. On Friday begins the Mardi Gras. Several special affairs are being arranged to which all those who attend the convention will be invited.

Accommodations Arranged

The registration and housing committee in cooperation with the management of the Roosevelt Hotel has arranged with nearby hotels, the Jung, St. Charles, Monteleone, Bienville and New Orleans to take care of the overflow conventionists. Officers and directors who will preside are as follows:

Officers


Directors


Wide Variety of Exhibitor Problems to Be Taken Up: Theatre Operation Featured: Plan Lavish Entertainment

Benjamin Pitt

Frederickburg, Va.

Lewen Pizor

Philadelphia

William Quickley

Nanticoke, Pa.

Col. E. A. Schiller

New York.

M. L. Thompson

New York.

Judge R. L. Walker

Lampasas, Texas

Morgan A. Walsh

San Francisco

Fred Wehrenberg

St. Louis.

Chas. E. Williams

Omaha.

R. X. Williams, Jr.

Oxford, Miss.

Executive Committee

E. L. Kykendall

Columbus, Miss.

O. C. Lam

Rochester, Ga.

Sidney Lust

Washington, D. C.

J. H. Michael, Buffalo.

Committees


Special Committees

The following convention committees will meet daily for conferences and discussions with theatre owners' problems or suggestions relating to the particular subject assigned to the committee, and will develop from these discussions and conferences, plans and recommendations on their particular subject matter:


Committee on Music Tax: Chairman, Lewen Pizor, Philadelphia.

Committee on NRA Code—Trade Practices: Chairman, Morgan A. Walsh, San Francisco.

Committee on NRA Code—Labor Provisions: Chairman, Jack Miller, Chicago.

Committee on Non-Theatrical Competition: Chairmen, George A. Giles, Cambridge, Mass.

Committee on Legislation and Taxation: Chairman, M. A. Lightman, Memphis.

Committee on Public Relations and Community Affairs: Chairman, Fred Wehrenberg.
MONDAY, FEBRUARY 25
Registration of delegates, members, friends and guests at the Registration Desk on the mezzanine floor of the Roosevelt Hotel. This will be convention headquarters and information bureau. Registration cards provided should be filled out completely, giving full name, address, room number and hotel, and theatre or firm.

MPTOA visitors are urged to take the "Seeing New Orleans Tour" on the Yellow Line that has been provided, and also are invited by the board of the New Orleans Athletic Club to use the privileges and facilities of the club during their stay.

MONDAY AFTERNOON
Delegates have three diversions to select from:
1. A golf tournament at Metairie Country Club.
2. A bridge party at the Metairie Country Club.
3. MPTOA Day at the Fair Grounds races.

MONDAY EVENING
No planned affairs for visitors this evening.
The annual meeting of the Board of Directors will be held Monday evening at 6:00 P.M. in the Roosevelt Hotel.

TUESDAY, FEBRUARY 26
FORENOON:
Registration of MPTOA delegates, members, friends and guests at the registration desk.

AFTERNOON:
Business session in the Gold Room, mezzanine floor, Roosevelt Hotel at 2:00 P.M.
Convention called to order at 2:00 P.M. by H. S. McLeod, general chairman, convention arrangements committee.

Invocation.
Address of Welcome to New Orleans.
Response to Welcome on Behalf of MPTOA, M. E. Comerford, Scranton, Pa.
Annual Report of the President, E. L. Kuykendall.
Annual Report of the Secretary, Edward G. Levy, Acting Secretary.
Report of Committee on Convention Arrangements, H. S. McLeod, General Chairman.
Report of Committee on Labor Relations, Jack Miller, Chicago.
Report of Committee on Public Relations, Fred Wehrenberg, Chairman.
Report of Committee on Entertainment Values, Walter Vincent, Chairman.
Announcement of special committees for the convention, where and when they will meet during the convention.
Adjourn for Committee Meetings.

EVENING:
The President's Reception—Tip Top Room on the roof of the Roosevelt Hotel at 9:00 P.M.

WEDNESDAY, FEBRUARY 27
FORENOON:
Business Session in the Gold Room, mezzanine floor, Roosevelt Hotel, at 10:30 A.M. sharp.
Special facilities in Theatres for the Hard of Hearing: Mrs. F. J. Block, Laurel, Miss, vice president, American Federation of Organizations for the Hard of Hearing, Inc.

Design and Operation of a Motion Picture Theatre from an Engineering Point of View: Homer G. Tasker, president, Society of Motion Picture Engineers.


New Values in Theatre Lighting: W. C. Brown, chief illumination engineer, General Electric, Nela Park, Cleveland.


Adjourn—11:30 A.M.

NOON:

Tip Top Inn—The Roosevelt Hotel.

AFTERNOON:
Business Session, the Gold Room, 2:00 P.M.

Advertising and Selling Motion Picture Entertainment to the Community: A discussion of new ideas in merchandising the "New Movies," use of advertising accessories and how the distributors can help the exhibitor to sell his show to the public. The following advertising executives have been invited to talk:

Herschel Stuart, Columbia; Gordon S. White, Educational; Charles E. McCarthy, Fox; Sid Seidler, Metro-Goldwyn-Mayer; Edward Finney, Monogram; S. Charles Einfield, Warner-First National; Robert M. Gillham, Paramount; S. Barret McCormick, RKO; Paul Gulick, Universal; Hal Hone, United Artists.

How to Market the Literary Type of Picture: E. C. Rhoden, general manager, Midwest Theatres, Kansas City.


Adjourn—4:30 P.M.

EVENING:
"Old Man River" Party and Cruise on the Mississippi River, steamer "Capitol," foot of Canal Street, 7:30 P.M.

THURSDAY, FEBRUARY 28
FORENOON:
Business Session, Gold Room, 10:30 A.M.

Film Delivery Problems and Service: James P. Clark, Philadelphia, president, National Association of Film Carriers.


Address by John C. Flynn, Executive Secretary, Code Authority for the Motion Picture Industry.

Address by Hon. Sol A. Rosenblatt, Deputy Administrator, National Recovery Administration, Washington.

Address by Sidney R. Kent, President, Fox Film Corporation.

Adjourn—1:30 P.M.

AFTERNOON:
Business Session, Gold Room, 2:30 P.M.

Report of Committee on Credits and Rules: M. E. Comerford, chairman.


Report of Committee on Non-Theatrical Competition: George A. Giles, chairman.


Unfinished Business.

Convention adjourn sine die.

EVENING:
Annual Convention Banquet, Tip Top Inn, roof of the Roosevelt Hotel.

THE NEW ORLEANS MARDI GRAS

MPTOA visitors are invited to stay over in New Orleans and enjoy the "Carefree Carnival" of the Mardi Gras, which reaches its climax on Mardi Gras Day, Tuesday, March 5th, with the parade, mask, pageant and ball of the Krewe of Rex, King of the Carnival. Carnival affairs will be held daily, many of them public, others are private and available only by invitation. Saturday noon is the Parade of the Krewe of Nor (Children's Carnival Pageant).

Friday afternoon delegates are invited to attend "Film Fair and Carnival" as the guests of New Orleans film folk at the Shushan Municipal Airport on Lake Pontchartrain. A southern barbecue, dancing, masque and pageant are features.

Friday evening they are invited to attend the Junior League Mardi Gras Ball at the Civic Auditorium.
BOX OFFICE CHAMPIONS for JANUARY

ONE-TWO-THREE, it was, with three of the Box Office Champions for the month of January. Six in all, there were, the remaining productions being tied for fourth place. Of the group selected by the nation’s key-theatre box offices as the principal money-makers among the pictures at these first-run houses last month, only one was a holdover from the Champions of the previous month. This was "Bright Eyes," Fox production starring Shirley Temple. Every January Champion leans toward the dramatic, rather than in the direction of comedy.


NEWSREELS FIRST WITH
HAUPTMANN VERDICT

Alternate Films Sent Theatres
for Telegraphic Release; Para-
amount Records His Words

Despite the carefully prepared machinery
for rushing the story of the Hauptmann jury
verdict to press, the newspapers were
"scooped" by the newsreels last Wednesday
night when, scarcely five minutes after the
jury foreman had delivered his verdict in
the little courthouse at Flemington, N. J.,
the news was flashed on the screens of
nearly all first-runs in the East. In each of the 107 Loew houses in the eastern sector
patrons were treated to scenes in film before
the first newspapers had slid out from the
presses.

Applying the well-tried "flash" newspaper
tactic, Pathe News and Hearst Metrotone had prepared alternate reels
well in advance, one announcing a verdict
of "guilty," the other "not guilty." Para-
amount News had ready a third reel to
be used in the event the jury found Haupt-
mann guilty with a recommendation of
mercy.

The Hearst organization, under the direc-
tion of M. D. Cloff, editor-in-chief and
former newspaper man, had in the New
York vaults of Hearst Metrotone several
thousand feet of film taken during the
Hauptmann trial, being held, as per agree-
ment, for exhibition purposes after comple-
tion of the trial. The film, highly graphic
and dramatic, had been made for showing
immediately after termination of the trial,
but it had been done this time in duplicate
one reel announcing conviction and the other
reporting Hauptmann's acquittal. In each
instance the context of the film threw con-
siderable light on the steps leading up to
the ultimate verdict. To make it more dra-
matic, Edwin C. Hill, the Hearst Metrotone
Globe Trotter, had summarized the high-
lights of the trial.

These reels were printed and shipped by
plane to all Loew theatres in 15 cities, each
accompanied by an order that they were not
to be shown before the end of the trial. When the verdict was handed down, man-
gers of all the theatres received a tele-
graphic flash announcing the film.

The same procedure was followed by Pathe and Paramount, both of which had
provided exchanges with advance prints.

Fox Movietone would go to such lengths,
or, apparently, did Universal. Fox pieced
together 150 feet of film containing high-
lights of the trial and of scenes about the
courthouse when the verdict was given.

Supplementary Reel by Paramount

Paramount had prepared a supplementary reel for general release, with exclusive in-
terviews with defense counsel Edward J.
Reilly, in which Mr. Reilly announced his
intention to appeal the verdict, also an ex-
clusive interview with Mrs. Hauptmann and
her son, Mannfried.

A new repercussion to the move of the
reels on February 1 in releasing scenes showing actual testimony of witnesses and
cross-examination of the defendant, was heard when it was announced in Baltimore
that state legislation shortly will be intro-
duced the outlaw the making of sound pic-
tures at a court session during trial and to
prohibit Maryland showings of such pictures
made in any other state. The bill is to be
introduced by Miss Mary E. W. Ristau,
Democratic senator from Harford County.

Her action, she explained, was determined
after she had witnessed the trial scenes in
question.

"Making a circus out of a procedure in
which the life of a human being is at stake
shall never happen in Maryland if I can pre-
vent it," Miss Ristau said.

Newsreel officials said they had not yet
decided what disposition to make of the
thousands of feet of film of the trial.

Independent Radio "Scoop"

In the radio field, Transradio Press Ser-
vice—an independent news broadcasting
organization not bound by the restrictions im-
posed on broadcasters by the newspaper pub-
lishers through the Press Radio Bureau—
put its full short-wave facilities at the dis-
posal of every foreign broadcasting station.
It also notified ships at sea that they were
free to give the full news to passengers and
crews. The short-wave transmission, includ-
ing 6,000 words on the trial, ran for 12
hours direct from the courtroom, finally end-
ing when the verdict had been brought in
and sentence pronounced.

An incorrect radio flash, announcing con-

c: _HITS JURY'S STAGE APPEARANCE OFFER_

The American Federation of Actors
has recorded opposition to the appear-
ance on the stage of anyone connected
with the Hauptmann trial at Flem-
ington. When word was received that
members of the jury had been offered
vaudeville engagements, the Federa-
tion declared officially:

"We believe that the stage should
be kept clear of people whose names
have gained public attention through
association with criminal trials, as
their stage appearances do the theatre
more harm than good."

THEATREGOERS this week are
hearing through Paramount News
the words of Bruno Richard Haupt-
mann, now in the death house at
Trenton, N. J., sentenced to the chair
for the kidnapping and death of the
Lindbergh baby, spoken to the camera
as he leans against the bars of his cell.
Paramount is keeping secret the scene
of the taking of the picture and the
dialogue, to avoid possible complica-
tions.

Hauptmann looks and speaks di-
rectly into the Paramount camera and
here are his words as the audience
hears them, recorded from his own
lips:

"My conviction was a great sur-
prise. I want to tell the people of
America that I am absolutely inno-
cent of the crime and the murder. I
never saw the Lindbergh baby and I
ever was in Hopewell or near Hopewell
and I never received any money from
Dr. Condon. I want to appeal to all
people everywhere to write me at this
time as funds must be raised to carry
my appeal to the higher court. Be-
fore God, I am absolutely innocent. I
have told all I know about the crime.
If my appeal to friends fails, and be-
cause of lack of money I can't have
my case heard in upper court, I shall
go to death as an innocent man."

Release of the newsreel began
Wednesday.

Form Metropolis Company
To Show Foreign Pictures

The Metropolis Pictures Corporation has
been organized, with offices in New York,
to present outstanding European films in
this country. Martin J. Lewis, for six years
connected with the 55th Street Playhouse
in New York, heads the company. The
first film, to be shown on Broadway in the
near future, is the French film "La Ma-
ternelle," to be called "Loving Hands" in
this country, and presented in association
with John S. Taperou, American repre-
sentative of French producers. Superim-
posed English titles will be used.
Had "Devil Dogs of the Air" been in production last week, Warners would have caught for that picture, just released, one of the most dramatic and thrilling rescues in military aviation annals. For the purpose of the battle scenes in the film the Navy Department placed at Warners' disposal a large group of combat, search, sand islands and sailors and the aerial fighting force of the leathernecks Marines. A vivid portion of the production (Hearst-Cosmopolitan) portrays the last battle massacres of the ill-fated giant dirigible Macon, which collapsed in the air and plunged to destruction into the same Pacific waters where "Devil Dogs" scenes had been taken only a short time before, and where a half dozen cruisers and destroyers a few days ago effect the rescue of all but two of the 80 officers and crew, snatching them from death in the heavy seas upon which flames from burning Macon oil were fast spreading to the struggling Navy men.

Without batting an eyelash Columbia this week told the press that "uncanny circumstances" prompted their writing and production staff in Hollywood to anticipate in the feature "Above the Clouds," the wreck of a giant airship at sea under almost identical conditions that cost the Navy its air queen. The film was made and released in the fall of 1933. Such clairvoyance should not go unnoticed.

William Rosenfeldt, independent exchange man in Denver, is a conscientious chap. Personally inspecting a print of "Painted Faces," old Joe E. Brown-Tiffany feature, before presentation to a good exhibitor account, Bill detected numerous scratches and ordered a cancellation. The exhibitor instated upon delivery, causing a further inspection which revealed on a screen that the scratches were really thin rope lines in a circus tent running the length of a reel.

We pass along Polly White's tip to cashiers—theatrical box-office change-makers and ticket sellers included: Watch all coins, there may be a fortune in them. Lincoln head pennies bring up to $2 each. Over ten years old, Indian head pennies may bring up to $51 each. Nickels issued in 1913 are worth $50; an 1894 "S" dime sells for $100; a single copper cent with the mint mark on its left side, and the bearing of the Cherry Tree Copper Down is worth $200; 1838 half dollars with mint mark "O" bring $500.

Historical among coin dealers is the case of Mrs. Frank Adams, ticket-seller at a movie theatre in Georgia, who last March accepted a silver dollar from an unidentified patron, gave him the change and threw it into the till without looking at it. When she checked the receipts at the end of the day she noticed that the dollar was unusual looking, had been minted in 1804. She wired a Fort Worth dealer and received a telegram the next day offering her $1,250 for the dollar coin.

Some people don't know when they're well off. For instance take George Ferry, of the town of Warner in New Hampshire, who sued the Cranberry Company, of which he was the president, for damages because of an accident while working for them on a construction job. Mr. Ferry said he had an absolute right to the use of his right arm. But the defendants introduced as evidence motion pictures showing the plaintiff hunting and fishing after the accident. The pictures caused him not to care the case and cost him $40 to boot, the New Hampshire Fish and Game Department causing his arrest for taking brown trout in the state waters during the month of season. The court fined him for both offenses.

The range of the motion picture's influence on affairs of the world is breath-taking.

Colonel Hubert Julian, Minister of Aviation to His Royal Ethiopian Highness, King Haile Selassie, the Conquering Lion of Judah, and the King of Kings, is in New York to recruit members of his race out of Harlem for an Abyssinian air force to fight the Italians in the conflict now threatening that mountainous volcanic country off the Soudan in northeast Africa. They had anticipated trouble with Benito Mussolini's strong-arm forces and so sent Colonel Julian Americaward to Harlem for help.

Cabrini's Hay-De-Ho would say them.

Anyway, the Colonel, who was first fired and then raised to Ministership of Aviation when he took the King for a spin in the air and the trapeze crashed, has received cable instructions from Mr. Reniegrassmash Teleman, Abyssinian Secretary of State, to take a first hand look at the playground's "The Unknown Soldier Speaks," which deals with the Negro in the World War, for the purpose of determining its suitability for screening back home to inspire Abyssinians as to the ability of their race in modern warfare.

Along Broadway they're telling the story about a Kentucky hillbilly who edged up to the ticket window of a little railroad station near his home.

"Mutter," he said, "I aim to go to New York to bid 'em hail from Zee Steet. I wants to see some of them Broadway theaters. I wants to see some of them vaudeville shows.

"Oh, you wants to see some of them vaudeville shows," said the Special agent of Deacon Aylesworth's radio system.

"Can you fix me up for to get there?"

"EASY. I can get you a seat in the Special goes through in about five minutes and I can flag her for you—but what about your trust?"

"Trunk?" asked the puzzled mountaineer.

"What's a trunk for?"

"To put your clothes in," replied the agent. "What?" cried the scandalized hillbilly, "an' me go nak'd!"

A good natural controversy has been raging in Hollywood studios as to the plan of completion by Mary Pickford. She wants to call it "The Demi-Widow," and added that it "has nothing to do with the original story, with Douglas Fairbanks," Friends advise her to change it to some other kind of a widow.

Jack Warner, vice-president of Warners in charge of all production in California, visited Santa Anita for the horse races just before setting out for Broadway. It being a working day Jack was surprised to find several Warner producers, writers, executives and employees from the studio participating in the fun.

The following day at Burbank brought some trenchant memorandums from the front office forbidding Warner studio workers any race track attendance on week days.

Bogart Rogers describes Leland Hayward's financialoperations as being unique. It seems that Mr. Hayward, a motion picture agent representing a truly galvanizing galaxy of brilliant writers and constituting stars, being a sensitive soul, has placed himself on a strict weekly allowance for personal expenses. An admirable plan—except that Mr. Hayward pays back to himself out of his next week's allowance—and never does. Someone suggested that Lelan use himself—and try to collect.

**Huey Nearly Shoots Quigley Awards Winner**

MORRIS ROSENTHAL, halloweeshy extra, manager of the Majestic theatre in Hollywood, last week blew up the head of Huey Long (also a halloweeshyist), and Morris almost got shot by one of Long's body guards and rushed for both Rosenthal and Huey. They probably thought that the exploiters were going to pull out a machine gun. It was a tense moment but everything was finally straightened out and Huey shook hands, with the suggestion that if anybody is to get a medal for good showmanship it should be himself.

George Jean Nathan says that Joan Crawford's makeup consists of "two quarts of cherry-cola, a can of sherbets, Williams carmine paint and a large brush dipped into a pall containing half a dozen red flannel shimmers."

Gilt-edged society and pink intellectuals stood up and cheered at the New York premiere of Lady Macbeth of the Tushanagek Derby by Mary Roberts Rinehart, presented at the Metropolitan Opera House, just south of Times Square on Broadway. Considering the success of the show, it wouldn't be at all surprisin' if it caused a trend in the motion picture world, with titles such as "David Copperfield from Dalmatian Times," "Little Women from Minsk," "How Am I Doing from Verhneuk- disch Yatsch Petrosewodch," et cetera.

"Do you remember the days," writes Al Boarberg to our A-Mike Vogel, "when many of us exploiters used to get watches from Paramount during Paramount Week? Don't you think it would be a good idea if some of us got together and sent Paramount back a watch? They could use it."

Boris Morros, managing director of the New York Paramount theatre, was so touched when Governor Ruby Lafoon ap-pointed him a Kentucky Colonel that he immediately raced out to the stock farm of John Stanford and purchased two two-year-olds from him. They cost him $800 each.

Which reminds us of a complaint made to this department by Charlie Pettijohn over a recent item in which he was pointed out and Huey shook hands in the February issue. Clarke had pointed out and Huey shook hands to the Kentucky Derby in May on a brewery horse leading two full regiments of Kentucky colonels from Broad- way, for no reason than that it was a brewery horse," Charlie admonished us. "It will be a pony." Of Hennessey, maybe.

**ASIDES & INTERLUDES**

By JAMES CUNNINGHAM
**FILM SHARES AND BONDS MOVE UP ON SUPREME COURT'S GOLD RULING**

Motion Picture Securities Join in Advance on New York Exchange; Bonds Also Quick to Respond to Decision

By THE ANALYST

The biggest obstacle to further improvement in American trade and industry, including the motion picture business, was removed this week when the black-robed justices of the United States supreme court decided that public and private debts need not be paid back in dollars of the old gold value of 25.8 grains.

The supreme court found that Congress had the power to nullify the gold clauses in order to prevent unfairness in readjustment of the monetary system.

The decisions leave the status of corporation bonds unchanged, only stipulating that the holder entitled, by the rulings, to one dollar of present paper money for every dollar of the face value of the bond.

No Real Loss

In the case of government bonds, the supreme court said that constitutionally the government had no right to break its promise to pay back in gold, but, on the other hand, the judges found that holders of government bonds had sown the wind because the gold standard devalued will buy just as much as did the old gold dollars.

In nullifying the gold clause in governmental and private obligations, and throwing out of court the suit of a government bondholder who had sought $1.09 on the dollar, the highest court in the land sanctioned the New Deal's monetary policies.

Although bulwarked by the supreme court in cutting back the currency of the dollar to 15 2/21 grains, making it worth 59.06 cents of its old gold value, President Roosevelt gave no indication of using the unprecedented authority he holds from Congress to reduce the value of the dollar further. Business and finance immediately reflected this reasoning by a sharp upward in the decisions were announced.

Had the cases gone against the government and former gold obligations been ordered paid at the rate of $1.09 to the dollar, former gold debtors of corporations—many in this industry—states and municipalities totaling $75,000,000,000 at once would have taken on a value of $250,750,000,000.

New Confidence Reflected

Trading in the nation's security and commodity markets was almost at a standstill for more than a month, a feeling of uncertainty invading all financial and industrial circles. New financing operations were held in abeyance and effects of this unsetlement were beginning to retard retail trade.

Although the first burst of enthusiasm after the decision quieted down, there was a new feeling of confidence that general business and finance could now move forward. Effects of the removal of the gold clause uncertainties already were beginning to be felt in the primary commodity markets and in retail channels.

Shares on the New York Stock Exchange rose to 2 to 1 on Monday after the decision was made known on Monday. The following table shows how motion picture security participants in the upswing in reaction to the supreme court's decisions:

<table>
<thead>
<tr>
<th>Stock</th>
<th>Close Mon.</th>
<th>Net</th>
</tr>
</thead>
<tbody>
<tr>
<td>Columbia Pictures vct.</td>
<td>38 3/4</td>
<td>40 up 1-1/4</td>
</tr>
<tr>
<td>Consolidated Film</td>
<td>61/2</td>
<td>61/4 up 1/4</td>
</tr>
<tr>
<td>Consol. Film inc.</td>
<td>21</td>
<td>21 up 1</td>
</tr>
<tr>
<td>Eastman Kodak</td>
<td>120</td>
<td>123 up 3</td>
</tr>
<tr>
<td>Eastman Kodak pf.</td>
<td>146</td>
<td>147 up 1</td>
</tr>
<tr>
<td>Fox Film</td>
<td>13 1/2</td>
<td>13 3/4 up 1/4</td>
</tr>
<tr>
<td>Keith-Albee-Orpheum not traded</td>
<td>3/4</td>
<td></td>
</tr>
<tr>
<td>Loew's, Inc.</td>
<td>34/4</td>
<td>35 up 1/2</td>
</tr>
<tr>
<td>Loew's, Inc. pf.</td>
<td>104</td>
<td>not traded</td>
</tr>
<tr>
<td>Metro-Gold-Mayer pf. not traded</td>
<td>7/2</td>
<td></td>
</tr>
<tr>
<td>Paramount cts.</td>
<td>3/5</td>
<td>3/4 up 1/4</td>
</tr>
<tr>
<td>Pathe Exchange</td>
<td>1 1/2</td>
<td>1 1/2 unchgd</td>
</tr>
<tr>
<td>Pathe Exchange</td>
<td>15 3/4</td>
<td>15 3/4 up 1/4</td>
</tr>
<tr>
<td>Radio-Keith-Orph.</td>
<td>7/2</td>
<td>7/2 up 1/2</td>
</tr>
<tr>
<td>Universal Pics.</td>
<td>not traded</td>
<td>not traded</td>
</tr>
<tr>
<td>Warner Brothers</td>
<td>3 3/4</td>
<td>3 3/4 up 1/4</td>
</tr>
<tr>
<td>Warner Bros.</td>
<td>20</td>
<td>not traded</td>
</tr>
</tbody>
</table>

As a result of the court's ruling film companies having outstanding bonds calling for payment in gold were relieved from the necessity of paying more than the face value of their obligations in less than 10 years.

An example of what this meant to the industry is provided by the funded indebtedness of Warner Bros., consisting of an issue of 6 per cent gold convertible bonds, maturing in 1939, and outstanding to the amount of about $34,600,000.

Under an adverse supreme court ruling this indebtedness would have been increased to $88,474,000 and the annual interest on it raised from $2,076,000 to $3,508,400.

Motion picture company bonds also were quick to react on the decisions and the better business prospects opened thereby, as shown in the following table:

<table>
<thead>
<tr>
<th>Bond and Maturity</th>
<th>Close Sat.</th>
<th>Close Feb. 16</th>
<th>Change Feb. 16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gen. Theatres 6s, '40</td>
<td>71/2</td>
<td>71/2 up 1/2</td>
<td></td>
</tr>
<tr>
<td>Keith 6s, '46</td>
<td>69/2</td>
<td>70 up 1/2</td>
<td></td>
</tr>
<tr>
<td>Loew's, 6s, '46</td>
<td>104/4</td>
<td>104/4 up 1/2</td>
<td></td>
</tr>
<tr>
<td>Para-Bwly. 5 1/2s, '41</td>
<td>70/2</td>
<td>70/2 up 1/2</td>
<td></td>
</tr>
<tr>
<td>Para-Fam.-Lasky 6s, '47</td>
<td>69/2</td>
<td>69/2 up 1/2</td>
<td></td>
</tr>
<tr>
<td>Para-Pab. 3 1/2s, '40</td>
<td>70/2</td>
<td>70/2 up 1/2</td>
<td></td>
</tr>
<tr>
<td>Path. 7s, '55</td>
<td>102/2</td>
<td>102/2 up 1/2</td>
<td></td>
</tr>
<tr>
<td>Radio-Keith-Orph. 6s, '41</td>
<td>not traded</td>
<td>not traded</td>
<td></td>
</tr>
<tr>
<td>Warner Brothers</td>
<td>52/2</td>
<td>53/2 up 1/2</td>
<td></td>
</tr>
</tbody>
</table>

[Washington Bureau of The Herald]

Thousands of industrial organizations, including many in the film industry, were saved from paying $1.09 for every dollar they owed, through the decision of the United States supreme court.

Three decisions, covering five cases were before the court, three of which involved the gold bonds of corporations. A concurring opinion and a dissenting argument were rendered.

The gold clause in the corporation bond cases, it was held, "were not contracts for payment in gold coin as a commodity, or in bullion, but contracts for the payment of money, which money may consist of bullion, or it may consist of currency, and to make that currency, dollar for dollar, legal tender for the payment of debts."

**Union Agreement Revised on Coast**

Concluding a series of conferences on the Coast between Pat Casey, studio representative, and labor leaders, an agreement was reached late last week providing for revision of the hour and wage "provisions of the basic studio labor contracts for some unions. The changes become effective March 4, expiring, with the basic agreement, in March, 1936. Unions representing milliners, carpenters, electricians and other key men on call are on a 60-hour basis with overtime for all hours over 60, thus replacing the former "call" practice. Truck drivers, now on a 36-hour week, will get time and one half, instead of straight time for overtime. The minimum call has been changed from four hours to three hours. Studio laborers, painters and several IATSE unions were not included, but their applications may be considered next year when the new basic agreement is negotiated. A 20 per cent wage increase for the five unions included was denied.

**Sues Chase Companies On G. T. E. Stock Deal**

The Plan Liquidating Corporation has filed suit in the United States court against the Chase National Bank, the Chase Securities Corporation and company officials, charging loss of $2,298,581 in a syndicate operation involving 350,000 shares of General Theatre Equipment Stock.

The operation is alleged to have been conducted by Pynchon & Company, dissolved stock exchange firm. The defendants are accused of having disposed of the stock to favored groups with large profits accruing to themselves without having advanced any money. It is charged the profit came as a result of the purchase by the defendants of 240,000 shares of Fox Film "A" stock at $30 per share at a time when it was selling on the exchange at $48.

**Warner Loses Copyright Verdict in Minneapolis**

Hopkins & Nelson, Westbrook, Minn., exhibitors, were awarded a verdict in Minneapolis federal court last week, in the action brought against them in 1933 by Warner for alleged violation of copyright laws, in holding over films for three days, whereas the contract stipulated two days, according to the plaintiff. Warner had sought damages in the amount of $3,500, on the customary basis of $250 for each holdover.

The court ruled that Warner had erred in drawing up the contract, sustaining the defense contention that the contracts were signed in blank, with the understanding that they could play Warner product three days if business warranted. The plaintiff was ordered to pay "special attorney fees."
1935 IS A Paramount YEAR
"ASTOUNDING"

"Laughton as 'Ruggles' delivers an astounding performance...the picture is great...riotous comedy scenes...a great production." - Hollywood Reporter

"RUGGLES OF RED GAP"

with

CHARLES LAUGHTON
MARY BOLAND
CHARLIE RUGGLES
ZASU PITTS

Roland Young • Leila Hyams

Directed by Leo McCarey
“ALL THE KING’S HORSES”

Introducing a great new personality, Mary Ellis, Metropolitan Opera Singer and star of “Rose Marie”, with Carl Brisson, star of “Murder at the Vanities” in a dazzling romance set to music by Sam Coslow who wrote “Cocktails for Two.”

CHAMPAGNE COCKTAILS FOR TWO

STARRING

CARL BRISON
and MARY ELLIS

with

Edward Everett Horton
Katherine DeMille
Eugene Pallette

Dances by Lekoy Prinz
Directed by Frank Tuttle
All These on the Way!

LOVE IN BLOOM • MACFADDEN'S FLATS
STOLEN HARMONY • PRIVATE WORLDS
HOW AM I DOIN'? • PEOPLE WILL TALK
BIG BROADCAST OF 1935 • JUNGLE
FOUR HOURS TO KILL • PARIS IN SPRING
MAN ON THE FLYING TRAPEZE
ANNAPOLIS FAREWELL • HOLD 'EM YALE

GIVE US THIS NIGHT • COLLEGE SCANDAL
ROSE OF THE RANCHO • THE GLASS KEY

...IF IT'S A PARAMOUNT PICTURE
PRODUCERS of "Roberta" turned to the stage for ideas in presenting their musical, and the result may revolutionize future musical productions in Hollywood. In the picture Fred Astaire and Ginger Rogers do their dances just as they have been done on the musical comedy stage for years, without resort to odd camera angles, or close-ups that cut away from the dancers.

The numbers are all photographed in long shots, and when over, the dancers make an exit, and return for bows, just as they would if they were making a personal appearance.

At the preview of "Roberta," the audience burst into spontaneous applause when the first number ended, and when Astaire and Rogers returned and bowed the timing was perfect.

The effect was as thrilling as the most elaborate routine which ever has graced a musical production.

Showmen, weary of numbers that rely on camera angles to get over, will find this technique something with a wallop.

The Day of Hoofers at Hand

Some of the better dancers from the musical comedy stage are coming to Hollywood, indicating quite definitely the trend will be toward stage technique. At the moment, Astaire is the whitest of the white haired boys in town. Bill Robinson, who does his stuff in "The Little Colonel," will probably rank next, when that picture is generally released.

It is reported that Clifton Webb soon will be here to get his share. George White and Jack Donahue (not to be confused with Jack Donahue the Ziegfeld star who died several years ago) will also get films the benefit of their stage experience in future productions. For the day of hoofers is at hand, and it will be hoofers with musical comedy background who will rule.

Proof of the dancer's popularity may be found from watching the youngsters, who are quickest to sense changes in audience demands. Six months ago, 25 per cent of the kids with picture ambition who haunted the studios were learning to croon. Now, they are all busy practicing dance routines.

The Horse Wins

A local society girl, who is under contract to a major studio, recently arranged to have one of her prize winning horses appear in a picture.

The girl herself is used only for extra work and as atmosphere in productions, but the horse was given an important role.

When payday came around, it was found that the check for the horse's services for one day was more than twice what the studio pays the girl for a week of labor. Further, the horse was given a stand-in and a double while it worked, with a special truck to transport it to and from the studio.

One studio executive is having nightmares about television.

This means an end of a day when feature pictures will be broadcast from 10 key spots and audiences will catch them in their own homes with instruments rented from one company on a royalty basis.

There is only one consolation, from his point of view. Operation of a plan such as this would mean that producers would need but 10 prints of the features, instead of the hundreds now made.

News Flashes

Arrival of Adolph Zukor, George J. Schaefer and Russell Holman from New York was followed by a statement from Mr. Zukor that the "operating policy of the studio would continue as heretofore under the guidance of Henry Herzbrun and Ernst Lubitsch."

At the United Artists studio Joseph M. Schenck presided over a series of conferences with the stockholders, with the result that all producers, directors and producers now associated with United Artists were given five-year releasing contracts in place of their present short-term agreements. In the producer-partner group are Samuel Goldwyn, Mary Pickford and Charles Chaplin. In the producer group are Darryl Zanuck, Edward Small, Harry Goetz, Alexander Korda of London Films and Harry Wilcox, British and Dominions.

These producers will participate in delivering for the 1935-36 program 25 features from the domestic group and six from England. Quotas thus far set call for 20th Century to deliver 12, Samuel Goldwyn six, Reliance four and Chaplin one, with a possibility of two more featuring Paulette Goddard. Miss Pickford's quota has not yet been determined.

From England Korda will deliver four while Harry Wilcox is slated for two.

Tickets for the Academy Awards banquet are now on sale with reservations limited to 800 persons. The event will be at the Biltmore Bowl on the night of February 27.

Taking objection to any persons sitting in judgment when they themselves violate the code, prompted the Independent Theatre Owners' Association of Southern California to demand the resignation of Harry HICKS from the local Grievance Board. The organization charges Hicks with straddling the 25-cent admission code by selling coupon books of 10 tickets for the price of $2.

Sol Lesser now has cutters revamping an English-made picture for America consumption. The English title was "The Warren Case," taken from the "Fleet Street Murder" play. It will be distributed by Principal under the title of "Front Porch Madness."

George Lubbock, assistant manager of Loew's State Theatre here, drew a $50 fine and a suspended jail sentence for violating the city's (Continued on following page, column 2)
LOOKING AROUND

in Hollywood

(Continued from preceding page)

spark which frequently has been missing of late when he has reached out for characterizations not suited to his natural inclinations. What probably will be the hit number of the show is a piece called "Rhythm of the Rain" which Chevalier does in high spirit, ably assisted by Ann Sothern. This number is given a novel and exciting production which stands out significantly among the high spots of musical picture numbers.

The dance numbers, a feature of musical shows which seems to call for a near-miracle if the result is to be regarded as more than ordinary, are striking and effective. This part of the task has been ably done by David Webb.

There seems to have been need of holding a sharp rein on incidents of this show to keep them from wandering into the field of that sort of material which is very much more acceptable in a Paris music hall than in an American picture theatre. The producer has extended himself and with much credit in this connection and having done so well it is regrettable that his vigilance stopped short of using the scissors on the tag end of a scene in which Chevalier discharges a crew of girl secretaries who are supplanted by a group of oldish men who announce their presence in a high feminine voice.

A preview audience in Hollywood reacted jubilantly to this latest Twentieth Century show. Their manner left no doubt that they had had a good time. Special interest was indicated in the presence of Merle Oberon, who is a unique personality, adding measurably to the interest and appeal of the production. "Polis Bergeron" is a first-class attraction which will make its presence known and felt in the theatres.

—MARTIN QUIGLEY

THE HOLLYWOOD SCENE

Radio pair are indicative. Casting difficulties adjusted, work started on "Break of Hearts." Barbara Hepburn and Jean Hersholt will be featured. In "The Informer," a story of Irish rebellion, the cast will include Victor McLaglen, Richard Barthelmess, Margaret Sullavan, Lloyd Hughes, C. Aubrey Smith, and Genevieve Tobin. Music will be by Walter Jurmann. "The Blue Bird" will have a cast headed by Robert Benchley, Charles Winninger, and Edna May Oliver. In "The Ghost Breaker" several parts will be essayed by Norma Shearer. "The City" will have an all-star cast.

Marx Brothers "The Cocoanuts" will have cast included Groucho, Chico, Harpo, Zeppo, and Koko.

Columbia's new production of "Mutiny on the Bounty" is now complete. The story of Fletcher Christian's mutiny on the South Seas is brought to life with a combination of acting and animation. The result is said to be unique. James Cagney plays the part of Christian and Robert Taylor is British officer Bligh. "Mutiny on the Bounty" is the first production of its kind by RKO Pictures and was produced by Sam Goldwyn. The film will open at the Warner Brothers theatre in Hollywood on March 6th.

George Baker President of Kansas City Variety Club

George S. Baker, manager, Publix Newman theatre, was elected president of the Kansas City Variety Club last week succeeding Frank C. Hensler, MGM manager. Other officers are: Finton H. Jones, first vice-president; Harry Taylor, Columbia manager, second vice-president; Charles Jones, Fox Midwest, secretary; John Muchmore, MGM, treasurer.

The following were chosen directors: Mr. Hensler; R. R. Beechele, exhibitor; G. L. Carrington, Emery; William Wagner, manager, Fox Plaza; R. F. Withers, manager, Midwest Film Distributors; R. C. LeBeau, Paramount district manager.
ANOTHER
GOLD
DECISION!

(on next page)
SUPREME COURT UPHOLDS THE GOVERNMENT!

M-G-M UPHOLDS THE INDUSTRY!

“Thar’s GOLD in them thar pictures!”

DAVID COPPERFIELD
Greatest Extended Run Hit in the history of motion pictures!

SEQUOIA
1935’s Exploitation Triumph!
Nominated among Year’s Ten Best!

WALLACE BEERY
and Giant Cast in
WEST POINT OF THE AIR
Thrilling successor to “Hell Divers” and just as BIG!

CLARK GABLE
CONSTANCE BENNETT
AFTER OFFICE HOURS
Successor to “Forsaking All Others”
Washington, D.C., premiere sensational!

JEANETTE MacDonald
NELSON EDDY
in VICTOR HERBERT’S STAGE HIT
NAUGHTY MARIETTA
Coast advance notices predict greatest musical of all time.

JEAN HARLOW
WILLIAM POWELL
RECKLESS
Unique musical melodrama.
Jerome Kern melodies. Biggest Song and Spectacle Show M-G-M ever produced!

FLASH! Telegram from E. J. Sparks, Community Theatre, Miami: “‘AFTER OFFICE HOURS’ broke all existing records Sunday! Monday set another Monday record and almost equalled Sunday!” FLASH! “NAUGHTY MARIETTA” Coast Preview sensational!
DID YOU HEAR ABOUT MRS. LEO's QUINTUPLLETS!

—we’ll say it’s a RECORD!
5 weeks for
David Copperfield
A NEW ALL-TIME RECORD

at the Capitol Theatre, N.Y.

For the first time in the 16 years’ existence of the famed Capitol Theatre, a motion picture plays five weeks! The variation in gross business from week to week has been so slight as to make “Copperfield” an entertainment unique in all screen history. This building and sustaining power is evidenced likewise in extended runs from Coast to Coast in theatres and in cities of every classification. “Copperfield” is unquestionably the greatest hold-over picture the industry has ever known. We repeat to our exhibitor friends the urgent advice to arrange for ample additional playing time.

Congratulations to those who made it possible! To David O. Selznick, producer. To George Cukor, director. To the great cast of 65 stellar players. To Hugh Walpole, adaptor. To Howard Estabrook, author of screen play. And to the memory of beloved Charles Dickens!
SUPREME COURT Upholds Ruling Exhibition Contract Is Illegal

U.S. Tribunal Dismisses Fox Appeal for Review of Minnesota Decision That Arbitration Clause Invalidated Contract

The United States supreme court at Washington on Monday dismissed the appeal of Fox Film Corporation for a review of its suit against A. B. Muller, Minnesota agent of the exhibitor, for recovery of rentals alleged to be due under contracts for a supply of film which the exhibitor refused to accept, play or pay for, on the grounds that the contract was illegal in its entirety because it contained an arbitration provision and the company therefore could not collect for pictures refused by him.

The case was dismissed, the court announced, because "it appears that no final judgment has been entered" and the writ of certiorari obtained by Fox was "im providently granted."

The effect of the supreme court's action will be to delay consideration of the case on its merits until after the Minnesota courts have taken final action.

The contract in question called for delivery of 46 pictures at an aggregate rental of $1,837. Fox contended that Mr. Muller refused to accept, play or pay for them. Muller declared the contracts had been formulated as the result of a combination and conspiracy between the large producers and distributors who "control the film business," in direct violation of the antitrust laws, and that they were illegal and void in restraint of trade and interstate commerce.

Entire Contract Held Illegal

The principal point involved in the suit was the question of whether the Minnesota courts acted properly in holding that the exhibition contract was illegal, as the result of the inclusion of an arbitration clause outlawed by the Thacher decision in the Paramount case. It was agreed by the supreme court that inclusion prior to the Thacher decree of the compulsory arbitration provision so affected the contract that its entire contents were illegal even after the provision's elimination.

The Minnesota decision held that the illegality of the arbitration clause permeated the whole contract and voided it.

Must Await New Appeal

In its appeal, Fox asked the supreme court to pass on the effect of its decision in the Paramount case and render a new opinion on the legality of modified types of the standard license agreement adopted after Judge Thacher had declared the old form, including the arbitration clause, to be outlawed.

Under the ruling the matter cannot be considered on its merits unless a new appeal is filed by Fox after the Minnesota courts issue a final judgment.

Felix Jenkins, counsel for the Fox legal staff in New York, said Tuesday that the supreme court's action was a technical reversal and that Fox plans to bring the case before that court again.

Mr. Jenkins explained that exhibitor contracts no longer contain the compulsory arbitration clause outlawed by Judge Thacher in 1930, but that several contractual suits originally based on the decision would be affected if the supreme court's decision were final. He could not estimate the financial consequences of such a ruling, but conceded the loss to film companies "would be considerable."

Lone Bandit Gets Receipts of Roxy

While approximately 2,600 patrons sat in the auditorium watching the show, and 100 employees moved here and there about their duties at midnight Sunday night, a mild mannered man, carrying a paper bag, tricked his way into the treasurer's office of the Roxy Theatre in New York, deftly furnished a gun, and walked off unmolested with $10,002 in box office receipts.

The police concluded it was an inside job, since the thief was too well acquainted with the layout of the office, a consequent check of all former employees was underway this week. The mild mannered man complained to an usher that he had been short-changed by 15 cents, and the usher referred him to assistant manager James V. Pisapia, who obligingly took him to the treasurer's office on the mezzanine floor. He asked the man to wait while he entered the office, where James Muldoon, treasurer, and Walter Crowley, assistant, were counting the day's receipts. The man didn't wait, however, but followed Mr. Pisapia, swelling a picture. A roll of picture wire from his pocket took care of the three executives.

They were forced to lie on the floor of the vault, while the thief scooped into the bag conveniently stacked piles of currency, leaving more than $3,000 in silver. Then he casually sauntered out of the theatre, un disturbed. Mr. Crowley managed to reach a telephone and summoned aid. The alarm was given—but much too late. The police rate the job one of the most daring in the city since the holdup of the treasurer's office of the Paramount in 1930, when a single thief got away with $9,984.

Meehan Holds 26,800 K-A-O Shares, He Reports

Michael J. Meehan, a director of the Keith-Albee-Orpheum Corporation, a subsidiary of RKO, held 26,800 shares of K-A-O's seven per cent cumulative preferred stock on January 31, after purchasing 500 during the month, it is revealed in his shareholding report filed last week with the New York Stock Exchange in compliance with Section 16 of the Securities Exchange Act of 1934.

Arthur S. Roche Dies; Many Tales Adapted to Films

Arthur Somers Roche, a consistent and successful fiction writer over a long period of years, of whose prolific output of more than 30 novels and innumerable short stories more than a dozen were adapted for the motion picture, died at his home in West Palm Beach, Fla., last weekend after a two-week illness of heart disease. He was 51 years old. Burial was in Castine, Me.

The late journalist, while writing stories adapted to films, was stepping stones on Mr. Roche's way to fiction fame. Born in Somerville, Mass., April 27, 1883, he studied at Holy Cross College and later law at Boston University. A year and a half as a law student he followed by journalism in 1906 in New York. It was in 1910 that he sold his first magazine stories and became a regular contributor.

Mr. Roche returned from the World War, in which he served in the intelligence division of the army and proceeded to write two "Penthouse" novels, "The Coral Street," in 1920, and "The Find Woman," in 1921. His plots moved ever swiftly, his characters were sharply delineated and their adventures were really adventurous. His stories were instantly successful.

He always worked at top speed. Perhaps his most successful magazine serial, and he wrote many of his stories in that form, was "Penelope," written in sixty days, and which was a successful motion picture starring Myrna Loy and Warner Baxter. Mr. Roche declared recently that he wrote and dictated less than 150 hours a year, running out four full-length typescripts, "Collier's" and "Cosmopolitan," and 10 or 12 short stories in that time.

Paramount currently is working on "Strange Case of Dr. Ames," and RKO-Radio "Star of Midnight," both Roche stories.

Zampino's Mother Receives Eulogy Note from Governor

The mother of Frank Zampino, sound man for Pathe News in New England for five years, who died recently at Boston after an illness of only a few days, received from Governor James M. Curley of Massachusetts a letter expressing his sympathy, and in which he said, in part, "I shall always like to remember Frank as a soldier who died in the line of duty at the foot of the canyon." The last job on which Mr. Zampino worked was a recording of Governor Curley making an address on crime prevention.

A military funeral for Mr. Zampino was held in New York by the IATSE. He was buried at Vernon, Mass. Macaulay Post of the American Legion in Boston, known as the theatrical post.
3 Operators' Locals Being Reorganized

With the taking over of control of Chicago operators' local by the International Alliance of Theatrical Stage Employees and Motion Picture Operators' Union, the IATSE has raised the number of units now in process of reorganization to three. The other two are Local 306 in New York and the Pittsburgh District.

Kansas City's operators' local, after months of internal dissatisfaction during which time the IATSE ran the unit, has been restored to local control.

George Browne, IATSE president, announced that the books of the Chicago local, domination of which by Tom Maloy was terminated abruptly by machine gun bullets, are to be examined and the findings made known to members. The impression prevails in Chicago circles that the union will be allowed to work out its own reorganization as far as possible.

Pittsburgh, like the Kansas City local, was placed on probation because of internal strife, some of the elected officers refusing to serve, and the IATSE was forced to take drastic action. Local 306 of New York is under complete control of the IATSE.

Revelations of operators' license graft in New York under the Tammany regime were made by Commissioner of Accounts Paul Blanshard to Mayor Fiorello H. LaGuardia.

He charged that sums of from $100 to $200 were extorted from unemployed men seeking operators' licenses and said that the investigation had proved "special favoritism to insiders," and "mass bribery." Twenty cases of bribery in these applications, according to Mr. Blanshard, were proved in his inquiry and "scores of unemployed men paid fixing prices to professional fixers who were friends of politicians."

SMPE Sets Annual Convention Program

Tentative plans have been completed for the spring convention of the Society of Motion Picture Engineers, to be held at the Roosevelt Hotel in Hollywood, May 20 to 24. Nine technical sessions will be held.

A get-together luncheon will be held on the first day, and the semiannual banquet on Wednesday evening, May 22. Studios of Fox, First National and Walt Disney will be open for visitors, as well as the California Institute of Technology. There will be an exhibit of new studio and theater equipment.

Details of the convention have been arranged by William C. Kunzmann, convention vice president, with the assistance of the Pacific board of managers.

Zukor and Schaefer Returning

Adolph Zukor, president of Paramount, and George J. Schaefer, general manager, planned to return to New York from Hollywood at the end of this week.

Film Exchange Moves

Film Exchange, Inc., and Pictorial Library, Inc., moved this week from 720 Seventeenth Avenue to 130 West 46th street in New York.

Van Schmus in Hollywood; May Discuss Theatre Deal

W. G. Van Schmus, managing director of the Radio City Music Hall, left New York last week for Hollywood, where he is expected to remain until March 1.

Broadway reports had it that his visit may result in discussions with Joseph M. Schenck, president of Columbia, concerning the possible sale of the New York and the Music Hall interests at the same time would assume ownership of United Artists' present outlet, the Rivoli, on Broadway.

Ohio Exhibitors Meet Feb. 26; Gulf States Unit Feb. 28

The Independent Theatre Owners of Ohio will hold its second annual convention February 26 and 27 at the Deshler-Wallick hotel in Columbus. Among topics will be the Ohio sales tax on screen advertising and legislation to outlaw preferred playing time. Officers will be elected.

A one-day convention of the Gulf States Theatre Owners Association will be held at the Jung hotel in New Orleans on February 28.

C. W. Merwin, owner and operator of the Victoria in Tatham, has been elected president of the Tacoma Theatre Managers' Association.

GB Expects American Reciprocity: Bernerd

Gaumont British, which controls many of the largest theatres in Great Britain, expects reciprocity from the American industry and particularly from major circuits, said Jefrey Bernerd, general manager, on his return to London this week from New York.

Mr. Bernerd said independent exhibitors and several circuits outside of New York had given GB Productions "a marvelous reception."

"But British pictures did not get the support they should have from certain national organizations," he said. "The great friendship expressed by certain people toward GB Productions has not been carried out."

Lesser Plans Film On Industry Leaders

Sol Lesser announced this week he is planning production of a film based on the motion picture industry which, in a serious and dignified manner, will visualize the accomplishments of such leaders as Marcus Loew, Jesse L. Lasky, Sidney R. Kent, Carl Laemmle.

Mr. Lesser said various studios have offered to cooperate in making the picture authentic. Rupert Hughes, Walter Anthony, and Edward F. Cline will write the story.

Persons Unknown Killed Maloy, Jury Decides

The coroner's jury investigating the death of Tom Maloy, labor leader in that city, on Tuesday returned a verdict of murder by persons unknown.

Maloy, who was business agent of the Motion Picture Operators' Union, was killed February 4 by machine gun bullets fired into his automobile.

Bernhard Realigns Warner Personnel

Following a series of meetings in New York last week between Warner Theatre zone managers and Joseph M. Bernhard on realignment of the company's circuit personnel, a wide shift of manpower resulting in realignment of the posts of eastern and western district managers was announced.

I. J. Hoffman was moved to New Haven, Conn., as circuit head of the company's New England theatres and Moe Silver transferred to Albany as head of the New York State house, exclusive of New York City, which continues under direction of Harry Charnas. Hoffman formerly was eastern district manager and Silver had charge of the west.

Ted Schianger, former sales manager and recently assistant to Clayton Bond, chief film buyer for the circuit, was promoted to assistant general manager with headquarters in Philadelphia as head of the Warner division.

The Philadelphia territory will continue as recently realigned. Herbert Copeland is zone manager, junior branch handling Atlantic City theatres; David E. Weshner, zone manager of Philadelphia first-runs; Leonard Schlesinger, zone manager of key neighborhoods and subsequent runs in that city, and A. J. Vanni, zone manager of theatres outside Philadelphia, but managed from that point.

Mr. Bernhard indicated that negotiations are pending between the company and Sol Hankin, former middlewest exhibitor, whereby he will take over the Imperial, Lindy, Astor and Poplar houses in Philadelphia.

Ornstein Suit Dismissed

Federal Judge Henry W. Goddard in New York on Tuesday dismissed a suit against Paramount filed by Dr. George Ornstein asking an injunction and accounting of "Blonde Venus," Dr. Ornstein alleged the picture plagiarized his play, "Woman."

Fox Convention in April

Fox Film Corporation is planning to hold its annual sales convention on the West Coast late in April, it is understood. A decision will be reached when Sidney R. Kent, president, returns to New York from a Florida vacation in three weeks.

Stop Iowan's Film Service

Distributors this week were directed by the Omaha grievance board to cease film service to G. R. Norman, manager of the Empire at Storm Lake, Iowa, declaring he has ignored a cease and desist order on "bank nights."

Zelda Sears Dead

Zelda Sears, scenarist for Metro-Goldwyn-Mayer, died Tuesday in Hollywood at the age of 62. She had been ill since October. Surviving are her husband, L. C. Wiswell, and a sister, Marie Paulid. A

Flinn Back in New York

John C. Flinn, executive secretary of the Code Authority, returned to New York Thursday from Los Angeles.
PRODUCT TALKS. Thus brought these Paramount executives together on the Coast the other day: Henry Herzbrun, newly appointed production chief; Ernst Lubitsch, now directing production; George Schaefer, general manager; Adolph Zukor, company head.

SIGNED. Sally Eilers, who has a new Universal contract, with her first picture under it to be "What Women Want," by Sam Mintz.

HONEYMOONING. (Left) The William Wylers (who include Margaret Sullavan) boarding the Île de France for Europe following the opening of Miss Sullavan's latest Universal picture, "The Good Fairy," which Wyler directed.

SUPPLIED ARMOR. (Right) Kenneth Lynch, New York armor maker, at work on equipment like that he has supplied for Cecil B. DeMille's Paramount production, "The Crusades."

CELEBRATE OPENING. Rudy Vallee, star of "Sweet Music," with two very-well-knowns of the screen—Wallace and Noah Beery—at a party in New York marking the premiere of this Warner picture at the Strand.
BRINGS PRINT. Capt. Richard Norton, executive of British and Dominion Pictures, as he arrived in New York, the custodian of the first print of his company's "Brewster's Millions," which United Artists is releasing on this side.

EXECUTIVES GATHER AT STUDIO. Fox West Coast home office executives and division managers, and others, including M. H. Aylesworth, president of NBC, with their hosts, RKO Radio executives, at the RKO Radio plant. Shown are:

SEE DICKENS CLASSIC IN SPECIAL SHOWING. Studio notables snapped at screening of MGM's "David Copperfield" prior to the opening of the production in Los Angeles. Clark Gable, MGM star, is shown with Mrs. Gable, while Irving Thalberg, associate vice president of MGM in charge of production, is accompanied by Mrs. Thalberg—that is, Norma Shearer, also an MGM star.
SENATE GROUP PREPARES TO STUDY
FILM CODE AND AUTHORITY'S ACTS

Nye-McCarran Resolution
Shunted to Finance Committee; King Plans Broader Inquiry with Borah and McGill

A United States Senate subcommittee is preparing to make a thorough investigation of the circumstances under which drafting and adoption of the motion picture industry's NRA code, the activities of NRA officials thereunder, the conduct of the Code Authority and the effect of the code upon independent interests.

Other developments along the legislative front during the week included:

1. New block booking legislation prepared by the National Education Association in conjunction with the Motion Picture Research Council.

2. Independent Theatre Owners Association in New York launched plans for a state antitrust investigation of major circuit activities in the territory.

3. Various state legislatures received additional bills involving industry trade practices.

4. Taxation measures bearing on films were piling up in state legislatures.

The question of an investigation of the recovery act came up in the Senate at Washington last week with introduction of a resolution by Senators Nye (Rep.) of North Dakota and McCarden (Dem.) of Nevada. In the resolution were cited 21 of the charges of oppression which have been made against codes by small business men and representatives of labor.

It was planned at first to have the investigation made by the Senate commerce committee, the chairman of which, Senator Copeland (Dem.) of New York, is critical of much of the emergency program. Administration leaders were successful in having it referred to the finance committee, headed by Senator Harrison of Mississippi, who, it is thought, probably will not consider it unless forced to act.

However, discussions of the Nye-McCarran resolution developed that Senator King of Idaho was preparing for an even broader inquiry, to be made by a subcommittee headed by himself and having Senators Borah of Idaho and McGill of Kansas as members.

The making of either investigation depends upon whether the Senate will provide funds for expenses, but Senator King is going ahead.

Hardy Confers with King

Russell Hardy, special assistant to Attorney General Homer S. Cummings and active in the Darrow Board hearings on the film code and more recently in the St. Louis antitrust prosecution, conferred Saturday with Senator King's subcommittee behind closed doors.

Senator King later indicated his intention of having the inquiry as broad as possible in scope. It will be conducted in the open, he said, with public hearings which may start by the end of this month.

Senator King declared his group had received a large number of complaints and that the Department of Commerce and the Federal Trade Commission had been asked to submit whatever statistical material they may have bearing upon these complaints.

When the motion picture code is taken up, it is expected the sub-committee will call as witnesses members of the Code Authority and Solicitor General administration in charge of amendments, handled negotiation of the agreement.

The Nye-McCarran resolution, which is expected to be supplanted by the King inquiry charged "injustice, oppression and favoritism" in administration of codes.

Draft Block Booking Bill

New legislation on block booking is being drafted by the National Education Association and the Motion Picture Research Council and will be introduced in Congress soon. The measure has not been completed as yet, apparently because various groups have been unable to compromise their differences, nor has a Congressman been selected to introduce it, although it is considered possible that Representative Kramer of California, who recently announced his intention of considering block booking legislation, may be approached.

The legislative program of Allied States Association of Motion Picture Exhibitors, as formulated at the annual meeting of its directors in Washington last week, will center on two points, amending of the code to favor the independent exhibitor, and advocacy of the block booking bill introduced by representative Cal- lin of New York and also providing for establishment of a Federal motion picture commission, giving the industry a public utility standing.

Celler Bill May Be Modified

Modifications in Congressmen Celler's block booking bill were expected last week following a conference between the Mr. Celler and Sidney Lust, independent exhibitor of Washington, D. C. Mr. Lust told the Representative that the block booking situation has been distorted and that most independents consider the practice a necessary expedient for the theatre man.

The Independent Theatre Owners' Association of New York moved to institute a state antitrust investigation of the large circuits in the New York territory.

Department of Justice for a fortnight has been studying conditions in and around Cleveland, presumably to present information to the Attorney General's office in Washington.

Suits under the antitrust statutes brought in Chicago by Jack Rubin of Public Theatres and James Roden, owner of the Astor in that city, against major distributors and operators were both continued to February 22 by Federal Judge Woodward when answers were filed by the defendants. The suits charge that they have been prevented from playing 10-cent double-feature shows, specifically named Warner Bros., Balaban and Katz, Essaness and various exchanges.

In St. Paul, under a joint resolution adopted by both branches of the Minnesota legislature, the most searching investigation into operation of American Telephone & Telegraph activities in the motion picture field was announced. It will get underway before the end of the month and will cover the operations of Western Electric and Electrical Research Products, Inc.

Would Bar Preferred Playing Time

In Ohio various introduced bills included one to make it illegal for distributors to demand preferred playing time for any pictures.

In Wisconsin, the Independent Theatres Protective Association of Wisconsin and Upper Peninsula states, working with newly formed Federation of Independent Associations, organized to obtain a fair trade act, to back chain store tax legislation and oppose any sales tax legislation.

Of all states in which exhibitors and other industry members are facing drastic legislation, Ohio's fight appears to be the most serious and this week representatives of the Motion Picture Producers and Distributors of America announced its members and circuits would cooperate financially and in other ways with the Independent Theatre Owners of Ohio in combating unfavorable state legislation in the state. The MPPDA denied charges of the ITO that it was responsible for reports of dispersion in the state exhibitor ranks. The MPPDA office said, however, that the circuits should not be expected to pay dues into the treasury of an organization of which they are not members.

Would Regulate Agents

In California a bill to regulate the activities of theatrical and motion picture agents has been proposed, the bill providing for a state commission, fixing rules, regulating and fixing agency fees and all commissions.

In the Connecticut legislature a hearing was scheduled before the judiciary committee on a bill dealing with Sunday showings.

The proposed 2-cent sales tax bill was killed in committee of the Massachusetts legislature. A bill to regulate the admission of minors to motion picture theatres has been reintroduced.

Admission Tax Bills in Missouri

Two bills which would impose a 10 per cent tax on theatre admissions are pending in the Missouri legislature. Two other bills constitute a "red tax," levying one mill per foot of film shown in the state. A 5 per cent sales tax bill on rentals on a monthly settlement basis has been proposed to the Nebraska legislature.

Hearing on the Berg-Neustein bill to permit Sunday legitimate shows in New York State was to be heard later this week at Albany.

National Education Association, with Aid of Research Council, Drafts New Bill to Prohibit Block Booking

BULLETIN

Extension of the Industrial Recovery Act for two years, with amendments bringing the fundamental principles of the antitrust law into full play, tightening the policy and standards for administration, and providing a better means of enforcement, and the imposition of jail sentences, was touched of Congress Wednesday by President Roosevelt.

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J. M. SCHENCK SEeks FOX METROPOLITAN

$4,500,000 Offer Reported in Individual Move for Operating Control of 86 Theatres

Joseph M. Schenck, president of United Artists, said in Hollywood late last week that he is negotiating for operating control of the 86 theatres comprising Fox Metropolitan Playhouses in New York. He was reported Friday as having made an offer of $4,500,000 for purchase of the Fox Metropolitan bonds.

Mr. Schenck made his bid not as head of United Artists but as a prospective individual operator. He denied the deal was being negotiated by him on behalf of his brother Nicholas M. Schenck, president of Loew's, Inc., who, it will be recalled, entered a joint bid with Harry M. Warner several months ago to take over the circuit's assets. At that time several problems of product for the considered circuit figured in withdrawal of the bid.

In Hollywood Joseph Schenck this week declined to comment as to whether or not United Artists or one of its producer members would ultimately assume the obligations which would be incurred by him as an individual operator in his move to acquire the circuit.

Says Reorganization Plan Approved

Mr. Schenck also said that the Fox Metropolitan bondholders' committee has virtually approved the circuit's plan of reorganization.

In addition to the reported $4,500,000 bid, it was understood some agreement would be worked out by Mr. Schenck with Milton C. Weisman, as receiver of Fox Theatres, on the settlement of the Fox Theatres' $5,000,000 claim, based on its ownership of all of the Fox Metropolitan stock. The bondholders' committee contends that as Fox Metropolitan is insolvent its stock is valueless.

In its original plan of reorganization, however, the committee proposed to settle the Fox Theatres claim for $100,000 in cash and leases on several Fox Theatres houses as an additional consideration. In the second reorganization plan the stockholders' claim is ignored. Reports this week indicated that Mr. Schenck's offer contemplates a payment of $100,000, plus other considerations, to stockholders of Fox Theatres.

Believe Move Is Individual

Those close to the Fox Metropolitan reorganization proceedings this week expressed their belief that Mr. Schenck is acting strictly as an individual in the present negotiations but that, as head of the new company, if its offer is consummated, there would be nothing to prevent him from selling the circuit to Loew's, Inc., after May 1, 1936, the date on which the operating agreement between Skouras and Randforce and the bondholders' committee expires.

Meanwhile, a report setting forth that on Dec. 31, 1934, liabilities, less stock issues, of Fox Theatres Corporation totaled $5,768,053, and assets, listed at $17,935,653, were worth $9,847,807, according to the receiver's estimates, was filed in New York.

With the exception of Spyros Skouras the new FWV board of directors is the same as FWVC. Charles Skouras is a prospective member of the new company, Percy Kent and Charles Buckley, vice-presidents, Fred Metzler, treasurer, and Albert L. Leedes, secretary. The board includes all this personnel. Spyros Skouras has been relieved from a post on the board because most of his time will be spent in New York.

Charles and Spyros Skouras last week conducted their talks with officials of Chase National Bank and W. C. Michel of Fox on their joint 10-year operating contract with National Theatres Corporation. It was reported three disputed issues were straightened out, the terms to be written into the agreement.

Exhibitors Attend Columbia Preview

More than 1,000 exhibitors and home office people attended a preview of Columbia's "The Whole Town's Talking" last week at the Astor on Broadway. Edward G. Robinson is starred in the film, which will play the Radio City Music Hall during the week of February 28.

Frank Conklin Honored

Frank Conklin, former motion picture executive, was honored guest of the Hearst interests at a luncheon at the Hotel Warwick in New York Wednesday on the eve of his departure for Hollywood. Mr. Conklin has just been appointed assistant general manager of the Hearst Hotels.

Allied of Oregon Elects

With the resignation this week of Bob White as president of Allied of Oregon, M. A. Mattacheck was named successor. William Cutts has been reelected as secretary.

Edward Butcher to Produce

Edward Butcher, former Fox studio and production manager, has been named a producer. His next assignment is "Heaven's Gate," starring Shirley Temple.

MGM Signs Three Writers

MGM has signed three new writers to the Coast production staff: George S. Kaufman, S. N. Behrman and Morrie Ryskind, playwrights.

RCA Declares Dividend

The board of directors of the Radio Corporation of America is expected to declare a quarterly dividend of 87 1/2 cents per share on the "A" preferred stock for the first quarter of 1935, payable April 1, to stockholders of record March 1.

Science to Assist Elliott Expedition Into Mongolia

Daily communication via low wave frequency between an American expedition in the desert heart of Mongolia and centers of civilization, including the expedition's home base, similar to the system of the Byrd Antarctic Expedition, is reported in the equipment of the Clyde Elliott Chinese Expedition, to make "China Roars," for Columbia release, in the Far East.

A compact portable radio sending and receiving plant weighing only 600 pounds, mounted on a truck which may be dismantled for camel transport will provide communication from far-flung centers of the great interior of China. The expedition includes the plains west of Shanghai to the Great Chinese Wall and the broad wastes beyond in outer Mongolia and the Gobi desert of inner Mongolia, the historic Marco Polo trail from Old Cathay to India and to Europe. The expedition will be in constant touch through radio with the Central Chinese government at Nanking, American officials at Shanghai and a home base in this country.

Airplanes will form an important feature of the equipment for this expedition, which will put off from Broadway for San Pedro, Calif., and thence for China within the next few days. Mr. Elliott, former newspaperman, globe trotter, soldier of fortune, and film director, heads the party. He is undertaking to produce "China Roars" on the authentic locale of the story. Mr. Elliott directed "Bring 'Em Back Alive" for Frank Buck in the Far East, and more recently "Devil Tiger" in the same part of the world for Fox. The new expedition is sponsored by Columbia.

"China Roars" is an adventure story of the Far East by Gordon Rigby, who will accompany the expedition, and the cast will largely be made up of English-speaking Chinese, already assembled at Nanking through cooperation of the Central Chinese government. Only the director, the leading man and technical staff are American. It is expected to penetrate to a point where the upper reaches of the Yang Tse Kiang River will be encountered, some 1,500 miles above its mouth, and navigation of the great river will bring the party back to the sea coast.

Tons of equipment and supplies necessary for the personnel of 150 will be shipped from San Pedro when Mr. Elliott and his party set out in March. The native group will join the expedition at Shanghai and automobile transport will be employed as long as possible, after which camel trains will be substituted. On reaching the trackless interior plains will carry the filmed results from day to day sealed in air-tight and water-tight containers to some point of contact with the outer world. Thence the film will be hurried by such native means as the country affords to points where mailing facilities will permit forwarding to Hollywood for development. It is merely a speedy huge-scale elaboration of the system under which fewer films are made each day's work at the producing studios.

As a protective measure a battery of cameras will independently record duplicates of each shot.
When these two get together
THEY ALWAYS DRAW A CROWD!

Janet Gaynor
Warner Baxter
in
ONE MORE SPRING

From the novel by Robert Nathan
WALTER KING • JANE DARWELL • ROGER IMHOF
GRANT MITCHELL • ROSEMARY AMES
JOHN QUALEN • NICK FORAN
and STEPIN FETCHIT

Produced by Winfield Sheehan • Directed by Henry King
Screen play and dialogue by Edwin Burke
“Another honey for the Shirley Temple fans. Little Miss Temple lives up to everything her fans think of her. She and Bill Robinson do a couple of duets that are wows and worth the price of admission. It can’t miss!”

—Hollywood Reporter
SHIRLEY TEMPLE
LIONEL BARRYMORE

in

The LITTLE COLONEL

A B. G. DeSylva Production with

EVELYN VENABLE • JOHN LODGE

and BILL ROBINSON

Directed by David Butler

Screen play and adaptation by William Conselman

Based on the story by Annie Fellows Johnston
The Wedding Night
(United Artists - Goldwyn)
Romantic Drama

This is fine romantic drama with powerful heart appeal. Seeking to be, and succeeding in being, since all its exquisite blending of many elements, it is good entertainment. On the whole, it is serious, but not without a full measure of humor and a touch of the romantic in its huge setting.

The story tells of a young man, the late Frederik, who was the toast of the city and the envy of all. Upon his death, his wife, Helen, and his parents, Anna Sten, and Fredrik Swanson, are left with a large fortune. Helen, however, is not interested in money and decides to return to her old home in Connecticut. She is accompanied by her maid, Manya, who is also interested in Helen's fortune.

The story moves to New York, where Helen, Manya, and Anna Sten, are busy with the management of Frederik's fortune. Helen discovers that her uncle, Tony, is interested in marrying her and making her a fortune. She, however, is not interested in money and turns down Tony's advances.

The story is a touching one, with Helen's love for her old home and her family, and her desire to be happy. It is a story of love, family, and the power of money.

The picture is well produced, with good acting, and is a fine example of romantic drama.

Robert
(Radio)
Musical Comedy Romance

With entertainment value memories of Fred Astaire and Ginger Rogers in "Gay Divorce" still briskly fresh, showmen have here a showman's exploitation show abounding in entertainment.

Adapted from a novel by Alice Duer Miller and also from a highly successful stage play, the show, given all the advantages peculiarly exclusive to motion pictures, is a fast-moving, zippy comedy romance, plus music and dancing. It's rich in love interest and humor. Its music is the kind to hum and whistle. The dancing is just what you would expect, and more, when Fred Astaire is its inspiration. It is climaxed by a fashion show finale to thrill almost any woman. The locale is Paris. Thither come dance band leader Huck and his ex-American football player, John Kent. John's aunt, Roberta, who always does her own thing, is head designer. John hears her sing and falls in love. In the meantime job hunting Huck runs across Countess Scharwenka, a gaudy girl from his own town, masquerading as of royalty lineage to add to the glamour of her night. She takes a shine to the ship's dancing. Roberta dies and John and Stephanie come into possession of the dress shop. Complications arise between the two when a gold-digging old flame, Sophie, makes her advent and the partners disagree. Finally a style show is announced. All Paris anxiously awaits a look at the styles which the ex-footballer will decree as the last word in fashions. With dozens of mannequins modeling and Stephanie singing, the show is a sensation. Misunderstandings are eradicated, there's romance for John and Stephanie and Huck and Scharwenka, too.

Elaborately mounted and costumed, the show is a fashion treat for the women. The two feminine leads are featured in a dozen or more separate modern outfits. It's an exploitation feature affording more opportunity for merchant contact than is ordinarily found in a whole group of attractions; it is one permitting aggressive exhibitors all the opportunity they desire to make tuppes. For the men, there is plenty of glamour, lots of singing and dancing, much comedy, just enough contriving dances and no end of exciting situations — McCARTHY, Hollywood.


Folies Bergere
(20th Century)
Romantic Musical Spectacle

Acceptable entertainment, with much in the way of title, personnel, production, performance and story values to sell, this show provides wide opportunity to exercise exploitation abilities. The picture is half glamorous musical spectacle and half "The Guardsman"—atmosphere comedy romance. It opens and closes as a spectacle; the second is sandwiched in between. It presents Maurice Chevalier in the more musical aspects of the show, in the character which does so well through his association with musical comedy and dance man. In the sustaining sequences, he is a zestful comedian.

Title and the costuming of the chorus is the introduction, "Rhythm in the Rain," eye and ear glamor number, there is little other
than French names and acting atmosphere to identify the production with the famous Parisian theatre, which associates with the idea of being the last word in bizarre, risque amusement. Essentially the yarn is a tawdry, factitious, famous star of the Folies Bergere Theatre show.

It opens with the actor, Charlier, singing two or three sentimental songs in a high falutin' atmosphere of which is climaxed by the ingenious "Rain" solo and chorus song and dance sensation. The song is present in the showmanship of which is in hetic and very excited fashion that she considers Charlier her sole property as far as romantic inclinations are concerned. Baron Casabian in detailed fashion, Charlier is prevailed upon by Gustave and Henri to subdivide for the real Baron in his home and in his extensive harem. He agrees, manner that both delights and amazes the Barone, who is wise to the situation all the time, but nevertheless crystallizes the story of Ann Soothern, his name, coupled with that of the title, lends as the most effective thing creating lure.

Possessing that semi-intimacy acknowledged as an appealing factor in both metropolitan and smaller centers, and with old-fashioned frolickism fun, always a factor in arousing genuine interest, the show permits two selling premises. Where musicians exert a strong draw, it can be sold as such. Where comedy romance is the intriguing element that quality can be used to draw the popularly charmed.


CAST

Fernand, the Baron General—Genevieve Nichol

Mimi—Maurice Chevalier

Marie—Ginevieve Gaty

Genevieve, the Baroness Cassini—Helen O'Connell

Mimi—Anita Louise

Maurice—Anders H migration

Gustave—Arthur Morison

Male—Maurice Chevalier

Jesse—Henry Kawr

Pierre—Nathan Gould

Bertin—Christian Galski

Poulet—Fernand Gontschalk

Monseigneur Paule—Hallowood Holmes

Premier of France—George Hamilton

Sawyer—Phillip Dare

Joseph—Frank McHugh

Toni—Barbara Leonard

Stage manager—Olm Howland

Transient Lady

Romantic Melodrama

While title, cast personalities and story content are suggestive of unusual exposition, the nature of the entertainment in this average class feature most likely do not have its major appeal confined to the every day theatre goers. A romantic melodrama with comedy, a good deal ofード portrait, the show deals with a plot not too familiar topic. Yet while the material is novel, the manner of presentation is such as to give the requisite easy anticipation of exciting situations. Suspense being lacking, there is, however, plenty of action in several scenes. This appears in the unusual one of the dramatizer arises, the order, the framing of an innocent accused, the court trial, preparations for a lynching party and the romantic climax.

The picture is located in the interior South state and timed to the present. The populace is awaiting the opening of a roller skating rink, flattering. At the roller skating rink are Nick Kiley, Dale Cameron and Chris Blake. The premiere is a grand occasion, particularly for Carleur, the owner of the skating rink.

Love with the local belle, Pat Warren, but very much attracted to the voluptuous Dale. A dull and rather uninteresting story results in the killing of Fred Baxter, brother of the local political big shot, Hamp, who, seeking a victim, has Blake arrested for the crime. Dale has little trouble in getting Marshall to accept the defence, particularly when his father tells him that it means ruination of his ambitions to be a judge.

Before a packed jury the trial goes against the Baxter coterie. Anticipating failure, Hamp stands to his feet, declaring that the law and order contingent to rally to defend the prisoner against the mob. Politically sagacious Baxter foresees what violence Bax and his crew will do to his future career, delivers an inflated speech on upholding the law, and calls off the mob.

Killer Kiley returns to exonerate Blake and prove that the slaying was a matter of self-defense. The skating act trio are ready to move on where Marshall's court is held and she is deprived of her feminine member.

Despite the value of cast names, the attraction of Vanessa's story is the larger first-run houses, but for the others there are several showmanship value—McCarthy, Hollywood.

Produced and distributed by United Pictures. Directed by Edward Buzzell. Screen play by Harvey Thew, Edward Davis. Tom; Art direction, George McManus, Hugh Lewis, Hamilton Fyfe; Photography, by Bruno Bergh. Costume design by Alma Clark.\n
CAST

Carey Marshall—George Nader

Hamp Baxter—Henry Hull

Dale—Dale Drake

Pat Warren—June Clyde

Julie—Joyce Compton

Major Baxter—Fredric Brown

Marshall Law—Lovell Hawes

Nick Kiley—Edward Ellis

Matt Baxter—Douglas Fowley

Eva—Beverly Vailes

Carolyn—Arline Blakson

Fred Baxter—Chalmers Ford

Angel Verner—Alan Bridge

Ed Goring—Willard Robertson

John—Edward Howard

Pluto—John Taylor

Vanessa—Her Love Story

Romantic Melodrama

A select picture for selected audiences, general mass contribution to its box office success reselves itself into a knotty problem. The story follows a love theme, involving dramatic situations of the day upon sentiment. Essentially it is a well-conceived English story, naturally located in that country, its time being that of the late Victorian era, the atmosphere being typical English in dialogue and action.

Following a party honoring the 100th birthday of Mrs. Robert Blake, the jolly old lady, who is a bit of a spread eagle, and Vanessa, its fairest flower, pledge their troth. The engagement brings Benjie and his bride-to-be, and refined but not at popular, is courted by various sweethearts who want Vanessa's hand. Benjie finds her father, Adam, already dead of heart failure, but rescues his beloved, only to discover that Vanessa's marriage is to go through. The swashbuckling Herries blood surging, Benjie goes away, has a protracted drinking spree, becomes involved with an inkeeper's daughter. Inspired by the liberal minded Ju...
UNIVERSAL CAN SING

WITH SWEET MUSIC THAT BRINGS BACK THE CLINK OF THE GOOD OLD MONEY DAYS! ... TAKE OUT THE LUNCH BOX AND PUT BACK THE CASH BOX!

NIGHT LIFE of the GODS

OPENS SIMULTANEOUSLY AT THE N. Y. ROXY AND RKO BOSTON MEMORIAL FEB. 22!
THOSE SONGS of CHEER!

WITH A GRAND CHORUS THAT SWELLS OLD BOX OFFICE RECORDS INTO NEW MONEY MELODIES! YOU'LL SHOUT FOR UNIVERSAL ENCORES AFTER

The MYSTERY of EDWIN DROOD

BOOKED INTO RADIO CITY MUSIC HALL FOR MARCH 14th!
A hotel guest is found dead. As McCabe blunders in, while Blackwood functions in a manner that is second nature to the fictionalized super-sleuth, the man supposedly dead turns up alive, with the mystery of another. Then, as circumstantial evidence accuses Dr. Temple, Mr. Harvey, Prentice and Wilson, the action begins to thin out, but none of the less entertaining, with related drama, mystery, comedy and suspense.

By scientific methods Blackwood involves a woman, Elsie Blake. Again the four essential elements are given full play, and third act creepsy magic is brought in to illuminate the illustration. The woman tries to get a gang, by a gag, he gets a blow on the head from none other than his assistant, Feets. Then the whole things winds up in a woodland rendezvous with Blackwood and delivery. Dr. Temple.

The author advances his theory of the criminal's identity and motive, and the whole is climax by Harvey's sensational crackup in an escape attempt that leaves everything just as much a mystery as it was in the beginning. McCabe, for a tag line fadeout, accepts a five-cent cigar from Blackwood as full compensation for what he considers the value of his assistance in the case. The author is so much convinced in his conception of the value of fun, foolishness, mystery, suspense and drama as well as romance eliminates the average side for much that is equally new and refreshing in the selling. —McCarty, Hollywood.


Great Hotel Murder Comedy-Drama

With comedy the dominant story element, this independently-produced picture is light but entertaining fare. The title is clearly indicative of the theme, this being a girl who suddenly comes into considerable wealth by virtue of a draw in the Irish Sweepstakes. There is a perennial quality in the "turn of fortune" and the "lucky break." The exhibitor might well turn some exploitation trick or two in his selling along those lines, at least. The angle with which he finds the girl's family living on her earnings and then spending, for themselves, her winnings before the time is due is developed into a major portion of the film's comedy. Romance also has a large place in the story, that is, in the love between Faye and Brown, electrons the leading names in the cast. The support also contains familiar though not outstanding names in the business. But, without the lack of the girl, her family difficulties and her almost collapsed romance.

Miss Nixon, script girl at a Hollywood studio, discovers a novel premise. Blackwood is a writer of mystery crime stories. McCabe is house detective in the hotel where he lives. The two are friends. McCabe attributes the author's success to setting up the answers before he sets up the case. Blackwood good-naturedly considers the house dick just a flatfoot.

Carnival (Comedy-Drama)

There is real entertainment, of a down-to-earth nature, in this active and comedy-imbued yarn of a man who tries to be both father and mother to his child, in an atmosphere of carnival life. There is romance which has difficulty making its presence known because of the obtrusiveness of the masculine principal. There is a hobo, straggler, and other story aspects lend themelves to lively selling.

Thrill and excitement are in the search for the runaway baby and are set in the carnival concessions on the midway, real comedy in the efforts of the father and his light-fingered pal to learn what is to know about the child's welfare, patience and skill that his assistant at the concession is in love with him and is the ideal mother for the child. In the lead are Lee Tracy and Miss Eilers, who make an excellent team, while Jimmy Durante, appearing in a not too dominant position, is rather less excitable than ordinarily, provides genuine comedy and a bit of real performance now and again. Dicky Walters, youngster who plays the child, is definitely appealing.

Tracy, assisted by Durante and Miss Eilers, operates the puppet show. His wife dies in childbirth. He and Durante steal the child from Tracy, he and Durante steal it from his hospital nursery and make their escape. Miss Eilers is their helper and Brown the mother. The children's societies trail them, and he leaves the carnival with Durante, for a small town. Miss Eilers would go with them, but he will not have her. A comedy highlight is the attendance of Tracy and Durante at an infant care clinic.

Two years later, Tracy and Durante return to the showplace where the child is the hit of the troupe. The old puppet setup is resummed, but Miss Eilers cannot make Tracy see that she was wrong down to be a mother to the younger. The children's societies are still on the trail, and the troupe assists in steering them on the wrong track.

Then comes Tracy's big idea. If he can find a mother for the boy, and marry her, the so-
The Right to Live

(Warner)

Drama

Rather specifically cast and not mass entertainment, this adaptation of the Somerset Maugham novel, "The Sacred Flame," is which is rather concerned with holding up the mirror to the snobbishness of the wealthy; indicating, by contrast, the intrinsic worth of the poor and unprivileged, and detailing a somewhat novel form of revenge and romance.

A young man who seeks revenge upon his family in the same way they will suffer most, through making them ridiculous, and in so doing finds himself caught in a web of murder, romance and ridicule, is the central character of an active plot.

Two valued names head the cast, Gene Raymond and Miss Dorothy Hall, the latter by Juliette Compton, Laura, Hope Crews, H. B. Warner and Monroe Osweyl.

It is in keeping with the story with new and again a hint of tragedy, but occasionally there develops, from the very dramatic situations themselves, a touch of genuine amusement. Actually, the piece is much in the thematic development which is somewhat fantastic, but that very aspect, with a wealthy young man deliberately marrying an Indian girl to humiliate his family, should offer sales opportunity for the alert showman.

Raymond has a new look in New York and almost continuously inebriated, falls in love with a stenographer. When the family attempts to buy off the girl, theCompact, Raymond learns the truth, savagely denounces his family, hops into his car and proceeds wildly across the Sonora desert. The whole story is caught on an Indian reservation, he crashes, starts to drink, has a fight with an Indian, and is shot. Miss Sidney, Indian girl, to save the Indian who did the shooting, is found guilty, and on succenous arrival at the terminal in New York, sees to it that she steps from the train before waiting newspapers. In the best of all Indian re-galia, her hair in two long braids.

Revenge is all that he hoped, and very sweet. To save the Compact, Raymond, theCompact, transforms Miss Sidney, a great party is given, and Miss Sidney is the hit of the evening, in New York's suavest circles. Raymond is bitterly angry, and Miss Sidney suddenly realizes the why of their sudden marriage. Her love turns to hate, and she leaves with the philandering Osweyl, who has been playing politics with it, to the surprise of the multimillionaire that pervades the home. Despite their best efforts to avoid it, they fall in love, and he determines to take both sides, rather than hurt Clive. Clive is found dead, and Miss Wood, who saw Brent and Miss Hitchenson in the grip of her husband’s wife of having murdered her husband with an overdose of sleeping tablets.

It is about to take her suspicions to the coroner and demand an autopsy, when Miss Crooman reveals that she went to her son’s room in the night, fearing he could not sleep, and found that he himself had taken the tablets, to end a bed-ridden existence which he knew could not be remedied. He had made her promise to keep the secret to her death. When Brent returns to his plantation, Miss Hitchenson, with Miss Crooman’s blessing, goes with him—AARSON, New York.
Court Sustains First Injunction In Huffman Suit

Judge Orie L. Phillips, in the United States circuit court of appeals, Denver, last week, in the film stoppage suit carried to the appellate court by Harry Huffman's General Theatres, Inc., issued an injunction against major distributors, restraining them from refusing or failing to deliver product to Mr. Huffman's company, as a result of an order of the Denver Grievance Board of the Code Authority.

Mr. Huffman, operating six houses in Denver, was declared to be in violation of the code for giving away automobiles as prizes, and the Grievance Board ordered exchanges to stop serving the Huffman theatres after his appeal to the Code Authority had resulted in the local board being sustained, and he had refused to comply.

Mr. Huffman obtained a temporary injunction against such stoppage of service, in the United States district court at Denver, pending a hearing. The government assigned its attorneys to the case, which was carried to the circuit court of appeals, resulting last week in the injunction being sustained, pending final decision.

Last week the government filed a brief in circuit court of appeals charging that Mr. Huffman seeks a monopoly of Denver exhibition, thus violating the Sherman antitrust law. Mr. Huffman was given 10 days in which to file an answer.

Exports of Films Increase Greatly

Exports of American negative and positive sound and silent films increased 30,000,000 feet in 1934 over 1933, according to preliminary figures secured by Mr. D. Golden, chief of the Motion Picture Section of the United States Department of Commerce at Washington. During 1934 a total of 194,433,984 feet, with a declared value of $4,213,669, was exported, which compares with a total of 164,537,245 feet, valued at $3,581,017, during the preceding year.

The 1934 exports in detail were: sound negative, 9,021,753 feet valued at $380,555; silent negative, 2,420,156 feet valued at $109,719; total negative, 11,441,909 feet valued at $490,274; sound positive, 179,659,020 feet valued at $3,644,416; silent positive, 3,333,055 feet valued at $28,979; total positive footage, 194,433,984 valued at $4,213,669.

As in the past, the United Kingdom is the most important outlet in footage and revenue. During 1934, this market has increased its consumption of American films by over 3,000,000 feet, to a total of 16,806,619 feet valued at $416,911, as against 13,620,169 feet valued at $453,451 in 1933. Second in importance was Argentina, importing, during 1934, 15,588,935 feet with a value of $354,692 as against 12,706,152 feet having a value of $248,848 for the year 1933.

Jersey Theatres in Safety Drive

Governor Harold G. Hoffman was to meet with members of Allied of New Jersey this week to seek the cooperation of exhibitors in the state-conducted highway safety drive. one reel color cartoon subject, "Once Upon a Time," produced by Audio Productions for the Metropolitan Life Insurance Company as a motoring safety measure, was to be screened at Trenton. Exhibitors will be asked to show the subject, and indications are that all theatres will comply.

U.S. Is Planning Copyright Revision

Officials of the State Department, headed by Dr. Wallace McClure, assistant chief of the treaty division, this week are conferring with representatives of various important industries as to the provisions of new copyright legislation, which the department is seeking to make our copyright law conform with the international copyright convention. Following adoption of the proposed legislation, the department will seek Senate approval of the treaty making the United States a member of the convention.

Representatives of the motion picture industry, headed by Edwin P. Kilroe, chairman of the copyright committee of the MPPDA, conferred with Mr. McClure and other department officials this week. They were preceded and followed by groups representing other industries. All of the meetings were executive and in the nature of discussions rather than hearings.

It was revealed the State Department had attempted to secure approval of the Senate foreign relations committee to a bill which it had prepared without contacting any of the interested industries. Members of the committee pointed out that the department last year had been asked to prepare such a measure with conferences with those who would be affected, and refused to accept the proposals, asking that the views of the industry be obtained.

The legislation provides reduction from $250 to $100 in the penalty on exhibitors for "innocent" copyright infringement. In the case of infringement through fraud or imposition on the infringer by another, recovery is limited to fair and reasonable value of the license.

British Need American Assistance, Says Norton

Richard Norton, British and Dominions producer, recently arrived in this country, and now in Canada, declared last week he did not believe England can really make pictures without American technical help. One of the purposes of his visit, said Mr. Norton, is to acquire the services of an American film editor.

Usually producing 10 to 12 pictures each year, British and Dominions will turn out eight in the future. "Brewster's Millions," brought over by Mr. Norton, is the third of the company's four which United Artists is releasing in this country.

Hubert T. Marsh, British Firm Head, Dead in London

Hubert T. Marsh, chairman of the board and managing director of British & Dominions Pictures, Ltd., dropped dead from a heart attack on Friday while at work in his offices in London. He was 56 years of age.

Mr. Marsh had been associated with B. & D. for six years and his sudden death came as a shock to Wardour Street, where he had been regarded by many as being responsible more than any other individual in the British trade for securing world wide distribution for British film product after sound came.

Starting as a chartered accountant in London's City—the business and financial sector of the British capital—Mr. Marsh joined B. & D., six years ago in an executive capacity to help straighten out the company's financial difficulties. Within a short time he had the concern on a paying basis and was made chairman of the board and managing director.

Two years ago Mr. Marsh came to the United States and negotiated a deal with United Artists for distribution of his company's product, marking the first time a major American distributor had entered into such an arrangement.

Captain Richard Norton, now in America, and Herbert Wilcox, general manager of B. & D. production, are directors on the board of which Mr. Marsh was chairman. No successor has as yet been announced.

Eastman Raises Dividend Basis

Directors of Eastman Kodak Company last week restored the dividend rate of the company to its former two cent per share, representing 10.3 per cent of the par value of $100 per share, according to a declaration of dividends for the third quarter, $5 per share annually, lifting the quarterly payment from $1 to $1.25 per share. Also voted was the regular quarterly dividend of $1.50 on the preferred stock, both dividends payable April 1 to stockholders of record March 5.

Dividends on the common have been paid at the rate of $4 annually since July 2, 1932, when the yearly rate was increased from $3, which had prevailed since October 29, 1932. Prior to that date the company paid $5 annually since 1922. An extra 75 cents per share was paid on the common in addition to the regular quarterly of $1 on January 2 last. This was the first extra dividend since the first quarter of 1932, extras aggregating $3 annually having been paid every year from 1925 to 1931, inclusive.

Heywood-Wakefield Cuts Net Loss for Year 1934

Heywood-Wakefield Company has reported net loss of $174,199 for 1934, which compares with net loss of $739,762 for 1933. Current assets are listed at $2,847,-119, against current liabilities of $182,164.
TERRIFIC MONEymaker!
MOTION PICTURE DAILY
SOCKO B.O. IN ALL SPots!
DAILY VARIETY
A BOX-OFFICE GOLD MINE!
THat'S HOW THEY'RE ALL TALKING ABOUT
Hollywood Reporter
EDWARD G. ROBINSON
THE WHOLE TOWN'S TALKING
COLUMBIA'S NEW SMASH HIT!
WORLD PREMIERE
RADIO CITY MUSIC HALL

A JOHN FORD PRODUCTION
Screen play by Jo Swerling and Robert Riskin
Based on a story by W. R. Burnett
Directed by John Ford
A LAUGH PANIC IN ANY THEATRE!

WILL GET EVERY ENTERTAINMENT DOLLAR IN EVERY TOWN!

SWEET MUSIC TO EVERY BOX-OFFICE IN THE COUNTRY!

THE BEST COLUMBIA HAS EVER MADE!

——AND THESE ARE ONLY TWO OF THE RAVES FROM SMART SHOWMEN AS EXHIBITORS EVERYWHERE SHOUT THEIR PRAISES OF

EDWARD G. ROBINSON

in

THE WHOLE TOWN'S TALKING

with Jean Arthur • Wallace Ford • Arthur Byron

A JOHN FORD PRODUCTION


Another COLUMBIA HIT!
THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

GEO. WHITE'S 1935 SCANDALS

Fox

A lavishly mounted and spectacularly dressed girl-musical, this is the second picturization of George White's "Scandals," conceived, produced and directed by White himself. Beginning with the closing number of the 1934 edition, the constancy of expression has continued to a small southern town to see that someone is presenting "White's Scandals." It's only a coincidence of names, but so pleased is the producer with what he sees on the stage that he takes his namaste and the principals to New York, and as the small visitors go to Broadway in a big way he evokes the present show.

The production is based on a story by Sam Hellman and Gladys Lehman, with the screen play by Jack Yellen. The songs are by Yellen, Cliff Friend, Joseph Myer and Herb Magidson. Settings are by Gordon Wiles.

The story combines human interest, romance, drama, excitement, pathos, melodramatic walk-up. It is played by a cast of 30 principals, including Alice Faye, James Dunn, Ned Sparks, Lydia Roberti, Cliff Edwards, Arline Judge, Evelyn Powell, sensation dancer; Robin, Emi Dunn, Charles Richman, Roger Imhof, Jed Prouty, Fuzzy Knight, Jack Mulhall, Walter Johnson, Fred Stanton and many others. Additionally there is a chorus of 200 dancing-singing girls including eight of the most noted dancers of the stage and screen and 20 men dancers, plus 20 beauty contest winners from all over the world.

An eye and ear feast, seven lavish, melodious extravaganzas are to be presented, including the new White creation, "The Hunkadada." Others move to the tune and rhythm of "According to the Moonlight's Promise," "Goony Goony and Get That Way," "Old Southern Custom," "I've Got Shoes," "I Was Born Too Late" and a new atmospheric version of "It's Time to Say Goodbye." All principals are featured in the various spectacles, either singing or dancing in front of the chorus.

THE DESERT TRAIL

Monogram

Popular oldtime western melodramatics, heroic and romance are given another airing in this new yarn of the country where men are men. As it reads, the story runs the range of excitement, with wild-riding rodeos, gun battles, mistaken identities, murders, stage and bank holdups, fighting sheriff's posse, and the triumph of right and honesty. All happens because only one thing could mar the beautiful friendship that exists between a great rodeo star and his gambler pal—and the one thing was a woman.

The original story and screen play are by Lincoln Parsons, Monogram studio's publicity man, who has several stories of this type, among them "Randy Rides Alone" and "Man from Utah," to his credit. Direction is by Collin Lewis. The picture is being produced by Paul Malvern, responsible for all the Monogram western Lone Star productions.

The cast is headed by John Wayne, the company's western star, seen recently in "Neath Arizona Skies" and "The Trail Beyond." The feminine lead is handled by Mary Kornman, probably best remembered as the leading lady of the original "Our Gang" short series but seen in many features since growing up. With the exception of the only other woman in the cast, Anita, Compillo, a newcomer, the remaining cast have all been long identified with western action pictures. In cluded are Paul Fix, Edward Chandler, Al Ferguson, Laff McKe and Henry Hall.

At the same time, it is expected that the diversified action plus looks to be the outstanding interest-creating essential. That quality is heavily distributed throughout practically every situation.

HOW AM I DOIN'? Paramount

As her former pictures, the story and screen play for this were written by Mae West. While maintaining the atmosphere that is both peculiarly and familiarly hers, this yarn seems to have more dramatic quality than the others. In it Mae is the hip-swinging, wise-cracking, blue-singing millionaires proprietary of rich Texas oil fields. Crashing society via marriage to a blue-blood socialite, she encounters in-law difficulties. About to be framed and placed in an embarrassing position, she manages, with the aid of a faithful old Indian servant, to outwit her foes and vindicate her own character.

The music is by Sammy Fain and the lyrics are by Irving Kahal. The director, Alexander Hall, has been credited recently with "Little Miss Marker," "Pursuit of Happiness" and "Limehouse Blues." Many notable personalities, but familiar screen names, hitherto not associated with Miss West's pictures, are in the cast. Included are Paul Cavanagh as the man to whom she is married, Ivan Lebedeff as the family-inspired menace to Mae's marital bliss, Tito Coral, her Indian servant, also Marjory Gateson, Fred Kohler, Monroe Owsley, Gilbert Emerly, Grant Withers, Adrienne D'Ambricourt, Luise Alberni, Mona Rice and Paul Harvey.

Locales are the Texas oil fields and Buenos Aires, in which sequence a sensational horse race is featured. Music and songs for Miss West are of the character made familiar in preceding pictures.

The Mae West personality naturally being the most interesting exponent of "asset," the comedy character of the story automatically suggests new and different expressions of showmanship.

STAR OF MIDNIGHT

Radio

In this story, a romantic melodrama, tinged with complicated and menacing mystery, William Powell has the kind of role in which he has scored his most popular success. He appears as a clever man about town with unique amateur detective talents. He falls in love with a stage actress who, disappearing when a murder is committed, is linked with the crime. The story modestly tempoed and atmospheric in the line of keyhole peeping columnists, with tough gangsters, an iron willed lawyer, chiseling wives and sweethearts, develops many intriguing situations in which Powell not only finds and exonerates the girl suspect, but in solving the case rides himself of a menace to his own romantic safety.

The original story, published in serial form, was by the late Arthur Somers Roche, noted crime story writer, whose most recent screen contribution is the continuing fascinating "Shadow of Doubt" (MGM). Three well- known scenarists, Howard J. Green, Anthony Veiller and Edward Kaufman, collaborated on its adaptation. Direction is by Stephen Roberts, recently credited with "Romance in Manhattan," Powell, whose latest pictures are "Reckless" and "Evelyn Prentice," is supported by a cast of more than ordinary name value. The personality about whom all the romance, mystery and drama rotates is that star of the "Star of Midnight" show is Ginger Rogers, now being seen in "Gay Divorcee," "Romance in Manhattan" and "Roberta." Also listed are Gene Lockhart, New York stage artist, previously seen in a small part in "By Your Leave"; Ralph Morgan, Leslie Fenton and J. Farrell MacDonald.

The story, of the character whose entertainment and exploitation worth often has been proved, appears to be one which will give alert showmen much chance to capitalize not only upon that quality, but also upon the cast.

EIGHT BELLS

Columbia

While the title is the same as that of the famous old musical comedy operetta of a generation or more ago, this story is absolutely different in every particular. Based upon a play by Percy Händley, it is a thrilling romance drama of the sea. The screen play, a modern yarn of heroic and cowardly men and courageous women, which follows the formula of making the gold-laced would-be Big Shot the weaking and the competent man, the tough hero, is by Bruce Manning and Ethel Hill. Direction is by Roy William Neill, who recently headed "Eveleyn" and "Mills of the Gods."

The owner of a shipping line, almost bankrupt, appoints the chief officer of one of his fine passenger liners, with whom his daughter has fallen in love, to command a freighter.
"IT WILL BE ONE OF THE BOX-OFFICE SMASHES OF THE YEAR!"

Says LOUELLA PARSONS in the Hearst Newspapers!

"SUPER-ENTERTAINMENT! FOUR STARS! ★ ★ ★ ★
— EUGENE CHRISMAN, SCREEN PLAY and SCREEN BOOK"

"WILL TOP ALL BOX-OFFICE RECORDS FOR MUSICALS!"
— HARRY BURNS, HOLLYWOOD FILMOGRAPH

"SHOULD PROVE A MAGNET AT BOX-OFFICE!"
— HOLLYWOOD VARIETY

"GIRLS GORGEOUS, SONGS GRAND, CHEVALIER AT BEST!"
— RAY LONG, PHOTOPLAY MAGAZINE

"DAZZLES THE EYE AND EAR! GIVES CHEVALIER THE OPPORTUNITY FOR WHICH HE CAME FROM FRANCE YEARS AGO ... AND WAITED TILL NOW TO FIND!"
— EILEEN PERCY, PAUL BLOCK CHAIN OF NEWSPAPERS

JOSEPH M. SCHENCK presents

MAURICE CHEVALIER

with

ANN SOTHERN
MERLE OBERON

DARRYL ZANUCK'S PROUDEST ACHIEVEMENT
“I WAS LUCKY”

“AU REVOIR L’AMOUR”

“RHYTHM OF THE RAIN”

“SINGING A HAPPY SONG”

“YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH”
carrying a valuable cargo to China. The captain of the freighter is denoted. The girl and her aunt stow themselves away on the freighter. In a, a, a, summer country hotel to tense suspense as the boat threatens to sink. The captain proving yellow, the denoted hero takes charge, saves the ship and wins the girl.

Wellknown screen names feature the cast. Ralph Bellamy, recently in "The Crime of Helen Santley," "Hildorado," and "Dangeous," the hero and Ann Sothern is the heroine. The other man is John Eueclier. Listed among the support are Spencer Charters, Catherine Doucet, Franklin Pangborn, John Darrow, Arthur Hohl, Addison Richards, Joseph Sarnows and Charles Grapewein.

Theme and atmosphere of the story graphically suggest the character of exploitation. Action and thrill, plus the triumph of heroism, gives a key as to what should be done.

NAUGHTY MARIETTA

MGM

Much that is promising in both entertainment and commercial adaptability is to be found in this production and its personnel. Originally one of the few first-rate contributions to Victor Herbert's fame, it is essentially a romance with music. Adapted from a book and lyrics by Rida Johnson Young with Herbert musicalized additions by Gene Kahn, with screen play by John Lee Mahin. It is directed by W. S. Van Dyke, remembered for such as "The Goldwyn Follies," "Eskimo," "Manhattan Melodrama," "The Thin Man" and the current "Forsaking All Others," but heretofore inexperienced with operettas.

Time to the period of Louis XV and the French colonization of Louisiana, the locales being Paris and the New World, the yarn deals with a process who, swapping identities and with a maid, came to America to marry against royal edict a handsome captain of the Yankee scouts who had rescued her from a band of brigands. As the story unfolds, production values being up to standard, the many Victor Herbert musical numbers, including "Sweet Mystery of Life" and "Falling in Love With Some One," are sung by the two leading players accompanied by a large symphony orchestra.


I'LL LOVE YOU ALWAYS

Columbia

As this story evolves, the title, as a showmanship asset, assumes a more than ordinary significance. A romantic, dramatic, it deals with a show girl who married a cockey, bluffing, jobless mining engineer. Inability to make a contract, the depression, reduced the man to the status of truck driver and the woman to that of a taxi driver. The inevitable separation resulting after a domestic quarrel, the girl goes west, and the Van Horn in stealing money is sentenced to jail. The girl, believing he is in Russia, as their letters are diverted, return to New York to await the birth of her child and the return of her husband. Friends intercede to continue the deception and the couple are reunited, both wiser and much more harmonious.

The picture is based upon a play by Lawrence Hazard, with screen play by Vera Cass, and Sidney Buchman. Leo Bulgakov, is credited with the currently showing "White Lies." The leading characters, Nancy Carroll and George Bancroft, are happily in the Vogues in "Jealousy." Miss Carroll also was seen recently in "Transatlantic Merry Go Round." Other principals are Jean Dixon, Harry Beresford, Arthur Hohl and Robert Allen.

An air of down-to-earth-human interest drama characterizing the production's theme, publicity and advertising seeking to arouse the more tender and sentimental emotions seem to be the quality of showmanship best applicable. As particularly the action is carried on by the two leading players and the supporting cast supplies only nominal assistance for marquee and poster requirements, more than ordinary stress should be placed upon the leads.

PARIS IN SPRING

Paramount

The title graphically hints the romantic character of this feature, and the names of the two leading players are indicative of its musical theme. The "All the King's Horses" being almost a certainty to establish Mary Ellis as a singing and acting favorite and Taffo Carminati being remembered for his straight acting work in the Grace Moore musical success, "One Night of Love," and his singing one of the features of "Gallant Lady," potential exploitation and publicity has the benefit of a running start.

"Paris in Spring," changed from its first title, "Two on a Tower," by Dwight Taylor, is a story of romance and drama, plus music, in the gay French capital. Sprung from a night club song (Miss Ellis), Playby Nobleman Carminati would leap from the Efelf Tower, Ready to hop, he meets a young woman, Ida Lupino, escaped from a convent, who has the voice of the Dean, an一点. They find there is still happiness in life, until Miss Ellis appears to complicate the situation. Both young women decide to enter a convent, but Carminati changes Miss Ellis' mind and a young poet makes Miss Lupino's heart do strange and joyous tricks.

Supporting the three principals are old and new players as well as some of the company's most promising juveniles. Listed are Lynn Overman, now in "Rumba"; John Blakely, John North, Jack Raymond, Alkin Tamnoff and John Ardizeni.

Love interest and music, the sustaining elements appear to be the logical selling angles substantiating the name value of the leading players.

FOUR HOURS TO KILL

Paramount

This production is adapted from the stage show "Small Miracle," a sensation in New York, being presented in several metropolitan centers. The screen play is by the author, Norman Krause. The picture version is being directed by Mitchell Leisen, and the music score is by Vittorio Santus. Essentially the story is a drama, the whole action of which takes place in and around the lobby and lounge room of a theatre. There comes a convicted murderer, en route to the death house and guarded by officers, while away hours between trains. A checkroom boy steals a wallet, the belts and his sweetheart being blackmailed by an unscrupulous. A woman meets her lover and they plan an evening together. By a ruse the murderer escapes and planted a man whom he kills upon his arrival, the convict in turn being the recipient of quick death at the hands of police. The slain man is revealed as the blackmailing unscrupulous. Rather than reveal to insurance company officials their relationship, the posing husband and wife say a mistake has been made. If the pin is not reclined in six months, it will constitute a nest egg for the checkroom boy and his sweetheart.

Richard Barrenness, long with Warner, is the convict. Joe Morrison the jew thief and Helen Mack his sweetheart. Dorothy Tree is the unscrupulous and Noel Madison her slain husband. Gertrude Michael is the thief's victim and RayMilland her lover. Others are Roscoe Carus, Lois Kent, Henry Travers, Christian Rub and Greta Meyer.

Elements which for a time raised doubt as to the story's suitability for pictures have been removed, but in the current series of events, the locale in which they happen and the character of the persons who affect the dire tips, the picture has a potential exploitation and publicity that should accompany its showing.

STRANGERS ALL

Radio

In essence a farcical domestic comedy, this production promises much in the way of showmanship and exploitation. The story, which is somewhat similar to "Three Cornered Moon" and "The Party's Over." Based on a play by Marie Bercevic, the screen play is by Milton Krims, who collaborated on "Grand Old Girl," a picture in which May Robson, present star also was featured. Direction is by Charles Vidor.

The story deals with the Carter family, presided over by a tolerant mother who tries to get on with the life of the small town. The husband, a working business man's son who is the perpetual goat for his brother's and sister's idiosyncrasies; William Balsawell, James Busby, as the actor; another devoted to radicalism endeavoring to save the masses from the "grinding capitalist heel"; a collegiate daughter who never writes home. The story is that - Mrs. Carter has decided to be bored by a persistent suitor. As the yarn runs its course of fun, folly and drama, it is climaxed when the mother forgets the stage instructions given her by her lawyer and, despite the ham acting of the ambitious actor son, gets her radically inclined son freed of charges of revolution plotting.

May Robson will be seen in the mother role. Her latest picture, which probably will be seen exclusively in New York, is released as "Motion Picture." Supporting players include Preston Foster, Florine McKinney, now in "Night Life of the Gods"; William Balsawell, James Busby, Leon Ames, Clifford Jones and Samuel Hinds.

Concerning itself with situations that, some time or other, are part of the life of many American families, it provides opportunities for putting lots of personal and intimate appeal into an interest-creating publicity campaign.

Sanchez Closes Ajax Deal

Arthur Sanchez of Trans-Oceanic Film Export Company has closed with Ajax Pictures Corporation for distribution of six Richard Talmadge action films in Latin America. The Times Pictures Corporation will distribute the films in New York.
Women's Group Operates Theatre in Florida Town

Rhinebeck, N. Y., is not the only town in the country bearing a motion picture theatre operated by civic-minded citizens who give of their time and energy without reimbursement.

The Via theatre, of Crescent City, in Florida, is such a house, and Mrs. M. P. LaBree is its master mind. This most unusual community entertainment center had its origin back in 1914, when the feminine members of the Village Improvement Association, the initials of which form the theatre's name, began to show motion pictures for the citizenry. Two years later the women of the association, since renamed the Woman's Club, paid for the construction of a 310-seat theatre.

Until the vocalization of the screen, the women's organization continued its film showings, but then, as all know, showings of the remarkable and versatile Mrs. La Bree handling active operation, buying all film and serving without remuneration. Incidentally, Mrs. La Bree is variously engaged as the local agent for the Standard Oil Company, local Railway Express agent, and an insurance operator of no mean proportions. Scott Chesnutt, of Paramount's Jacksonville exchange, said the product to Mrs. La Bree way back when, in the first year of operation, and she has taken the full first run output every year since.

It is entertainingly recalled down in Crescent City that when Mrs. Chesnutt first visited his prospective account, he was forced to stay overnight, by reason of poor train service. There were no sidewalks in the town then, and Mr. Chesnutt, it is said, almost fell over a cow in the street when he called on Mrs. La Bree one night, she being too busy to see him during the day.

When the screen began to make itself heard, the task became a trifle complicated for the women, and Roy Patience, in a spirit of civic helpfulness, sold $4,950 worth of stock in a corporation, named the Crescent City Amusement Company. Two new simplex projectors and RCA sound equipment came to the theatre, and now the Via has performances six nights each week (four during the summer), and exhibits first run the product of five major companies.

In association with Mr. Patience, Mrs. La Bree continues to handle the operation of the theatre, and interviews film salesmen. The two clubs paid without compensation, and Mrs. Patience, with justifiable pride, reports that the equipment is fully paid for, and expects to surprise his stockholders with a 10 per cent dividend this month.

Sixth Annual Warner Club Affair Is Held

The sixth annual banquet and ball of the Warner Club, organization of home office employees, was held at the Hotel Waldorf-Astoria in New York last Saturday night, with 3,500 Company attendance from the home office and branches. Paul Whiteman and his orchestra entertained, assisted by various stage, screen and radio personalities.

Reproducers Exempt From 5 Per Cent Tax

Treasury Department Rules Apparatus Not Liable If Not Usable for Radio Receiving Sets

The United States Treasury Department at Washington last week decided that sound reproducers used in motion picture theatres are not subject to the 5 per cent tax specified in Section 607 of the Revenue Act of 1932, provided they are not suitable for use in connection with radio receiving sets or combination phonograph and radio sets. If the tax had been upheld, it eventually would have been passed on to exhibitors in the form of higher service or equipment license charges which would have been imposed by the manufacturers.

Inquiry Protested

In November, 1934, revenue agents from Washington began an inspection of the products of various manufacturers who up to that time had failed to file any returns covering this tax. J. A. Tanney, treasurer of Sales-On-Sound Corporation, led a protest, which later was joined in by the Entertainment Apparatus Manufacturers Association, Inc.

Other sound equipment manufacturers offered their support to the protest. Late in December, Samuel Edelstein, attorney for the Manufacturers Association, wrote to the Commissioner of Internal Revenue setting forth the many reasons why the application of this tax to motion picture equipment was entirely unwarranted. The technical data contained in this letter are available to all members of the industry who may be interested.

Distinction Drawn

In answer to Mr. Edelstein's letter, Deputy Commissioner D. S. Bliss drew a clear distinction between radio receiving sets or combination radio-phonograph sets, and motion picture sound reproducing apparatus, which includes such component parts as amplifiers, boosters, directional boxes, exponential horns, loud speakers and sound-heads. The status of synchronous disc turntables is undetermined in Mr. Bliss' decision, but as these are virtually obsolete, it is considered probable that very little tax, if any, may be collected, if this equipment is judged as coming under the scope of the act.

Individual Rulings

"The question of whether amplifiers and loudspeakers are taxable under Section 607 is one of fact to be determined by the test of their suitability for use in connection with radio receiving sets or combination phonograph and radio sets," Mr. Bliss said. "If they are not suitable for such purposes, Section 607 of the Revenue Act of 1932 is not applicable.

Individuals who desire rulings on particular types of sound-amplifiers and loudspeakers produced by them, should each submit copies of their catalogues or advertising literature, with a complete statement of facts as to the construction and suitability of such products for radio work."

Progress Made on Zoning Schedules

Definite progress toward ultimate establishment of acceptable clearance and zoning schedules in all key territories is being made, the Code Authority announced this week. Plans due for early consideration concern Kansas City, New Haven, Conn., New York, Boston, New Orleans and Cincinnati.

The Los Angeles plan, as reported two weeks ago, has received the Code Authority's informal approval, there being but a few outstanding details. A more formal ruling will be made after final approval. These details include clarification of clauses pertaining to prints, geographical areas and starting date of the schedule. The various areas are expected to be ironed out and the necessary approval given at the weekly meeting Thursday.

Kansas City Action Awaited

The Authority also is expected to discuss the Kansas City schedule and may adopt it. The Kansas City plan now before the industry's governing body in New York was drawn by the local code board and is not to be confused with a schedule drafted by the Kansas City Independent Theatre Owners, which was turned down by Elmer C. Rhoden, operating head of Fox Midwest.

The New Haven and Milwaukee schedules also were expected to come up for at least preliminary consideration Thursday.

From Boston came the report that the clearance and zoning board has adopted individual decisions on theatres included in the original schedule for the northern and eastern sectors of Boston.

Under a decision of the clearance and zoning board of Cincinnati, suburban houses will get pictures 58 days after second-runs and where second-runs do not play a picture, suburbs will be entitled to features 60 days after downtown second-runs.

Wisconsin Independents

The Independent Theatres Protective Association of Wisconsin went on record as favoring the zoning and clearance schedule adopted by the local board in Milwaukee last July. The schedule penalizes exhibitors "showing flashy, double features, and giving gifts and premiums by withholding product availability for longer periods." Nevertheless this schedule was voted down by the Code Authority the association is preparing a brief to present its arguments. It is contended that approximately 90 per cent of the local exhibitors favor the schedule.

The Code Authority raised objections to the publication by Louis Nizer, secretary and counsel of the New York Film Board of Trade, of statistics and other information in connection with the Code Authority's activities in Mr. Nizer's forthcoming book, "New Courts of Industry; Self-Regulation Under the Motion Picture Code."

Vallee Guest at Party

Rudy Vallee, star of Warner's "Sweet Music," opening at the Broadway Strand this week, was guest of honor at a cocktail party at the Hotel Edison in New York on Monday, given by Warner.
The Voice of Shouts

N. S. S. Hits on New Trailer Arrangement

National Screen Service is turning to production talent for a new type of special trailer on M-G-M and Warner releases made necessary by the decision of those two majors to make and sell their own service. They're good.

Five of the new brand were shown yesterday noon, subjects being "Black Fury" and "Devil Dogs of the Air" on the Warner list and "The Night is Young," "Sequoia" and "Biography of a Bachelor Girl" on the Metro list.

Since actual production clips are not available in these two cases, N. S. S. is building action stuff around the distributor's releases. Fred Kohler occupies feature spot in the trailer on "Black Fury." The short story thread has him addressing the tycoons of a fictitious mine and urging them to learn conditions for themselves, as portrayed by Paul Muni in "Black Fury." The spiel permits Kohler to get in the usual plug for the attraction. Featured in the "Biography of a Bachelor Girl" trailer is Thelma Todd; Herman Bing and Charles Judels in the subject "Night Is Young"; Pat Flaherty and Warren Hymer on "Devil Dogs" and Charles B. Murphy, the animal trainer, on "Sequoia." The idea is novel, the treatment fresh and the conclusion easily apparent that the scheme runs far ahead of the usual trailer idea, including the average affair turned out by the N. S. S.

National Screen's New Trailers Previewed

National Screen Service yesterday gave a trade press preview on five of the trailers it is producing without the cooperation of M-G-M and Warner Bros.-First National, both of which are now making their own picture advance ballyhooes. These trailers do not employ clips from the films publicized, but instead offer individual, interesting, players known to screen audiences are used and each constitutes an excellent supplementing of the trailer entertainment for theaters, apart from their respective publicity values. Trailers screened yesterday were for "Biography of a Bachelor Girl," with Thelma Todd appearing in the National Screen Service production; "Sequoia," with Charles B. Murphy; "Devil Dogs of the Air," with Pat Flaherty and Warren Hymer, and "Black Fury," with Fred Kohler. They're an effective and novel medium for selling forthcoming pictures to your patrons.

Nat. Screen Shows Better Trailers

New York.—National Screen Service yesterday showed the trade press five advance trailers, built along brand new production lines and embodying the first intelligent use of production entertainment, without spoiling the whole story of the pictures.

The five trailers are of Ann Harding in MGM's "Biography of a Bachelor Girl"; "Devil Dogs of the Air," with the action taking place in mid-ocean where two aviators are adrift, anxiously awaiting rescue by the "Devil Dogs," and discussing the merits of the picture; "The Night is Young," with Herman Bing and Charles Judels getting into trouble with a studio watchman; "Sequoia," showing Charles Murphy, the animal trainer; "Black Fury," with Fred Kohler telling the board of directors the lowdown on Muni's coal mine picture.

National Screen Scores

New trailers, which National Screen Service is now making, are an innovation in trailers that should prove a boon to audiences. New idea is to take the main theme of the picture being exploited on the screen and build a short dramatization around it. Title of the picture and the names of the stars and featured players are worked into the story. In short, it takes the stereotyped forms of advance ballyhoo and presents them in a visual manner that is ten times less obvious and considerably more lasting in the memory of the movie-goer. National Screen is to be congratulated for this new departure.
the Industry Approval

New Trailers That "Sell"
Trend From Stereotyped "Ad" Reels Provide Pleasure and Sales Punch

PRODUCED TRAILERS
20 Mins.
Projection Room
National Screen Service

Expanding on recent experiments in trailer manufacture, partly with a view to getting away from the routine form, National Screen Service has a new type trailer, produced in toto by that company.

These trailers are so staged that they look suspiciously like shorts until they get well under way. Subtly managed on the advertising angle, the trailer uses clever means to make sure that strong selling points are injected.

National was, in a fashion, forced to this new style but has evolved a method which marks a distinct advance in this field. It was partly forced because Metro, on Jan. 1, joined Warner Bros. as a producer of its own trailers.

Having no contracts with these majors, under which dialog scenes would be made available, plus other co-operation, NSS was faced with the problem of servicing its accounts (theaters) on pictures of these two companies. Getting together a group of five specially produced trailers on Warner and Metro pictures, NSS hired its own actors, prepared its own sets and staged the scenes. It used no talent under contract to either Warner or Metro.

On 'Biography of a Bachelor Girl," (MG) National hired Thelma Todd and others to ...age a bedroom scene. After making the audience guess as to what it is all about, the characters, as in a story, ring in a discussion on 'Bachelor Girl' to send in the ad plug. Trailer subject ends with Miss Todd hopping out of bed in nightgown, throwing a mink coat over her shoulders and declaring that she's going out to find who impressions of life Ann Harding (star of the picture) reveals in her diary.

The one for 'Devil Dogs' (WB) opens like a newsreel with lost ships in the Pacific. Film cuts to two men marooned on airplane wreckage out at sea. Warren B. Herter and Pat Flaherty have a radio with them through which comes gab about 'Devil Dogs,' the two men getting into a fight over the merits of that picture.

'Sight is Young' (MG) is another with Herman Bing and Charles Judels as a couple of muggs crashing a studio cote in their car and ending up discussing this picture with the doorman.

Production of trailers on 'Sequoia' (MG) and 'Black Fury' (WB) are handled with freshness and effect. Charles B. Murphy, animal trainer, who handled beasts for 'Sequoia,' is in a hunting lodge setting, with a mountain lion as a pet. He introduces a conversation with another man over 'Sequoia.' For 'Black Fury' there is a company directors meeting when one man argues with board members over what they think about handling the troubles of miners.

Some of these trailers carry an indication credit. They look much like a short, with the opening words: 'National Screen Presents.' Copy tags onto produced scenes but is severely held down to get away from the tiresome ballyhoo which has characterized so many trailers.

If NSS is getting out these trailers on WB and Metro pictures as a means of competing against these two majors in the trailer field, it is offering real opposition. It is a forward step in screen advertising methods. Aside from anything else, these new type advance plays give a variety in trailers if a house is using the conventional design, which includes actual scenes from films.

VARIETY
Original Creators of Seat-Selling Trailers!!
# Theatrical Receipts

The total of theatre receipts for the calendar week ending February 16, 1935, from 108 theatres in 18 major cities of the country, reached $1,130,910, an increase of $65,145 over the total for the preceding calendar week, ended February 9, when 101 theatres in 17 major cities aggregated $1,065,765.

## Theatres

### Boston

<table>
<thead>
<tr>
<th>Theatre</th>
<th>Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boston</td>
<td>2,900</td>
</tr>
<tr>
<td>Fenway</td>
<td>1,800</td>
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<tr>
<td>Memorial</td>
<td>1,500</td>
</tr>
<tr>
<td>Loew's State</td>
<td>5,700</td>
</tr>
<tr>
<td>Metropolitan</td>
<td>4,500</td>
</tr>
<tr>
<td>Paramount</td>
<td>1,600</td>
</tr>
<tr>
<td>Buffalo</td>
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<td>Century</td>
<td>3,000</td>
</tr>
<tr>
<td>Great Lakes</td>
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</tr>
<tr>
<td>Hippodrome</td>
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<td>Lafayette</td>
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### Chicago

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<tr>
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<td>Chicago</td>
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<tr>
<td>Garrick</td>
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<td>Palace</td>
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<tr>
<td>Roosevelt</td>
<td>1,910</td>
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<td>State-Lake</td>
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<tr>
<td>Circle</td>
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<td>RKO Palace</td>
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<tr>
<td>State</td>
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<tr>
<td>Stillman</td>
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<td>Denham</td>
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<tr>
<td>Denver</td>
<td>2,500</td>
</tr>
<tr>
<td>Orpheum</td>
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<td>Paramount</td>
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### Hollywood

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<tr>
<td>Pantages</td>
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<tr>
<td>W. B. Hollywood</td>
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### High and Low Gross

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<tr>
<td>Columbia</td>
<td>5,000</td>
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<tr>
<td>Loew's</td>
<td>10,000</td>
</tr>
<tr>
<td>Metropolitan</td>
<td>10,000</td>
</tr>
<tr>
<td>States</td>
<td>10,000</td>
</tr>
<tr>
<td>United Artists</td>
<td>10,000</td>
</tr>
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</table>

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**Note:** The above data includes receipts for various films, their dates of release, and their gross earnings. The data is organized by theatre and includes both current and previous week's gross receipts. The high and low gross figures are also included for comparison. The data reflects the success of different films in various cities during the specified week.
“GRIPPING STUFF”... Showmen's Trade Review

‘FAST MOVING THRILLER’... Box-office

By the Author of "THE THIN MAN"

DASHIELL HAMMETT'S

WOMAN IN THE DARK

With FAY WRAY
RALPH BELLAMY
MELVYN DOUGLAS
ROSCOE ATES

Directed by Phil Rosen
Associate producer, Burt Kelly
Produced by SELECT PRODUCTIONS

Film Daily Rating: FINE ENTERTAINMENT FOR 'MELLER' FANS

WOMAN IN THE DARK

RKO-Radio Drama

PIC WILL PLEASE ANY AUDIENCE;
SWELL ACTING AND DIRECTION
JOBS; A HAMMETT STORY

SUMMARY: This is gripping stuff well
acted and well directed which moves along
at a nice pace and is bound to leave your
customers happy. Sell Hammett as your
author of "The Thin Man" and other fine
screen jobs. Tie up with Liberty Magazine
in which the story originally appeared.

Non-stop, the screen before an
announcing trailer. Sell as drama rather than mystery.

Tie in with pipe and tobacco merchants
because there's lots of pipe smoking in this.

In auto sales can also tie in because
you can't write a pet show and see what
will do with thrilling stories
etc. Get jewelry merchants
to give away a bracelet and ring displays and
spot with skills from picture.

(FAMILY)

ARNOLD KRAVITZ

WOMAN IN THE DARK

With Fay Wray, Ralph Bellamy, Melvyn Douglas, Roscoe Ates

70 min.

“WOMAN IN THE DARK" with Fay Wray, Ralph Bellamy, Melvyn Douglas, Roscoe Ates 70 min.

The Hollywood Reporter

WOMAN IN THE DARK

RKO (Select)

ENGROSSING MELODRAMA THAT
HOLDS ATTENTION LARGELY THROUGH
GOOD DIRECTION AND WORK OF CAST.

Considering that it is clearly,

SHOWMEN'S TRADE REVIEW

RKO-Radio

70 min.

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70 min.
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<tr>
<th>Theatres</th>
<th>Picture</th>
<th>Current Week</th>
<th>Previous Week</th>
<th>High and Low Gross</th>
</tr>
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<tbody>
<tr>
<td>Indianapolis</td>
<td>&quot;Charlie Chan in Paris&quot; (Fox)</td>
<td>2.50</td>
<td>2.00</td>
<td>High 1-12-35 &quot;The &quot;Chairman&quot; 7,900</td>
</tr>
<tr>
<td></td>
<td>&quot;Mystery of Edwin Drood&quot; (Univ)</td>
<td>3.00</td>
<td></td>
<td>Low 3-14-35 &quot;Bamboozle&quot; 2,000</td>
</tr>
<tr>
<td>Indiana</td>
<td>&quot;Rumbo&quot; (Para)</td>
<td>6.50</td>
<td></td>
<td>High 5-19-35 &quot;She Had to Say Yes&quot; 12,000</td>
</tr>
<tr>
<td>Lyric</td>
<td>&quot;When a Man's a Man&quot; (Fox)</td>
<td>8.00</td>
<td></td>
<td>Low 12-22-34 &quot;West of the Pecos&quot; 5,500</td>
</tr>
<tr>
<td>Palace</td>
<td>&quot;Clive of India&quot; (U. A.)</td>
<td>3.50</td>
<td></td>
<td>High 1-3-34 &quot;The Phantom of the &quot;Parlor&quot; 2,250</td>
</tr>
<tr>
<td>Kansas City</td>
<td>&quot;Society Doctor&quot; (MGM)</td>
<td>4.60</td>
<td></td>
<td>Low 5-5-34 &quot;The Trumpet Blows&quot; 7,200</td>
</tr>
<tr>
<td>Mainstreet</td>
<td>&quot;Clive of India&quot; (U. A.)</td>
<td>9.00</td>
<td></td>
<td>&quot;Aside the Earth Turned&quot; 3,900</td>
</tr>
<tr>
<td>Midland</td>
<td>&quot;Rumbo&quot; (Para)</td>
<td>7.50</td>
<td></td>
<td>Low 1-3-35 &quot;Murder is Painless&quot; 11,000</td>
</tr>
<tr>
<td>Newman</td>
<td>&quot;A Notorious Gentleman&quot; (Univ)</td>
<td>7.90</td>
<td></td>
<td>Low 11-11 &quot;Saturday's Millions&quot; 1,000</td>
</tr>
<tr>
<td>Tower</td>
<td>&quot;The County Chairman&quot; (Fox)</td>
<td>5.40</td>
<td></td>
<td>Low 2-3-34 &quot;Sons of the &quot;Parlor&quot; 12,500</td>
</tr>
<tr>
<td>Uptown</td>
<td>&quot;The County Chairman&quot; (Fox)</td>
<td>4.70</td>
<td></td>
<td>Low 12-22-34 &quot;The Gay &quot;Parlor&quot; 2,750</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>&quot;Man of Aran&quot; (GB Pictures)</td>
<td>2.50</td>
<td></td>
<td>High 6-3-34 &quot;Glamour&quot; 21,000</td>
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<tr>
<td></td>
<td>&quot;Man of Aran&quot; (GB Pictures)</td>
<td>2.00</td>
<td></td>
<td>Low 1-12-35 &quot;I Sell Anything&quot; 2,000</td>
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<tr>
<td></td>
<td>&quot;Devil Dogs of the Air&quot; (W. B.)</td>
<td>8.10</td>
<td></td>
<td>High 1-7 &quot;Strange Interlude&quot; 20,000</td>
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<tr>
<td></td>
<td>&quot;Devil Dogs of the Air&quot; (W. B.)</td>
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<td>Low 4-15 &quot;Perfect Understanding&quot; 4,900</td>
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<tr>
<td>Four Star</td>
<td>&quot;Baboon&quot; (Fox)</td>
<td>2.20</td>
<td></td>
<td>High 10-11 &quot;I'm No Angel&quot; 30,000</td>
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<tr>
<td>Loew's state</td>
<td>&quot;David Copperfield&quot; (MGM)</td>
<td>13.00</td>
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<td>Low 5-7 &quot;Picture Snatcher&quot; 2,800</td>
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<tr>
<td>Paramount</td>
<td>&quot;The Gilded Lily&quot; (Para)</td>
<td>19.00</td>
<td></td>
<td>Low 12-29-35 &quot;Abroad in &quot;Parlor&quot; 4,000</td>
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<tr>
<td>RKO</td>
<td>&quot;Devil Dogs of the Air&quot; (W. B.)</td>
<td>12.30</td>
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<td>Low 1-5-34 &quot;Let's Fall in Love&quot; 4,000</td>
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<tr>
<td>United Artists</td>
<td>&quot;Under Pressure&quot; (Fox) and...</td>
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<td></td>
<td>High 12-10-34 &quot;Judge Priest&quot; 9,300</td>
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<tr>
<td>W. B. Downtown</td>
<td>&quot;The Right to Live&quot; (W. B.)</td>
<td>6.00</td>
<td></td>
<td>Low 7-1 &quot;Lilly Turner&quot; 1,600</td>
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<tr>
<td>Minneapolis</td>
<td>&quot;David Copperfield&quot; (MGM)</td>
<td>5.00</td>
<td></td>
<td>High 3-3-34 &quot;Devil Tige&quot; (6 days) 7,800</td>
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<tr>
<td>Century</td>
<td>&quot;David Copperfield&quot; (MGM)</td>
<td>5.00</td>
<td></td>
<td>3-14-34 &quot;Have A Heart (6 days-1st week) 2,500</td>
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<tr>
<td>Lyric</td>
<td>&quot;The Secret Bride&quot; (W. B.)</td>
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<td>High 4-7-34 &quot;Robbed&quot; 28,500</td>
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<tr>
<td>Palace</td>
<td>&quot;Strange Wives&quot; (Univ.)</td>
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<td>Low 2-24-34 &quot;Coming Out Party&quot; 4,670</td>
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<td>RKO Orpheum</td>
<td>&quot;Babib&quot; (F. N.)</td>
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<td>High 1-3-34 &quot;Broadway Bill&quot; and High 1-13-35 &quot;Here Is My Heart&quot; 30,000</td>
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<td>State</td>
<td>&quot;The County Chairman&quot; (Fox)</td>
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<td>Low 3-8-35 &quot;King of the Jungle&quot; 10,000</td>
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<tr>
<td>Time</td>
<td>&quot;The Best Man Wins&quot; (Col.)</td>
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<tr>
<td>Montreal</td>
<td>&quot;Living of a Bengal Lancer&quot;</td>
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<td>High 10-21 &quot;The Bowery&quot; 21,000</td>
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<td>Capitol</td>
<td>&quot;Living of a Bengal Lancer&quot;</td>
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<td>Low 12-19-34 &quot;The &quot;Parlor&quot; 3,100</td>
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<td>&quot;Band Plays On&quot; (MGM)</td>
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<td></td>
<td>High 4-1 &quot;20,000 Years Sing Sing&quot; 3,000</td>
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<td>Mayfair</td>
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<td>&quot;Bordertown&quot; (W. B.)</td>
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<td>&quot;Jack Abby&quot; (GB Pictures)</td>
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<td>Roxy</td>
<td>&quot;The Scarlet Pimpernel&quot; (U. A.)</td>
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<td>Strand</td>
<td>&quot;Devils Dogs of the Air&quot; (W. B.)</td>
<td>19.30</td>
<td></td>
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<td>&quot;Under Pressure&quot; (Fox)</td>
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<td></td>
<td>Low 7-28-34 &quot;Here Comes the &quot;Parlor&quot; 6,500</td>
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<tr>
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<td>&quot;David Copperfield&quot; (MGM)</td>
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<td></td>
<td>Low 9-24-34 &quot;The Cat's Faw 4,500</td>
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<td></td>
<td>&quot;Society Doctor&quot; (MGM)</td>
<td>9.10</td>
<td></td>
<td>High 6-22-34 Ah Sin, Women and &quot;Parlor&quot; 6,500</td>
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<td></td>
<td>&quot;Romance in Manhattan&quot; (Radio)</td>
<td>9.00</td>
<td></td>
<td>Low 7-4 &quot;Les Bleus d'Amour&quot; 1,500</td>
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<td></td>
<td>&quot;Streak in the &quot;Parlor&quot; (1st week)</td>
<td>27.50</td>
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<td>Low 12-16-34 &quot;Six Day Bike Ride&quot; 14,500</td>
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<td></td>
<td>&quot;Tristan and Isolde&quot; (MGM)</td>
<td>12.00</td>
<td></td>
<td>Low 7-24-34 &quot;Fog Over Princro&quot; 4,500</td>
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<tr>
<td></td>
<td>&quot;White Shadows&quot; (W. B.)</td>
<td>11.00</td>
<td></td>
<td>High 1-7 &quot;The Kid from Spain&quot; and High 10-17-34 &quot;The &quot;Parlor&quot; 12,000</td>
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<tr>
<td></td>
<td>&quot;Senator Dooley&quot; (W. B.)</td>
<td>11.00</td>
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<td>&quot;Sissel Demos&quot; 12,000</td>
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<td></td>
<td>&quot;Imitation of Life&quot; (MGM)</td>
<td>4,800</td>
<td></td>
<td>Low 8-11-34 &quot;The Constant Nymph&quot; 5,000</td>
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<tr>
<td></td>
<td>&quot;Happy Ever After&quot; (Tabulation continued)</td>
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</tbody>
</table>
A HARD HITTING TEAM

THAT'S WHY THEY'RE ALWAYS OUT IN FRONT

NOW AT BAT...
AND IT'S ANOTHER HOMER...

Buster KEATON

in

"ONE RUN ELMER"

Directed by Charles Lamont

NEXT MAN UP...

ERNEST TRUEX

in

"OBJECT NOT MATRIMONY"

Produced by Al Christie

Joe Cook, Buster Keaton, Ernest Truex . . . . home run kings of comedy . . . . Sylvia Froos, the Easy Aces, York and King, Tom Howard, Junior Coghlan, Billy Gilbert . . . . regular Babe Ruths, every one of them, when it comes to socking out the laughs and entertainment in the shorts innings. And they're drawing the paying fans to the stands, too, whenever they play. No wonder that Educational team is walking away with the pennant again.
## Theatrical Box Office Receipts

- **Motion Picture Herald, February 23, 1935**

### Theatres

<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>Oklahoma City</strong></td>
<td></td>
<td></td>
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<tr>
<td>Capitol</td>
<td>1,200</td>
<td>10c-41c</td>
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<tr>
<td>Liberty</td>
<td>1,500</td>
<td>10c-36c</td>
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<td>Midwest</td>
<td>1,500</td>
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<td>Warner</td>
<td>1,900</td>
<td>10c-56c</td>
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<td><strong>Omaha</strong></td>
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<td>Brandsen</td>
<td>1,200</td>
<td>25c-40c</td>
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<tr>
<td>Orpheum</td>
<td>3,000</td>
<td>25c-40c</td>
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<td>Paramount</td>
<td>2,500</td>
<td>30c-55c</td>
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<td>Airdine</td>
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<td>600</td>
<td>25c-40c</td>
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<td>Earle</td>
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<td>Karhton</td>
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<td>25c-40c</td>
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<td>Roxy Mastbaum</td>
<td>4,800</td>
<td>40c-65c</td>
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<td>Stankey</td>
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<td>Stanton</td>
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<td>30c-50c</td>
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<td><strong>Portland, Ore., Broadway</strong></td>
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<tr>
<td>Portland, Ore.</td>
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<tr>
<td><strong>San Francisco</strong></td>
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<tr>
<td>Fox</td>
<td>4,600</td>
<td>15c-40c</td>
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<td><strong>Seattle</strong></td>
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<td>Blue Moos</td>
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<td>10c-25c</td>
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<td>Fifth Avenue</td>
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<td>25c-45c</td>
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<td>Liberty</td>
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<td>15c-56c</td>
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<td>Orpheum</td>
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<td>25c-50c</td>
<td></td>
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<tr>
<td>Paramount</td>
<td>3,030</td>
<td>25c-35c</td>
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**Notes:**
- **High and Low Gross**
  - **Motion Picture**
  - **(Radio)**
  - **(Univ.)**
  - **(MGM)**
  - **(Radio-U.)**
  - **(Col.)**

**Dates:**
- (To be continued)
- (MGM)
- (Univ.)
- (U.A.)

**Tobacco covers period from January, 1933.**

**Dates are 1933 unless otherwise specified.**

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**Highlights:**
- **Highs**
  - High 1-6-34: "Going Hollywood"...
  - High 3-10-34: "Easy To Love"...
- **Lows**
  - Low 2-16-34: "Babbitt"...
  - Low 3-10-34: "Lullaby of the Leaves"...

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**Box Office Receipts: 1933**

- **San Francisco**
  - **Fox**
    - (Radio)
    - (Univ.)
    - (MGM)
    - (Radio-U.)
    - (Col.)

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**Box Office Receipts: 1933**

- **San Francisco**
  - **Fox**
    - (Radio)
    - (Univ.)
    - (MGM)
    - (Radio-U.)
    - (Col.)

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- **San Francisco**
  - **Fox**
    - (Radio)
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    - (Col.)

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**Box Office Receipts: 1933**

- **San Francisco**
  - **Fox**
    - (Radio)
    - (Univ.)
    - (MGM)
    - (Radio-U.)
    - (Col.)
National Screen Answers Warner Suit on Trailers

Warner Bros. Pictures, Inc., and Vitaphone, Inc., last week instituted a $1,000,000 damage and permanent injunction action against National Screen Service, charging trailers distributed by the defendant and exploiting Warner product constitute an unfair and unauthorized practice and have tended to damage the Warner reputation and business. Summons and complaint already have been served in the suit, which will be tried in New York State supreme court.

Charges Lack of Authorization

Several months ago Warner started to make its own trailers, but National has continued to make trailers for Warner pictures without using actual scenes from productions. The plaintiffs, pending trial, may seek a temporary injunction.

The complaint specified that National is using copyright titles of Warner pictures without authorization as well as the names of players under contract. Allegation is made that these trailers reduced Warner revenue from its own trailers and that "the public appeal and popularity of actors and actresses employed by Warners, many of whom are employed under contracts or agreements for various periods of time, has been and is being lessened and diminished by spurious and inferior actors and actresses employed by defendant impersonating them and imitating their parts."

National Screen Answers

This week the following statement was issued by National Screen:

"Since Warner Bros. after seven years of silence have seen fit to bring a suit charging that trailers distributed by National Screen and exploiting Warner Bros. pictures constitute an unfair practice, National Screen certainly welcomes the opportunity of having the proper authorities determine whether or not it has the right to serve the requirements of its thousands of exhibitor customers throughout the country, as long as it does not infringe on any copyright protections. Warner Bros. have certain rights under the copyright laws. These rights National Screen has always recognized and respected."

"National Screen emphatically denies that it has infringed in any manner whatsoever, or that it has been guilty of any unfair methods. On the other hand, National Screen contends that it has rendered a very definite service in a very fair manner and of great value to the exhibitor throughout the country as evidenced by the substantial support of thousands of exhibitors over a period of fifteen years."

"Warner Bros. contention that no one has the right to mention the name of their productions, or the players in any of these productions without their authorized permission, is too ridiculous to require lengthy comment. If this were so, it would mean that no newspaper or trade paper would have the right to mention their productions in any form whatsoever without their consent. It would also mean that no exhibitor would have the right to either using his own ingenuity, or authorizing others to do it for him, in properly exploiting their pictures for which he has contracted. Furthermore, it would mean that no exhibitor has the right to advertise in any form whatsoever, whether in newspapers, in the lobby, or on the screen any Warner Bros. pictures that he has contracted for without their authorized permission."
TALKS WITH MANAGERS ON PROJECTION

By F. H. RICHARDSON

Many theatre owners and managers perhaps are familiar with the "Bluebook School" which I have conducted in this department quite consistently for a number of years. Addressed to projectionists, it was very successful, owing importantly to the conscientious interest of the men who enrolled as "pupils."

Conversations on Projection

Soon there is to be a new Bluebook—the sixth edition of my Handbook of Projection—and later on I expect to resume the "school" on the basis of the new book. In the meantime I am going to use this space for what it pleases me to call conversations with those managers. And by managers I mean all those in direct charge of theatres, be they employed by the owners or the owners themselves.

I hope to be able to lay before them many matters relating to projection and sound which I think theatre management should have a certain understanding and appreciation of in order to get desired results efficiently and economically, and with the least amount of friction with the fellows responsible for the operation of the equipment. I don't plan to go into technical details in these talks, for managers are not expected to be technicians in projection. I do think, however, that managers should be well enough acquainted with the general processes of projection and sound to know when they are getting their money's worth and when they are not.

The Theatre's Greatest Loss

But the greatest loss to the theatre as a result of unskillful or haphazardly supervised projection lies in operating and maintenance costs. In a projection system having thousands of dollars' worth of equipment, merely an improper lubricating routine can mean unnecessary repairs calling for substantial expenditures in money, not to mention time. And much more than such minor slips in routine are common in many projection departments. This because of inefficient, careless or poorly trained projectionists. Not so often as some managers may think. I know first-hand, from experience (and I have talked, preached, walked and slept projection for a quarter of a century), that breakdowns, repairs more costly than originally necessary, excessive current charges, faulty projection and sound are frequently, to be had more justly at the door of the management than blamed on the projection staff.

Therefore I think projection worthy of some examination on the part of managers. In fact, this series of talks is the direct result of inquiries that have come from managers.

Letters Welcomed

It will be helpful, I think, if managers themselves take an active part in these discussions. When a manager disagrees with my point of view, I should welcome a letter from him stating his opinion and the reasons therefore. Much good should come from such communications of interest. If it is desired that no name be published, the request shall be honored.

In addition to my general talks on the processes of projection and their bearing upon the functions of management, I shall submit questions calculated to help in understanding these processes, which will concern both regular operation and servicing.

It is hoped that at least a goodly number of managers will be interested enough in their relations with projection to use these questions as a means of adding to their knowledge of this phase of theatre operation. The best answer to each question will be published, and if there is no question that is entirely correct, the correct answer, as determined not only by myself, but with the aid of leading engineers, will be given. This method, I believe, will add interest to the series as well as make it more instructive.

Before closing this introduction to my talks with managers I want to express in this way my appreciation of those who were faithful "pupils" of the "Bluebook School" just past. At the last of the class, if we base the position on "attendance," are Messrs. Evans and Rau, projectionists of the Capitol theatre in Victoria, British Columbia.

In following the "school" with the present series, I have by no means forgotten the projectionists. In fact, I can see where they may get a good deal of good out of these talks with managers (maybe a little more appreciation from management of the projectionist's practical problems, for one thing).

Wilson Denies Anti-Chain Film Violates the Code

Frank R. Wilson, president of Economic Films, said this week that the arrangement he is making with merchants for showing of his anti-chain store feature, "Forward America," details of which were described in the January 26 issue of the Herald, is not a violation of Section 1, Part 3, Article V-E of the motion picture code, which concerns rebates and cut rate admissions.

"It is true," said Mr. Wilson, "that independent merchants buy large blocks of tickets and in most cases distribute them to customers. The tickets are paid for at the usual box office price whenever this picture is played as a regular attraction. In such a case the house double features, "Forward America," with its regular feature and its usual cash intake is not impaired.

"In a Connecticut town of 3,500 population, the merchants purchased $138 worth of tickets and the house took in $76 at the box office, making a total intake of $214 one day, against a normal average intake for that house of $80 per day."

Complete Agency Tieup

Al Kingston has completed negotiations to represent the literary and theatrical Wieland Agency, of London, in New York and Hollywood. The deal was arranged between Selma Alexander of the Kingston office and Al Sherman, American representative for Wieland. Headquarters have been established in the Palace theatre building, on Broadway.
PRODUCTIONS IN WORK

TITLE
CHARLES CHAPLIN
Chaplin Prod. No. 3
COLUMBIA
"Guns of the Law"
"Hot News"
FOX
"Man Eating Tiger" (tent.)
"It's A Small World"
"30 Raise"
"Doubting Thomas"
"Heaven's Gate"
LIBERTY
"The Old Homestead"
MASCOT
"Behind the Green Lights"
METRO-GOLDWYN-MAYER
"Vampires of Prague"
"Typee"
"Order Please"
"China Seas"
PARAMOUNT
"Paris in Spring"
"The Crusaders"
"Four Hours to Kill"
"People Will Talk"
RKO RADIO
"Becky Sharp"
"Sylvestre Bonnard"
"The Informer"
"Strangers All"
"Village Tale"
"Break of Hearts"
UNITED ARTISTS
"Les Misérables"
"Cardinal Richelieu"
UNIVERSAL
"Waverwolf of London"
"Mister Dynamite"
"The Showdown" (tent.)
WARNER BROS.
"A Midsummer Night's Dream"
"Oil for the Lamps of China"
"Dinky"
"The Case of the Curious Bride"

WRITER AND DIRECTOR
Original screen play, Charles Chaplin. Director: Charles Chaplin.
Based on play, Ben Hecht, Rose Caylor. Screen play, Philip MacDonald. Director: Clyde Bruckman.
Based on a short story, Albert Tyrone. Screen play, Gladys Lehman, Sam Hellman. Director: Irving Cummings.
Based on stage play, Geo. Kelly. Screen play, Wm. Conselman. Adaptation, Bartlett Cernack. Director: David Butler.
Play, Marie Bercovici. Screen play, Milton Krims. Director: Charles Vidor.
Novel, Philip Storge. Screen play, Allan Scott. Director: John Cromwell.
Story, Robert Harris. Director: Stuart Walker.

CAST
Charles Chaplin, Paulette Goddard, Carter DeHaven, Henry Bergman.
Richard Cromwell, Billie Seward, Wallace Ford, Jack LaRue.
Lee Ayres, Claire Trevor, Zsa Zsa Gabor, Walter King, Jack Haley, Mitchell and Durant.
Spencer Tracy, Wendy Barrie, Chas. Selkon, Virginia Sale, Raymond Walburn, Irving Bacon.
Will Rogers, Billie Burke, Allison Skipworth, Sterling Holloway, Andrew Tombes, Frances Grant, Gale Patrick, Frank Albertson.
Shirley Temple, Joe McCreary, Lyle Talbot, Rosemary Ames, Doris Noin.
Lawrence Gray, Mary Carlisle, Dorothy Lee, Edie Nugent, Batterie Mills, Lorraine Bridges.
Norman Foster, Judith Allen, Purnell Pratt, Mark Loeb, Theodore Vonitz.
Lionel Barrymore, Jean Hersholt, Elizabeth Allan, Henry Stephenson, Dennis Meek, Jesse Ralph, Bela Lugosi, Lionel Atwill, Maxens, Louis Tong.
Conrad Nagel, Steffi Duna, Ruth Pendleton, Harvey Stephens, Louise Henry, Leo Bennett, Frankfort, Onez Merrell.
Wallace Beery, Clark Gable, Jean Harlow, Dudley Digges, Lewis Stone, Charles Butterworth.
Mary Ellis, Tullio Carminati, Eda Lupino, Lynne Overman, John Blystone, Hugh Edwards.
Henry Wilcoxon, Loretta Young, John Frank, Alan Hale, Pedro de Cordoba, Katherine DeMille, Ramsay Hill, C. Henry Gordon, George Cartwright, Aubrey Smith, Lumadore Hare, Hobart Bosworth.
Miriama Hopkins, Alan Mowbray, Mrs. Leslie Carter, Wm. Stack, Frances Dee, Nigel Bruce, Cedric Hardwicke, Billie Burke.
Anne Shirley, Helen Westley, O. P. Heggie, Trent Turner, Sam Leven, Elizabeth Patterson.
Randolph Scott, Ray Johnson, Janet Beecher, Robert Barrat, Dorothy Burgess, Edward Ellis, Ray Mexer, Gunna Williams, Donald Meek, Chas. Bennett.
Katharine Hepburn, Charles Boyer, John Beal, Irez Palange.
Frederick March, Charles Laughton, Rochelle Hudson, Sir Cedric Hardwicke, Florence Eldridge, Frances Drake.
George Arliss, Edward Arnold, Maureen O'Sullivan, Frances Lister, Cesar Romero, Hallifield Hobbs.
Henry Hull, Valerie Hobson, Warner Oland, Lester Matthews, Clark Williams.
Noel Francis, Peggy Campbell, Marion Shilling.
Pat O'Brien, Josephine Hutchinson, John Eldredge, Deane Mier, Lyle Talbot.
Jackie Cooper, Mary Astor, Sidney Miller, Roger Pryor, Jimmy Butler, George Krawes.
Warren William, Margaret Lindsay, Claire Dodd, Philip Reed, Allen Jenkins, Thomas Jackson, Olga Howland, Barton McLean.
Here's Movie That Gets You by the Throat

"Girl of the Limberlost" Is Well Presented.

"GIRL OF THE LIMBERLOST"


THE CAST.

Katherine Comstock, Louise Dresser, Marian Marsh, Ralph Morgan, Elizabeth Ellis, Nedrio Carbine, Robert Ellis, Edward Attenborough, Martha Cookies, Betty Phillips, Ralston Bartlett, Jack Buck, Edison Davy, Beryl MSE.

By Max Tice.

Good Morning!

I don't care how much you've been around—there are some things that get you by the throat. "Girl of the Limberlost" is a film that does that little thing.

Here is a picture that should be greeted with acclaim and supported by all routes for men and entertaining photography.

It has been beautifully adapted from the late Gene Stratton-Porter's widely read novel. The story of the Limberlost woods mother who, for many years, has her daughter because of the fact that her daughter's birth had prevented her from saving her husband's life, has been treated with a sort of simplicity and sincerity that is heartening.

Louise Dresser gives an outstanding performance as the embittered mother. She is so well cast in the parts that even the most casual spectator remains in awe of the untruths of her late lamented. Then the ice melts and Katherine Comstock's home is touching and beautiful.

You love Marian Marsh as Elora Comstock, whose gentleness, charm and patience overcome the most difficult obstacles, and will be most impressed with the fine performances of Ralph Morgan and Helen Jerome Eddy as a childless couple.

PRINTED ON CHICAGO DAILY TRIBUNE

"BEAUTIFULLY ADAPTED"

— Chicago Tribune

"GIRL OF THE LIMBERLOST," (At the Alhambra Theater) Gene Stratton-Porter's widely read story of the unhappy "Girl of the Limberlost" comes to the talking screen with all the lyrical charm associated with the backwoods characters in the Porter novel. It is definitely a tear-jerker, following an exactly close to the lines of "Anne of Green Gables," and is comparable in theme but humanism and simplicity to those别的 kind of film." - San Francisco Chronicle.
NOTHING that the picture did for me

MOTION PICTURE HERALD 1790 Broadway, New York

BELOW is the exhibitors' 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 secret weapon for the exhibitor. Address all communications to—

What the Picture Did for Me

First National

BRITISH AGENT: Leslie Howard, Kay Francis. Another addition to long list of foreign stars for releases of this cheap barrel. A waste of time to show it—R. C. Metzer, Ritz Theatre, Winner, S. D. General patronage.

FLIRTATION WALK: Dick Powell, Ruby Keeler. A repeat production but Ruby Keeler's role. This picture won't draw a lot but will please the majority who see it. Scene of brother dying seems somewhat amusing. Played January 25-30.—Martin S. Lane, Logen Theatre, Noblesville, Ind. General patronage. (Playwell series.)

Most Precious Thing in Life: Jean Arthur, Donald Cook, Richard Cromwell, Anita Louise. Good program at a low average. Previous report on this one should be better—R. C. Metzer, Ritz Theatre, Winner, S. D. General patronage.


One Night of Love: Grace Moore—You small town boys better lay off this one and let the Liberty do it.一线 here where you have seen and looked for it, even though grand opera has not its idea of entertainment. Others who had its reputation in the art came too late and the time had passed. The numerical average is not an accurate measure of what is done and was spoiled by the ending of the picture. Played 55 minutes.—G. Carey, Strand Theatre, Furth, Ark. Family patronage.

One Night of Love: Grace Moore—No doubt about it, this is the finest musical picture yet to come from Hollywood in many years. In having had weather which gave us a poor show, but those who came out in all the storm were well rewarded. Had some doubts that this would please, but the greater part of our patrons had nothing but praise for it, even though grand opera is not the idea of entertainment. Others who had its reputation in the art came too late for the business of the musical numbers, has as an appearance as you will find, and we do not have a big bouquet for daring to do something different and doing it so successfully. Running time, 82 minutes.—Played January 17-20.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.


WHAT THE PICTURE DID FOR ME

COLUMBIA

Broadway Bill: Warner Baxter, Myrna Loy. You exhibitors owning this one will lose the biggest treat of the season in your store. Go and get it while you can. Cannot see the picture, but the local box office is showing it and they will come and they will be more than happy to see this wonderful picture and wanted to see. Buyers will get very large business and want to see it. Largest box office on opening day in the history of the theatre, which is now open six months.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Fighting Code: Buck Jones. A very fine western that did plenty of business for us. Buck Jones can put action into a picture that packs it across with Western fans and believe me there are plenty of them. Running time, 60 minutes.—D. W. McCouney, Emerson Theatre, Hartford, Ark. Small town patronage.


Lady By Choice: Mary Cole, Caroline Lombard. We advertised this as the grand successor to "Lady for a Day" but it has not been a production for any producer. Running time, 77 minutes.—Ferry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

Mills of the Gods: Mary Rose, Victor Jory. Pay Way Entertainment, but Ruby Keeler is the role. This picture won't draw a lot but will please the majority who see it. Scene of brother dying seemed somewhat amusing. Played January 25-30.—Martin S. Lane, Logen Theatre, Noblesville, Ind. General patronage. (Playwell series.)

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One Night of Love: Grace Moore—You small town boys better lay off this one and let the Liberty do it.一线 here where you have seen and looked for it, even though grand opera has not its idea of entertainment. Others who had its reputation in the art came too late and the time had passed. The numerical average is not an accurate measure of what is done and was spoiled by the ending of the picture. Played 55 minutes.—G. Carey, Strand Theatre, Furth, Ark. Family patronage.

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Pirates X-Treme: Ruby Keeler, Pat O'Brien. This is a very good picture and should please all who see it. Nothing big, but a good little picture that is both pleasant and entertaining. It is the romantic story of a soldier, set against a background in the Hawaiian Islands and West Point. The story has its weaknesses, but the acting was good and pleased practically everyone. Played two days to good business. Running time, 90 minutes. Played February 3-5—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.


British Agent: Leslie Howard, Kay Francis. Another addition to long list of foreign stars for releases of this cheap barrel. A waste of time to show it—R. C. Metzer, Ritz Theatre, Winner, S. D. General patronage.

Flirtation Walk: Dick Powell, Ruby Keeler. A repeat production but Ruby Keeler's role. This picture won't draw a lot but will please the majority who see it. Scene of brother dying seems somewhat amusing. Played January 25-30.—Martin S. Lane, Logen Theatre, Noblesville, Ind. General patronage. (Playwell series.)

Most Precious Thing in Life: Jean Arthur, Donald Cook, Richard Cromwell, Anita Louise. Good program at a low average. Previous report on this one should be better—R. C. Metzer, Ritz Theatre, Winner, S. D. General patronage.


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MOTION PICTURE HERALD FEBRUARY 23, 1935

"MOST INTERESTING, HELPFUL DEPARTMENT"

"For the first time there will endeavor to contribute to this department, a most interesting and helpful department," writes Fred E. Pennell of the "Cozy" Theatre, Decatur, Mich. Also joining the reporters to "What the Picture Did for Me" this week are Charles E. Myers, Imperial Theatre, Rich Square, N. C.


EVELYN PRENTICE: William Powell, Myrna Loy
-This is a very good picture, but not as good as "The Thin Man." This is a drama and offers good entertainment for all. The story is entirely too slow and long drawn out. Powell performs splendidly in his role as a successful criminal lawyer and the entire plot is pulled together well. Mr. Powell is the perfect husband to the perfect wife. Played February 6-9, J. M. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

FORSAKING ALL OTHERS: Jane Crawford, Clark Gable, Clark Gable, Anna May Wong. This picture is that worthy of any theatre'splaying time, well told, well played, and well acted. —Fred E. Pennell, The "Cozy" Theatre, Decatur, Mich.


Have a Heart: Jean Parker, James Dunn—Picture is played every night as normal. Running time, 80 minutes. Played February 7-8, C. E. McAville, Owl Theatre, Lebanon, Kan. Small town patronage.


BABES IN TOYLAND: Laurel and Hardy—Hollywood's version of the old-fangled opera. This picture retains the title of the original and some of the music but that is about all. OK for the kiddies if the larger man scenes will not keep them awake, but for the adults the appeal is doubtful. Pleased a fair number of our patrons but did not pull due to snowstorm. Running time, 80 minutes. Played January 26-18-19, M. E. Harrington, Avon Theatre, Chatskile, Ohio. Small town and rural patronage.

BIOGRAPHY OF A BACHELOR GIRL: Ann Harding, Warner Oland, William Gould—A very effective picture. The operator's wife and myself did not click with the patrons, perhaps due to the fact that neither of us are opera-ators and just did not please. I liked it so well myself that I was surprised at the adverse comments. Running time, 72 minutes. Played February 7, 9-11, C. E. McAville, Owl Theatre, Lebanon, Kan. Small town patronage.

CHAINED: Clark Gable, Joan Crawford—Most of my patrons had seen this picture before. However, it was well received and played to capacity crowds when played one time. Played February 2-3, B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

DAVID COPPERFIELD: Frank Lawton, Freddie Bartholomew, C. W. Fields, Lionel Barrymore, Edna May Oliver—This picture is a special in every sense of the word. It has an all star cast which leaves nothing to be desired. Another picture that pleases, which offers every sort of emotional contrast, and it has been painstakingly done so. However, as a col- lumn critic aptly expressed it, "David Copperfield" is as British as 'Old English Tea," and unfortunately there is too much British about it. So too long, it most likely will have about two hours and five minutes. Freddie Bartholomew makes the best moppet of them all and performs a most memorable and forceful performance. I have ever seen a child actor offer such excellent work. Edna May Oliver is always splendidly good as Aunt Betsey Trotwood. This picture is the cream in entertainment but un-doubtedly it will be too rich for many minds. Played January 31-February 8, B. A. McConnell, Emerson Theatre, Hartford, Ark. General patronage.

OUTCAST LADY: Constance Bennett, Herbert Marshall—Wonderfully acting by Mr. Bennett, but my audience was not pleased. Played January 31-February 8, B. A. McConnell, Emerson Theatre, Hartford, Ark. General patronage.

PAINTED VEIL, THE: Greta Garbo—Did fair business the first night but second night's business was not as well. Played February 4-5, J. M. Morris, Strand Theatre, George, S. C. Small town and rural patronage.

Monogram


GIRL OF THE LIMELIGHT: Marion Marsh, Ralph Morgan—A swell picture that would have done business even in the biggest city. Played February 11-13, it was the best of the week. Played February 11-13, J. A. Johnson, Avon Theatre, Avon Park, Fla. General small town patronage.


REDEARTH: Bruce Cabot, Grace Bradley—Quite a pleasing comedy drama from Monogram. Recorded not up to par but fair. Grace Bradley will do better with more experience. Where they are not too critical it will please as it pleased here. No special drawing power for no.—J. E. Stockett, Myrtle Theatre, Dearing, Ga.

SHOCK: Ralph Forbes—Did more on this than I did on "The Painted Veil." Has a bad title but is a successful screen adaptation. Has done well in all markets. Has some war in it but has a good story and some com-edy. Played Thursday evening, February 11-13, J. A. John- son, Avon Theatre, St. George, S. C. Small town and rural patronage.

TOMORROW'S YOUTH: John Wills, Martha Sleeper—A good little picture that pleases old and young. Better gross than some of the other distributors' special. Played February 11-24, J. A. Johnson, St. George, S. C. Small town and rural patronage.


PARAMOUNT


CLEOPATRA: Claudette Colbert, Warren William, Henry Wilcoxon, Joseph Schildkraut—The best picture that has ever been made, do business in most spots. One of the few costume pictures that has been made that you can actually use for Sunday-Monday. Running time, 101 minutes. Played February 13-25, J. A. Johnson, Avon Theatre, St. George, S. C. Small town patronage.

COLLEGE RHYTHM: Lanny Ross, Jack Oakle, Headliners—Joe Paterno. It has that sort of thing that is good for both your ears and eyes. Played February 13-25, J. A. Johnson, Avon Park, Fla. General small town patronage.

COLLEGE RHYTHM: Lanny Ross, Jack Oakle, Headliners—Joe Paterno. It has that sort of thing that is good for both your ears and eyes. Played February 13-25, J. A. Johnson, Avon Park, Fla. General small town patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Pauline Lord, Zasu Pitts, Evelyn Venable, W. C. Fields, Arline Judge, and Rosemary DeCamp. It is a real nothing picture. It is not as clean as a whistle, with a good story, splendid acting with both laughs at the right time. Get behind it? you won't laugh after 25 minutes. Running time, 70 minutes.—Perry L. Lesty, Diamond Theatre, Philadelphia, Pa. General patronage.

PRESIDENT VANISHES, THE: Edward Arnold, Arthur Byron, Paul Kelly, Peggy Cookson, Ogoud Parkins, and Janet Beecher—This is a good mystery story and one that has a real box office draw. The dream is one made entertaining to every one and the direction is good. Must sell the picture. The cast is very well handled. Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

PRESIDENT VANISHES, THE: Arthur Byron, Janet Beecher—Marvelous production! Great entertainment. Properly sold will get money. I sold it sensationally and got results. It will be one of the best talked of pictures in many months. One patron came out of the theatre and told me that there couldn't be a law compelling everyone to see this picture. Mr. Showman, you owe it to your community to show this picture. It will do more to awaken the nation than a thousand tallies. Running time, 83 minutes. Played January 30—R. M. Johnson, Avon Theatre, Avoca, Fla. Small town patronage.

Pursuit of Happiness, Francis Lederer, Joan Bennett—The story is very weak, but customers got a big laugh out of the picture. Would recommend this as an average program picture. Satisfy the cash customers and did fair business. Running time, 79 minutes. Played January 30.—B. Hollenbeck, Rose Theatre, S. Judah. Small town patronage.

Pursuit of Happiness, the: Francis Lederer, Joan Bennett—This proved a very entertaining program with an interesting story and a well liked cast; clean, and the banding act was nicely handled. No one could take offense at the way it was handled and I would rate it as an "A" picture. Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

Scarlet empress, the: Marlene Dietrich—As a collection of interior scenes of a Russian palace it's okay, but as a moving picture it is no good. Least theieg will do well when your patrons a favor. Didn't make film rental here. Running time, 85 minutes. Played January 26.—B. Hollenbeck, Rose Theatre, S. Judah. Small town patronage.

Scarlet empress, the: Marlene Dietrich—John and the United States and doubly even in Germany. This star is definite to drop the band she came from.—R. C. Metzger, Ritz Theatre, Winnsboro, S. D. General patronage.

Wagon wheels: Randolph Scott, Gail Patrick—The “Covered Wagon” of the talkies. Short and engrossing. This Sunday afternoon a double bill as double billing is almost universal in this town. We played the picture and they talked about it. Sunday was a good average and Monday was above average. They hardly ever use their theatre mark (not copyrighted). "It's a Paramount western," they say. Stacks, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Wings in the dark: Gary Grant, Myron Loy—Oh, boy! this picture is a beauty. Good old plot and action, just what they like. Great acting and producing. Play it by all means.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

YOU BELONG TO ME: Lee Tracy, Helen Mack. David Holt—This was a fine Friday-Saturday show at the theatre for you. The same for the little boy. Your folks will be interested in the story and glad to see the boy star, Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

RKO Radio

Age of innocence, the: Irene Dunne, John Boles—No good. Leave it alone.—R. C. Metzger, Ritz Theatre, Winner, S. D. General Patronage.

Age of innocence, the: Irene Dunne, John Boles—Good adult entertainment, but a little slow for the modern audience, although the acting is satisfactory. Helen Westley as "Granby" is the outstanding feature of the picture. Audience response was very good.—J. W. Neuh, New Liberty and Ideal Theatre, Geneseo, Ill. General patronage.

Anne of green gables: Anne Shirley, Tom Brown—This is a very good picture, but just another one of the "and do you remember" type that offers great entertainment for the whole family. It is well adapted and handled by a country family and should please all who see it. The acting is splendid, all the actors are excellent, but the two stars are not well known. Played two days to only fair business. Running time, 79 minutes. Played January 31-February 1.—J. M. Medford, Orpheum Theatre, Oxford, N. C. General patronage.

By your leave: Genevieve Tobin, Frank Morgan—This is just another program picture that will please those who like comedy. It is a comedy romance that is clean and full of comedy situations. There are plenty of laughs and, although the stars are not well known, they play their parts perfectly. We played this on a late Saturday night show to fair business. Running time, 79 minutes. Played February 2.—J. M. Medford, Orpheum Theatre, Oxford, N. C. General patronage.


Down to their last yacht: Mary Boland, Polly Moran, Roy Spats, Sidney Fox, Sidney Blackmer—To call this a special is a bad joke. Don't use it.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.


GRIDIRON FLASH: Eddie Quillian—A good pro (Continued on following page)
MOTION PICTURE HERALD

Februry 23, 1935

GETTING LOTS OF HELPFUL HINTS

"After reading your depart- ment 'What the Picture Did for Me' for several years, and get- ting lots of helpful hints from it, I thought I'd start reporting a few of them to you. . . ."

This from Lamar Guthrie of the Rogue Theatre No. 3 at Tipton, Oklahoma.

Universal

TRADE ANNOUNCEMENT

The cry for clean pictures of box office merit is being answered with

A TALKING PICTURE VERSION OF

GEORGE ELIOT'S FAMOUS ENGLISH CLASSIC

"Silas Marner"--A book with a waiting audience of millions. Read in the literature class of every high school. Printed in all languages, and known the world over.

A picture that the whole family will enjoy, that church and layman will endorse; that schools and colleges will endorse—ready made box office.

As a Pathé silent picture it won the "rares" of every critic both here and abroad. We believe it will be greater.

The Same Director is making the talking picture version.

A TALKING PICTURE CLASSIC PRODUCTION for 1935

(Made in the United States)

Eastern Representative

ALLAN DUNN, Bus. Mgr.

1657 East 7th Street    Brooklyn, N. Y.

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MOTION PICTURES: There are very interesting for their type of reel and they have enough material to last a long time—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

PARAMOUNT VARIETIES: Series are about fifty-fifty and be sure they give you a "press sheet" with each reel. They have a lot of cartoon material, some punk educationalists or whatever you want to call them. It's a show of "The Re-union of the Black Cat"—crosses-the-road-to-get-to-the-other-end!—Grand Theatre, Pierre, S. D. General patronage.

POPEYE THE SAILOR SERIES: This has a real follow in this territory. They've been running it here for a few weeks. They're having a series with a certain dating so the kiddies can remember them. I am trying not it a row on Sundays but will have to. They are very good show. It is the Sunday Matinees—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

SPRINGBOARD CHAMPIONS: Grantland Rice Sportlights (New Series)—This is a beautiful thing. Rice Sportlights of this type with a series that will thrill you time and time again. Grantland Rice Sportlights of this type with a series that will thrill you time and time again.

Two ALARM FIRE: Popeye the Sailor—The kids as well as the grownups like it. Popeye is good. B. Hollobeck, Rose Theatre, Sumas, Wash. General patronage.


RKO Radio

ALONG CAME A DUCK: Toddle Tale Cartoon—A very entertaining combination of cartoon and radio. It will appeal to the youngsters. Little child plays with a reel and then turns it over to the next reel. Shows numbers 5 and 10. It has voices continuing and illusion increased by shots of reel. Free.
REMODELING SERVICE

SINCERE expert counsel in your remodeling problems is always available without charge from Better Theatres. Quigley Publications resources. No "trade tie-ups." Just write Better Theatres, detailing conditions that bear upon your questions, and your inquiry will be delivered at once to the proper service departments for prompt, impartial reply.*

HOW DO I KNOW IT'S SUNDAY?—Merritt Melodies—Very good cartoon.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

KING FOR A DAY—Bill Robinson—Passable but not as good as most "Broadway Brevities."—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.


MR. AND MRS. JESSE CRAWFORD—Pepper Pot—This is one of the best single reels. Fine organ numbers with some good dancing and the number "Tones" has some beautiful scenery. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MOVIE MEMORIES—Pepper Pot Series—Interesting shots of screen favorites who have passed on. The commentator lays it on a bit thick at times, but on the whole this proved very satisfactory. Running time, 9 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.


OFF THE BEAT—Morton Downey—This is a fine and interesting subject. Good for any type of show.—Perry L. Lessy, Diamond Theatre, Philadelphia, Pa. Neighborhood patronage.

ON, SAILOR, BEHAVE—Big V Comedies—Got the laughs. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PILGRAM DAYS—See American First Series—Of great historical interest and nicely presented. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

REMEMBER THE ALAMO—See America First (E. M. Newman) Series—This series will go for about one reel every two months and tie up with the schools and Legion and D. A. R. on it as they are real historic stuff, but not particularly entertaining. You can fit one of these into the "Kentucky Kernels" or "College Rhythm" or "Six Day Bike Rider" programs and have it please.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.


SYNOCOPATED CITY—Broadway Brevities—Novel musical with lots of classy hoofing by the star. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

VAUDEVILLE REEL NO. 2—Pepper Pot—The second one of this series I have run and they are fine.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SERIALS

Universal

TAILSPIN TOMMY—Maurice Murphy, Noah Beery, Jr.—An off-with-a-bang serial. Plenty of action, suspense and thrill. Is pleasing 100 per cent.—Mary M. Ross, Strand Theatre, St. George, S. C. Small town and rural patronage.

VANISHING SHADOW—Orslow Stevens, Ada Ince—Ann now in the sixth chapter of this serial, and it is holding interest thus far better than any chapter play we have shown in a number of years.—W. H. Remmer, Cosy Theatre, Winchester, Ind. General patronage.

Doniger Reopens Theatre

Harry Doniger plans to reopen the Grant Lee theatre at Palautes, N. J., this week. He has resigned as manager of the Hecht Theatres in Passaic, a position he held for 10 years.

Takes Baltimore House

The Preston theatre, in a residential district of Baltimore, has been taken over by Associated Theatres, Inc., from C. H. Lighthart. Associated now operates 12 houses in Baltimore.

Heads Fox Personnel

J. H. Lang has been named in charge of the Fox home office personnel department.
"In answering the questions of readers of the long list of daily newspapers I represent we have had numerous occasions to cite Motion Picture Almanac. We answer a great many motion picture questions and have found the Almanac indispensable in our work."

FREDERIC J. HASKIN
Washington, D. C.
Director of the World’s Greatest Information Bureau

MOTION PICTURE ALMANAC
1935-36 Edition Now in Preparation
Dear Herald:

You will note that we dated this letter from Brownsville but we are not in Brownsville at all. We are like George Washington was, "We are with our little haters," We are back in Alamo. We were in Brownsville but that town is too close to Matamorris, Mexico, to suit us, so we left there and came back to Alamo where they have one post office, seven filling stations and a town pump.

We were downtown yesterday and we met a Badger and he asked us what part of Wisconsin he was from and he said he was from Ripon. When he said Ripon we laughed a little and he asked us what we were laughing at and we said that we were in Ripon some time back and that we came very near being licked. He asked us how that came to be, we said that we had learned that Ripon was going to celebrate the formation of the Republican party, which they claimed was formed at Ripon 75 years ago, and that we hunted up the secretary of the celebration and told him that Ripon was mistaken, that one of our grandfathers was one of the committee that met under the "Oaks" at Jackson, Michigan, and formed the Republican party, and when we said that the fight started, as Mrs. Malony said, But that wasn't what we had in mind to tell you.

That Man Thrasher

Just west of Ripon about nine miles is a beautiful lake, and it was at this lake that ex-president Coolidge was invited once to spend his vacation (or that is as we understand it) and on the banks of this lake is a nice little town which we understand is named Green Lake, but it don't make any difference the name of the town, but in this case a very swell theatre which is run by a Badger by the name of Thrasher, and we believe his first name is Charlie, anyhow we are going to call him Charlie. We always like to visit Charley lives alone outside the business section where everything is quiet and Charlie always has some of the ginger ale "That Made Milwaukee Famous" and we always had a regular visit.

The lady who was with this Badger told us that she was well acquainted with Charlie and that he ran some mighty good shows. We wish we could remember the name of the boy who operates the theatre in Ripon but we just can't do it although we remember just how he looks and how his theatre looks, but we do know that they are both mighty good looking, and we don't care so much where the Republican party was born as we do to know when it is going to die and where they are going to bury it, for we want to be one of the pallbearers, for we are like the old fellow who was about to die and his wife asked him who he wanted for pallbearers, and he picked out the bankers of the town, and she asked why he wanted all bankers and he said, "Well, they have carried me all my life and I don't want 'em to lay down on the job now". All right Charlie, we hope to see you again the coming summer should we still be on the job and should we not go to Michigan, and other taxridden countries, so don't forget to have some fresh Milwaukee bass on ice.

At the County Conventions

But speaking of Charlie Thatcher reminds us of Shine Mason of McAllen, Texas, except that they don't look a particle alike but they both like lobster salad. We don't like to call him "Shine" because that isn't his name, but if we didn't call him Shine people wouldn't know whom we were talking about, but what we wanted to tell you was that Shine played Will Rogers in "The County Chairman" recently and he sent us an invitation (with complimentary tickets for ourself and party) to see the show.

The "County Chairman" was written by George Ade, originally of Kentland, Indiana, and we know that George was able to write of the "County Chairman" because we used to sit in county conventions with George away back in Newton county, Indiana, when they talk about the old Horseshoe and homespun tobacker and catch dogfish in the Kankakee river with bulldogs for bait, and we know that George could write about the "County Chairman" as no other Booster could, and we know also that nothing could play the character like Will Rogers could play it because he used to be County Chairman of the Democratic convention at Clarence, Ohio, and he knows how it should be played. Well, we went to see the picture and Shine has our undying gratitude for sending us tickets to see the best show we have seen since we saw Shirley Temple and the Brownies in "Bright Eyes", and if we never see a better picture than those two it will be all right with us, and we are pretty particular about our entertainment, too.

We went down to San Juan yesterday (which was Saturday) to take the Herald back to Hugo Plath, who owns the San Juan theatre (and who loans us the Herald so we can see if it is still being printed) and he was playing Ken Maynard in something, which didn't make much difference what kind of a picture it was just so it was Western. And the Mexicans were backed clear out on the street. Every time the boys howl in the Rio Grande valley play at a Western, Mexico declares a holiday and they all come across the river, and that makes it tougher than the Border Patrol. There should be something done about that.

Right out in front of the window where we are writing there is a cactus known as an "Indian Daggert" and the spines on it are so thick and sharp that you can't go very close to it, but it has come out in the most beautiful bloom you ever saw. It has six large balls of bloom as large as a milk bottle, and attract a great deal of attention from tourists as they pass by on the highway. This is the first one we have ever seen and the top of the entire plant (which is about 15 feet around it) is entirely covered with these beautiful bloom balls which stand up about three feet high from the plant proper. You ought to see it, gosh it's a beauty, right here on the 16th day of February too. Hey there, you boys on the Mesaba range in Minnesota, can you beat that?

Say, Oscar, whenever Roy Adams of Mason, Michigan, tells 'em it's a big picture you can bet your wife's last komona that it's a bum picture, for Roy reviews it from the audience viewpoint and not from the viewpoint of the "Yes Men" in Hollywood. We'll take our reputation against a bound pup that Roy knows what he is talking about when he reviews a picture. If he says it's bad we are going to stay away from it. If he says it's good we are going to pawn our Uncle's shirt to go and see it. It makes us pretty doggone sore when the "yes men" say that Roy don't know what he is talking about.

Just in Case of Sickness

We stopped the other day and talked with an old Dutchman who was gathering ten acres of cabbages and we said to him "Say man, you could make a pretty fair o'krant out of that cabbage, couldn't you?" And he scratched his head and said, "Oh yah, but I sell 'em all to a packer, but then maybe I make four or five barrels, just in case of sickness."
"THE THRILL THAT COMES ONCE—"

Your successful theatremen, in order to survive, of necessity becomes decidedly callous to the excitement engendered by the atmosphere in which he labors. High-power exploitation must be guided by cool heads and competent hands. Dealing in a commodity that requires continuous selling, the manager learns to "know all the answers" and is well insulated against almost everything aimed to raise his pulse-beat.

Therefore the reactions of Bill Hendricks and Morris Rosenthal at the Grand Awards presentation in Washington deserve to be recorded. It is a compliment to the significance of the Quigley Awards that these hard-boiled showmen were as jittery as a couple of bridegrooms as they received "the thrill that comes once in a lifetime" in accepting their honors from the hands of the Vice President of the United States.

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CONGRATULATIONS, MORT

In the many reports carried by this department on the ace exploitations of the Warner theatremen in the field, little mention, if any, has been made of a personality whose inspiration and unflagging assistance has made many of these campaigns possible. And the reason for this seeming omission is not of our own choosing—the "personality" prefers to remain in the background.

However, the announcement that the duties of Mort Blumenstock, Warner ad head, have been considerably widened allows us the opportunity of spreading the word to his many well-wishers. We join with the membership in extending to him our heartiest congratulations.

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OSCAR, TAKE A BOW

And while on the subject of retiring "home officers", we'd like to report on the most recent of the smart pieces of exploitation originated in the sanctum of Oscar Doob, Loew Theatres ad chief. Promoting Hearst Metrotone to make up for all Loew houses special acquittal and conviction reels in advance on the Hauptmann verdict, with comment by famed Edwin C. Hill, must be ranked as outstanding showmanship.

As soon as the verdict was flashed to the theatres, the short was projected immediately, in most every case, beating the local newspapers to the punch.

The idea was splendidly conceived and executed, and we see no reason why Oscar should not be invited to take an extra bow for this choice bit of long-distance thinking.

STRONG FROM THE WEAK

Threatmen everywhere and especially those who decry the methods of chain operation will regard with more than passing interest the announcement of Mr. Joseph Bernhard, Warner Brothers Theatres general manager, that district managers of that circuit will be granted wider operating authority in the future. Many of the home office functions are to be transferred to the field.

If the new plan is allowed to develop logically, its success in the final analysis will depend proportionately upon the latitude the newly crowned district chieftains in turn allow their individual managers.

From our seat in the stands the operation can be considered successful only if the parceling out of these responsibilities points out a more definite way to separate strong manpower from weak, and if the strong are encouraged by adequate recognition.

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"HE'S BREAKING MY HEART"

Lawdy, lawdy, what a to-do there has been lately in the public prints and the trade press concerning the dashing hither and yon of the various motion picture code authorities, exhibitors and producer representatives, all of a-twitter over the demands of operators, actors, extras, writers and what-not.

A how-many-seat theatre pays operators how much and for what? How many hours shall an extra work and when? Shall actors and writers be allowed what? And what should the code read about what? It's all very exciting and gratifying to the groups concerned. But not to the theatre manager.

Oh, yes, more than one higher-up had declared the theatreman's situation intolerable and that something should be done. There's been a lot of talk, really.

Reminds us of the ancient ruler to whose court came an humble subject, tattered and starving. Into the sympathetic ears of his king, the hungry one poured forth an almost unbelievable tale of suffering and privation due to injustices. He pleaded for succor.

The monarch's eyes filled with tears. Turning to the court chamberlain, he sobbed: "Take this man outside and hang him—he's breaking my heart."
WIN JANUARY PLAQUES

As announced in last week's issue, the January Quigley Silver Plaque was awarded to Manager Harry W. Crull, of the Valencia Theatre, Jamaica, Long Island, and the January Quigley Bronze Plaque to Manager J. Lloyd Dearth, of the Capitol Theatre, Vancouver, British Columbia. Crull's entry was on Warner Brothers' "Flirtation Walk," and Dearth's on United Artists' "Kid Million." Both winners graciously acknowledge the aid given by their associates, Crull bowing to his publicity chief, Freddy Jablons, and Dearth to his assistant, Larry New.

Many Highlights In Crull's "Walk" Drive

Although Jamaica, Long Island, is considered within the metropolitan New York district, Manager Harry Crull of the Valencia, in that spot, managed to put on a smart campaign on "Flirtation Walk" that overcame many of the usual obstacles in similar situations, and covered a lot of the surrounding territory. Freddie Jablons, publicity chief, assisted nobly.

As one of his leading local papers, Crull planted an "I Love You" contest, in which scenes from the picture were run, and girls asked to supply love dialogue they would use if in the arms of Dick Powell, etc. The paper plugged the stunt with page one breaks.

Fifty thousand pamphlets containing favorite Powell recipe were distributed by baking company drivers, copy including cut of star and theatre credits. Laundry tipup stuffers carried names of winners in number contest, with group of customers given guest tickets, laundry trucks carrying posters on the hooch.

High School Paper Co-operates

Weekly paper of largest high school put on contest, tickets given for those sending in best list of adjectives, each starting with one letter of "Flirtation" to describe Keeler, and each letter of "Walk" to describe Powell. Winning names were posted in lobby and over 2000 entries were received.

Excellent promotion was secured from leading department store on a series of women's blouse styles, each of the models having a military name such as "salute," "parade," etc. They were advertised heavily and further plugged in smart tipup window displays.

Anniversary celebration held during week included cake-cutting and special nights, with various mayors of nearby towns as guests, this feature also securing lots of newspaper breaks in addition to special feature stories and art layouts. Co-op ads, effective windows, cards in all buses and taxis, also helped to make the campaign outstanding for this situation and earn the Quigley Silver for this member.

Stages Spook Night For "Howling Dog"

Lewis Hartman, Feely Theatre, Hazleton, Pa., says you don't have to wait until Halloween to put on a "spook" night. On "The Case of the Howling Dog" Hartman and Assistant Manager Rokosz dressed two boys as ghosts with sandwich boards plugging special night and had them parade.

Lobby was decorated with eerie carica-
tures, corn stalks, autumn leaves, etc., and as an added "attraction" local boy gave one-act ghost play. Organist entertained with weird music.

Barron Hosts Stenogs At Breakfast Matinee

Capital stenographers and other feminine office help accepted the invitation of Carter Barron, Loew eastern division manager, to have breakfast on the house at an early morning matinee of "After Office Hours," at Loew's Washington, the screening held at seven a. m.

Coffee and doughnuts were promoted, with the Loew crew on the job most of the night to have everything in shape. Breakfast was served before and after the screening and Lou Brown, Barron's p. a., states that there were plenty of takers.

Stunt was unusual for the Capital, and the papers went for it, story also being carried by the wire services. Gals were asked to write their opinions of the picture and reactions to the early morning gag, and most voted for both.

Cadets Parade to Roxy On "Jack Ahoy" Tieup

Among the highlights of the "Jack Ahoy" campaign for the N. Y. Roxy date worked out by A. P. Waxman's exploitation crew in conjunction with Morris Kinzler, was a parade (see photo) of naval cadets preceded by fire and drum corps which marched from Penn Station to the theatre with placards reading, "We're on our way to see, etc., etc." Accompanying photo showing crowds of onlookers, who took in the doings from the sidewalks along the line of march.

Chain hat store planted blowups of cablegram from Hubert in all their windows, streamers reading, "My latest starring comedy, 'Jack Ahoy,' opens at the Roxy stop hit song 'My Hat's on the Side of My Head' inspired by your hats."

"Jack Ahoy" Sailor Parade

* The word "horses" is correctly spelled as "horses," not "horse."
The thrill that comes to theatremen once in a lifetime is pictured above, showing Managers Bill Hendricks (left) and Morris Rosenthal (right) receiving their Grand Awards from the Vice-President at the Capitol. Included in the group are Senators Nathan Lynn Bachman, of Tennessee; August Lonergan and Francis Maloney, of Connecticut; Representative William Citron, of Connecticut; Bishop Thomas F. Gailor, of Memphis, and A-Mike Vogel. Senator McKellar, of Tennessee, and Speaker of the House Joseph W. Byrns also attended and they appear in the group photo published in the news section on page 14.

VICE PRESIDENT GARNER PRESENTS

1934 GRAND AWARDS TO WINNERS

Highest Honors Are Tendered Managers Bill Hendricks and Morris Rosenthal in Unusual Ceremonies Held at Capitol by A-MIKE VOGEL

The climax of the 1934 Quigley Awards competitions was reached on February 15 in Washington when Vice President of the United States John Nance Garner presented at the Capitol, the Grand Awards to Bill Hendricks, Warner, Memphis, Tenn, and Morris Rosenthal, Loew-Majestic, Bridgeport, Conn. Briefly shunting major legislative problems off the administration right-of-way, Mr. Garner took time out to tender their honors to the winning theatremen. Nationally known legislators were present from the states whence came the Award recipients. Among those offering congratulations were Senators Kenneth McKellar and Nathan Lynn Bachman of Tennessee, August Lonergan and Francis Malone of Connecticut, Speaker Joseph W. Byrns, of the House of Representatives, and Representative William Citron of Connecticut. Bishop Thomas F. Gailor, of Memphis also took part. (See photos of presentation above and in news section.)


In making the presentation of the Grand Award to Hendricks, the Vice President said: "I am pleased to present to you the Martin Quigley Grand Award, which distinction is accorded you for the excellence of your advertising campaign on 'Six Day Bike Rider,' adjudged the best submitted during 1934 to Managers' Round Table Club of Motion Picture Herald. My congratulations."

To Rosenthal, Mr. Garner spoke as follows: "And to you, I am pleased to present the Martin Quigley Second Grand Award in recognition of your advertising campaign on 'The Mighty Barnum.' I congratulate you." Both winners expressed their appreciation of the honors accorded them.

Senators Lonergan and McKellar spoke in endorsement of the purposes of the Quigley project and congratulated the winners for effecting such wide cooperation among their local merchants that tended to stimulate business in general. Speaker Byrns greeted Hendricks as a brother Tennessean, stating he took great pride in the Award received by the theatremen from his home state. Similar expressions were voiced by the other celebrities in attendance.

Local theatremen and exchange executives feted Hendricks and Rosenthal at a special breakfast before the presentation, and at the conclusion of the ceremonies the winners were escorted through the Capitol by Representative Citron.

The afternoon was taken up with a special theatre party and visits to the de luxe houses of the Capitol. The highlight of the evening's entertainment was a reception and dinner arranged by Frank La Falce, after which the winners flew to New York, where other festivities had been scheduled.

FEBRUARY DEADLINE AND FEBRUARY JUDGES

Deadline for entries in the Quigley February Awards is set for midnight of Wednesday, March 6, at which time all campaigns must be delivered at Headquarters. Address entries to Quigley Awards Committee, 1790 Broadway, New York City.

February judges are as follows: W. Ray Johnston, president, Monogram Pictures; S. Barret McCormick, ad head, Radio Pictures, and Arthur L. Mayer, managing director, Radio Theatre, New York.

In Attendance Also Are United States Senators and Speaker of House of Representatives; Visiting Theatremen Feted
Merchant's Cooperate With Myers on "We Live Again"

One of the leading furniture stores in Columbus, Ohio, today, in a unique move, is the Sten at Broad and "We Live Again" by devoting window to picture as can be seen on accompanying photo. Clothier also decorated window with Russian styles and two enlargements of Sten. News agency distributed window cards to their dealers and laundry stuffer circulars in outgoing bundles. Day before radio dramatization was put on and newspaper serialization ran seven days ahead.

Make 1935 Your Award Year

Hamilton Promotes Institutional Ad

At Hamilton, Empress, South Norwalk, Conn., promoted a four-column ad in local paper with message "Business in Norwalk is Good." Copy followed with statistics proving his statement as tire factory going full steam, hat company engaging additional employees, etc., etc. Copy also stated that figures were supplied and verified by chamber of commerce.

Make 1935 Your Award Year

Bevel "Goes To Town"
With Square Dances

L. W. Bevel, Princess Theatre, Harri- man, Tenn., doesn't believe in confining himself geographically, because he not only went to town, but out-of-town on his square dance contest by ballyhooing five surrounding towns with sound trick (see photo) on which old-time musicians did their stuff. Bevel promoted radio set and cash for prizes, giving tickets to runners-up. Dancers all dressed in old-time costumes, were decorated in keeping and "L. W." acted as emcee.

Make 1935 Your Award Year

Salmon's Miniature Programs

Joe Salmon, who goes in for unusual programs at the Riverside in New York, recently was complimented by Monty Salmon, Warner Philadelphia zone manager who adopted a similar small sized four-fold program for distribution at the theatres there.

Make 1935 Your Award Year

Cecil Vogel Works Out
Smart Want Page Tiein

Getting away from the usual classified hookups, Cecil Vogel, Loew Memphis city manager, works a different slant for attractions at both the State and Palace in that spot. Paper runs cut of line drawing representing whatever occasion is being plugged, such as tree on Christmas, etc. Drawing contains a number of small squares, each about one-half inch and containing a small figure of whatever is being advertised by cooperating merchants, such as a fountain pen, package of cigarettes, cedar chest, etc. Each square also contains small capital letter.

Surrounding the line cut are one and two-inch one-column type ads of stores and in each of these is a letter corresponding to one of them in the drawings. Readers are asked to clip drawings and ads containing same letter, paste them alongside each other on a single sheet of paper and forward answers to contest editor at paper.

The slant is productive of much free space to plug Vogel's attractions, for in addition to full-page streamer mentioning Loew Theatre, the actual contest display runs as much as 10 inches on four columns, containing cuts of stars, titles and theatres. In this space, of course, are included the merchants' paid display ads. In return, Cecil gives two dollars in cash and 15 guest tickets, which is a profitable exchange.

Make 1935 Your Award Year

Marines Attend Opening Of Strand "Devil Dog" Date

The U.S. Marines landed—and took Broadway on the opening night of "Devil Dogs" at the New York Strand, to which spot they were transported in lorries from the Brooklyn Navy Yard. Arriving at the theatre, the marines formed ranks and paraded into the theatre escort by color guard. Many ranking officers were present.

Prior to performance, naval militia band and junior naval reservists paraded up Broadway. Concert of naval airs was given, and manual of arms demonstrated for additional bally. Lobby color scheme was red, white and blue.

Make 1935 Your Award Year

Laby Uses "Mrs. Wiggs"
Impersonator for Bally

As part of his advance lobby display (see photo) on "Mrs. Wiggs," George Laby, Victory Theatre, Holyoke, Mass., used shadow book with atmospheric background of cabbages, etc. George also had a Mrs. Wiggs impersonator who distributed bookmarks to coming patrons.

For his street bally the same impersonator was used in wagon surrounded by cabbages. George managed to "sneak" his bally into the community chest parade, thereby gaining some extra attention.

Make 1935 Your Award Year

Willis Arranged College Night for "College Rhythm"

Frank Willis, Metropolitan Theatre, Win- nipeg, Canada, contacted the public relations committee of the Manitoba University to put on a "College Rhythm" college night. University glee club obliged with several numbers and Frank was assured of the students boosting his show.

The services of an accordion team were secured and they plugged hits from picture in department store tea room. Store's ad and menu cards mentioned team and picture.

Make 1935 Your Award Year

Harrison Promotes Bundling Ad

Ed Harrison, Capitol Theatre, Pittsfield, Mass., in addition to being an excellent salesman, must have a swell sensatobur for he promoted a large ad from an oil burner outfit for his "Pursuit of Happiness" date. Half of the ad was devoted to theatre copy and picture of couple bundling with large caption reading "Oil-heating—the new American custom! Bundling—the Old American custom."

Make 1935 Your Award Year

Jacobs Promotes Air Trip on "Belle" Date

Sid Jacobs at the Sheridan Square in Pittsburgh, Pa., put on contest with local newspaper and airline tickets in offering free plane trip to Washington to girl closest resembling Mae West as she appeared in "Belle of the Nineties." Sid contributed toward gal's expenses while in the Capital.

Restaurants plugged West "hot specials" consisting of chilli con carne, etc. Cooperative ad paid cost of distribution of tinted photos of Mae and accompanying photo shows street bally of West impersonator in harnessed barouche.
$2,500.00 free
IN 58 CASH PRIZES

offered by
THE QUAKER OATS CO.
to Theatre Managers or Publicity Men FOR
THE BEST EXPLOITATION CAMPAIGN
on WARNER BROS.'

"Devil Dogs of the Air"

starring JAMES CAGNEY

A cosmopolitan production, with PAT O'BRIEN and MARGARET LINDSAY
in which QUAKER or MOTHER'S OATS are reasonably mentioned

OUR NATIONAL NEWSPAPER CAMPAIGN will reach 37,000,000 Readers
and our Posters, Streamers and Counter Cards will be in 450,000 Stores.

For complete details, write to TERRY TURNER, THE QUAKER OATS CO., CHICAGO

In case of tie, duplicate prizes will be awarded

ALL CAMPAIGNS MUST BE MAILED NOT LATER THAN MAY 15, 1935
It is rather late for me to enter the press sheet controversy, but I must put in a word for a service which I have helped to get out at various times, which I have used to excellent advantage as theatre publicist, and which now, in the exploitation and promotion field I still find helpful, and at which I also sometimes hurl invective and criticism.

However, if you have had any experience in any other line of advertising other than theatre and motion picture work, you will agree with me that the majority of press sheets, gotten out by major motion picture companies, compare favorably with fashion, furniture, drug, building trades, or any similar type of promotional literature. Art work also stands up very well.

**Constructive Criticism Needed**

On the other hand, there is always room for improvement, and constructive criticism should always be encouraged. There is no use in going into the lack-of-originality argument—it opens up too large a field of discussion as to the similarity of plots, story treatment and the only-too-few possible variations in the eternal themes—lure, hate, revenge and humor which comprise la vie humaine.

Ed Finney, director of advertising and publicity for Monogram, touches on the facts, that theatre men can and should be able to adapt art work, space, and copy to his own requirements. And any intelligent theatre man should have plenty of time to write himself or have his assistant write local and national the many varied types of stories sent out in the press sheets. Some of these stories may appear ludicrous in certain parts of the country, and they may be just the sort of thing tabloids, or sports journals or dailies in other vicinities go for in a big way.

If direct pressure mats are used, and not sent out over and over again, they reproduce sufficiently well in the vast majority of newspapers, to convey the necessary sales talk to the average reader of movie ads who simply wants to know what show is in town and who happens to be in it.

**Pressbook Cannot Replace Manager**

No press sheet is supposed to take the place of a competent manager who ought to be a showman, first, last and always—capable of selling his attraction even without all sorts of outside aid, but just that much better with the assistance of campaigns which are now so readily available.

One day the publisher of one of the biggest national magazines in Canada was in my office; he saw the newly arrived press sheet of one of his biggest attractions. After glancing at it rapidly from cover to cover he said: "Jove! that's a lovely piece of work—why in the world don't theatre managers use more of that art work, why don't they get out better ads? And all the rest of these ideas and helps? I've been at the head of sales promotion departments and I am somewhat of a judge of this sort of thing—It amazes me—and do you have that sort of folder on every picture?"

So, with all their faults press sheets have their friends outside the business, it would seem. From the number of screen critics and writers who come to previews and then ask me for a press sheet I am convinced they must have some information of value. As a critic and reviewer myself, I have always found one screening of a picture quite enough to furnish me with everything I want—cast, director, story synopsis and plenty of material for the criticism.

This is a suggestion I would like to make to theatre managers: see a new picture, have it screened once or twice, possibly oftener. Then start to work on an absolutely original press sheet—see just how much, even with a competent artist, layout man, exploitation expert, and publicity writer, you can improve on the average press sheet! And can you do it in a reasonably short length of time?

I should like to see the result of this experiment; and here is another one that would prove interesting—let every motion picture producing company decide to eliminate press sheets entirely—I wonder how long it would be before theatre managers would produce an alternative that would give them as much assistance as does the present press sheet?

**How Important Are Pressbooks?**

Would the result of such an experiment be, bigger and better box office returns, or would it develop a race of mighty Bar-nums—showmen who would depend upon themselves and their own brains, initiative and inherent ability; or would there just be a general weeping and wailing and grasping of teeth—a cry to the producers "Give us back our press sheets—with all their faults, all their shortcomings and they will lift us out of this morass into which we are now plunged."

**Paper Ties In With Bovim For "Merry Widow" Contest**

Newspaper tied in with Russ Bovim, Louvre's State, Columbus, Ohio, for a "Merry Widow" contest with girl "Widow" making appearances at various locations where her picture was snapped and run in paper following day. For a few days thereafter girl covered busy spots in town and whoever identified her was awarded with guest tickets. Newsboys also plugged contest.

Paper gave picture a break on radio shopping guide program each morning and telephone girls in newspaper office handling incoming business calls mentioned picture and plugged date to all callers.
Dick Wright, Warner Theatre Ohio district manager, forwarded the following list of questions to his managers, asking them to grade themselves on the basis of 5% each.

1. Does some member of your service staff make a thorough inspection of seats daily before opening?
2. When did you last make an inventory of your stock room and how accurate is your check on lamps and supplies being used?
3. How efficient is your service staff as to their duties in case of fire and when did you last hold your periodic fire drill?
4. When were your marquee letters last cleaned of soot and grease?
5. Are you personally watching your sound?
6. Do your operators check and report the condition of all incoming film to you?
7. Do your cashiers and doormen make your patrons conscious that they are considering their comfort and making it a pleasure for them to attend your theatre?
8. Are you personally supervising the construction of your newsreel and assembling it with the proper opening and closing subjects?
9. Are you daily checking your house before opening for accident hazards? Are your carpets, hall rails, rubber mats in good condition?
10. Who watches the condition of your Ladies' Room, and are you sure that the person designated is checking it periodically throughout the day?

Dick, Warner Theatre Ohio district manager, forwarded the following list of questions to his managers, asking them to grade themselves on the basis of 5% each.

11. When did you hold your last Service Staff meeting? Did you discuss with your staff methods of improving your service to patrons?
12. Do your lobby cutouts and attraction boards merely announce what you are offering as the next attraction or do they sell your shows?
13. How often have you come down to the theatre in the morning when your cleaners are working to satisfy yourself that they are keeping your house scrupulously clean?
14. Where can you effect a saving on your light and power consumption? Are you satisfied that your front is lighted at the proper time?
15. If an accident occurs to a patron while you are not present are your employees capable of handling the situation in the proper manner?
16. How much can you reduce your minor expenditures, telegram and long distance phone calls?
17. Are business visitors to your office impressed with its clean and orderly appearance or do you find it necessary to apologize for its untidy appearance?
18. Are you sure that your fireman is operating his breathing plant as economically as possible and maintaining it properly?
19. Do you answer correspondence promptly?
20. Do you realize that you are a part of a great organization and that your future depends upon the thoroughness with which you do your present assignment?
Waltmon Ties in With Paper on Proverb Contest

Down Henderson, Ky., way, Burgess Waltmon at the Orpheum is going along with local daily on six-week contest by offering tickets for runner-up and paper awarding cash prizes for those supplying proverbs that fit a series of six stills running in the paper a week, from pictures run at theatre in that time. Contest got first-page mention with theatre participation duly recorded. Burge also got first-page break when he secured the services of high school band in connection with his “Bordertown” date.

Make 1935 Your Award Year

Smalley’s Classified Ad Contest Proved Successful

A tie-in with the classified ad department of local paper for his “Mrs. Wiggs” date worked well for T. L. Smalley at the Capitol in Worcester, Mass. Paper offered $5 prize for best letter telling of satisfactory results obtained from ads and theatre awarded sixteen passes.

For his street bally (see photo) Smalley used an old-fashioned brougham, horse banded with theatre copy. Marketed distributed imprinted shopping bags, libraries gave out book marks and department store featured window of dresses worn by the Wiggles.

Make 1935 Your Award Year

Elephant Presents Mayor With “Barnum” Invite

Arthur Esberg, Aztec Theatre, San Antonio, Texas, and Ben Hill, United Artists publicist for their “Mighty Barnum” date “engaged” the services of a pachyderm to deliver monster invitation to the Mayor. With due pomp and ceremony (see photo) the elephant plodded his way through the town to city hall where the mayor “received” him and the pass.

Make 1935 Your Award Year

Paper Gives Radios And Les Gives Tickets

Les Pollack, Loew’s Rochester, Rochester, N. Y., tied in with local daily to give away two radios for best letters telling why readers preferred that paper, theatre coming in with tickets to see “Mighty Barnum,” as additional prizes.

Book section of papers carried reviews of the book section, story ran serially with theatre ad above each installment and Les also contributed passes for limerick contest run in daily.

Make 1935 Your Award Year

Rotsky Promotes Store For Cooking Classes

George Rotsky, Palace, Montreal, Canada, took advantage of the radio popularity of local domestic science teacher and arranged with department store for her to give cooking classes in auditorium and boost “Evelyn Prentice” by recommending Myrna Loy recipes. Accompanying photo shows classes and theatre card in store kitchen.

Teacher also gave Rotsky a nice break by plugging greetings and picture over her daily broadcasts. Store and theatre distributed the recipe books. Refrigerator department of store also carried advertising material on picture tied in with the cooking class. Interested members might ask George about his bridge tea parties on his mezzanine for which he promotes tables, score cards, playing cards, tea, dishes, biscuits, cigarettes, etc. etc. etc. In his “spare” time, Rotsky runs a chatter column in weekly sports magazine, which includes queries and answers on stars and pictures.

"Judge Priest" Sentences Convict to See Picture

George Ellis, city manager State Theatre, East Liverpool, Ohio, constructed a judge’s bench with all the trappings and placed it in an empty district courtroom. His next step was to have man fire blank gun in congested district and as startled passersby stopped, fellow was seen running down main street with “guillotine” giving chase and finally catching him in front of the empty store.

The curious who had joined in the chase followed prisoner inside where “Judge Priest” was presiding. For “Judge Priest” had explained the man had heard Will Rogers was in town in his latest picture and had broken jail to view film. Judge sentenced man to spend two hours at the State and, in fact, announced to the crowd that he would adjourn court so that he might witness the picture himself. George reports gag was repeated on several occasions with fine results.

Make 1935 Your Award Year

Paper Constructs Special Front for “Kid Millions”

George Paper, Fox Longmont Theatre, Longmont, Colorado, forwards us the accompanying photo of front built by LaVerne Fletcher, for “Kid Millions,” a shadow box effect, using white muslin with lights behind. All letters were made off prestrung cloth and covered with flitter. Additionally decorative were cartoons of Cantor and Merman drawn on material and placed on either side of box office.

Make 1935 Your Award Year

Yearsley’s Map Traces “Silver Streak” Route

Bill Yearsley, publicity director, Smokey Theatre, Parkersburg, West Va, for his lobby display used a map with line drawn from Boulder Dam to Chicago showing the territory covered by the “Silver Streak” in its cross country run, with cutout of stream line train pasted over that area.

Enlargement of pressbook cover and telegram from president of Burlington Lines endorsing picture, also used on the display.

Make 1935 Your Award Year

Rosenthal Contacts School Head

Another first time is reported by Morris Rosenthal, Majestic, Bridgeport, Conn., who contacted the superintendent of schools and secured permission, which had previously been refused, to place posters in the corridors of all schools calling attention to “Little Minister,” playing currently at his house. Morris reports that the school head was so well sold, he promises future cooperation.

Make 1935 Your Award Year

Bakei Makes Shirley Temple Cakes for Black

J. Harry Black, Capitol Theatre, Calgary, Canada, contacted baker who made up special Shirley Temple cakes for Harry’s “Bright Eyes” date and distributed handbills to customers plugging cake and picture. Harry also planted blow-ups of Shirley among Temple dolls in toy department of leading store.

Drug counters featured Temple sundaes, and photos of Shirley were distributed locally and to all children in city hospitals.
START THE DAY OFF RIGHT—JOIN

ANNA BELL WARD
of the Phoenix Amusement Co., Lexington, Ky., tells us that her outfit has leased the State Theatre adding, another house to the chain.

DOUGLAS F. GEORGE
is now managing the Parker Theatre in Darby, Pa.

CHARLES GARFIELD
has resigned as manager of the Dorset, Bronx, N. Y., to manage the Prospect there.

CHARLES FREEMAN
is now at the Victor, Meadville, Pa., replacing P. J. COHEN.

DICK PRITCHARD
is managing the Bay Theatre, Green Bay, Wis.

HENRY SCHLINKER
formerly at RKO Proctor, Troy, N. Y., has been transferred to their Albee in Providence, R. I.

WALTER JACOBS
is holding down the fort at Playhouse, Passaic, N. J.

ALDEN SMITH
may be found at the Watertown, Boston, Mass.

ED BENJII
goes to the Capitol, Madison, Wis., replacing CHARLIE FERRY, and VERNE CUMMINGS takes over the Uptown, St. Paul, Minn.

JACK ROSENBERG
has left the Mt. Baker to manage the Coliseum in Seattle, Wash., with BOB MONAGHAN taking his place at the Mt. Baker in Bellingham.

BOB MOORE
is at the American, Bellingham, Wash., and HERB SOBOTTKA is now at the Fifth Avenue, Seattle.

GEORGE BICKFORD
is out in Omaha, Neb., managing the Paramount Theatre.

J. O. LAMONT
has been transferred from the Plaza, San Diego, Cal., to the Palace, Long Beach, with JAMES O'TOOLE replacing him at the Plaza.

GEORGE PLANCK
formerly city manager for Warners at State College, Pa., has been appointed city manager for Southio Theatres, Inc., Marion, Ohio, in charge of the Palace and Marion, succeeding ROY E. PEFFLEY, who goes to the Paramount, Middletown, Ohio.

NICK WARREN
has been transferred from the Criterion in Spartanburg, N. C., to the Sipe Theatre in Charlotte, with BUCK BOYD, formerly in Spartanburg, joining Nick as his assistant.

Again Andy Boiter, artist, Tampa Theatre, Tampa, Fla., comes forward with one of his attractive lobby displays on “Cleopatra.” Back wings in burnished gold with straw spotlight. The name “Cleopatra” on cut-out black board with silver letters. Steps leading to throne in purple velour with satin cushions. Queen in natural colors with metallic, silver and black headpiece.

Some Newly Registered Members

WILLIAM M. ALLISON,
Manager, Mission, Clayton, New Mex.
R. W. ANDERSON,
Asst., Ritz, Lyndhurst, N. J.
R. D. ASHMUN,
Manager, Strand, Caro, Mich.
LEE BELL,
Manager, Ritz, Memphis, Tex.
THOMAS BOGAN,
Asst., Lincoln, Utica, N. Y.
LEW BRAY,
Manager, Vernon, Vernon, Tex.
JOHN CAPANO,
Manager, Rivoli, Troy, N. Y.
PAUL CONDO,
Asst., Sheepshead, Bklyn., N. Y.
ARTHUR R. COOPER,
Manager, Prince Edward, Charlotte, P. E. I.
ED DUNN,
Manager, Dickinson, Fayette, Mo.
EDWARD J. FAHEY,
City Mgr., State, Nashville, N. H.
CHARLES FINE SILVER,
Manager, Avenue U, Brooklyn, N. Y.
JULES KOENIG,
Asst., Liberty, New York City

JOHNIE HARRELL,
CHRIS. G. HOLMES,
Manager, Royal, Guelph, Ont., Can.
FERM LYNN,
Manager, Rialto, Busnell, Ill.
MICHAEL J. LOMBARDI,
Asst., Calvin, Northampton, Mass.
STEWARD NORTH,
Owner, Rko, Billings, Mont.
ERNST SANZO,
Manager, Arden, New York City.
CLARENCE A. SMITH,
Manager, Strand, Athens, Tenn.
SIDNEY SOMMER,
Asst., Lincoln, Troy, N. Y.
GEORGE A. STEEB,
Manager, Savoy, Asbury Park, N. J.
CHARLES L. STEPHENSON,
Manager, College, Kitchener, Can.
Dwight Van Meter,
Manager, Aldine, Wilmington, Del.
DAVE WILLIAMS,
Manager, Dickinson, Osage City, Kan.
F. W. Zimmermann,
Owner, Palace, San Marcos, Tex.
A CLOSING CHAPTER OF "CRIME WITHOUT PASSION"

Howard C. Monroe, of the Hollywood theatre at Buchanan, Mich., is down south vacationing. Having read the letter of Roy H. Adams of the Mason theatre in Mason, Mich., anent the Hecht-MacArthur picture, "Crime Without Passion," as it appeared in the February 2d issue of Motion Picture Herald, Mr. Monroe sat himself adjacent to a desk at the DeSoto hotel in New Orleans and delivered himself of a letter to Mr. Adams. Mr. Monroe, in the issue of January 12th not only had not straddled the fence but even had torn it up from both ends. He had called Mr. Adams wrong for showing the picture and Hecht and MacArthur wrong for producing it. Now writes Mr. Monroe:

Dear Roy:

Just read your letter in the February 2nd issue of the Herald wherein you again refer to Hecht and MacArthur, "little" Howard Monroe and "Crime Without Passion."

I am sincerely honored that you mention me along with the illustrious producers, even though somewhat in the inferior category of "little," which I of course am, and never claimed to be anything else.

But frankly, Roy, why all the continued agitation? The film is just about through with its major and minor runs. It has been a colossal small town failure and I think Hecht and MacArthur are, or should be by this time, impressed with that fact. Continued agitation and they might fire a barrage of machine gun ammunition toward us.

Anyways, thanks for the "lilies," Roy, and I assure you that my expressions in the Herald were not directed toward any personal feeling against you, as I do not even know you personally, but were written on the same basis as they would have had were I the exhibitor been someone else, somewhere else.

Us little "nit-wit" exhibitors ought to stick together anyway.—H. C. Monroe.

URGES THAT SCREEN TALK FOR ITSELF

To the Editor of the Herald:

Thank you for the mention anent fighting industry misinformation through the newsreels.

You're right, the reels already are overburdened. But it seems that room could be made for something so vitally important to the business—and it could be dished out in a way to make it of general public interest.

As you've probably noticed, magazines and newspapers are continually publishing articles against the movies, but you just try to get them to publish something favorable to the films and you'll find they can't see anything in it. That's why the screen needs to use its own powerful medium to do a little talking for itself.

Voiced in less than a minute of newsreel time, the mere fact that about 70 million attended the movies weekly in the U.S., not only would interest a lot of folks who don't know that, but wouldn't it also have an important psychological effect?

With good wishes—Don CARLE GILLETTE,
The Film Daily, New York City.

Greenberg Reinstated
As Projectionist

Petitions made in behalf of Theodore Greenberg to the New York City Parole Board by 700 members of IATSE motion picture operators union Local 306, coupled with petitions signed by New York independent owners and circuits, together with a plea of the New York World-Telegram, through Fred Waltman, of the editorial department, moved the board to pre-release Mr. Greenberg, who was a Local 306 organizer, from confinement in Welfare Island which was brought about as a result of the internal fight within the local among factions headed by Harry Sherman, since removed by IATSE, and Sam Kaplan.

Last week the supreme court of New York granted Irving Schleifer the right to proceed for an accounting of the books of Local 306 as maintained by the Sherman administration, during which, it has been charged, some $1,000,000 was collected from members in dues, assessments, initiations and the like.

Mr. Waltman, who had been assigned by Scripps-Howard to conduct a campaign in the World-Telegram's news columns against the Kaplan regime, told John C. Maher, chairman of the parole board, that he felt that anything Mr. Greenberg, then organizer, might have done, "was done out of his interest in Local 306, and his loyalty to the union is unquestioned." Mr. Waltman appeared personally, and asked the board for Mr. Greenberg's early release, which was ordered. He pointed out that some of the union members who originally had testified against him "since have felt he was motivated solely by a desire to help the local."

Mr. Greenberg has been reinstated by the IATSE in his former working position as a projectionist.

Distribution Set on Eight Spectrum Films

The distribution of "Frontier Days," the first of a series of eight westerns produced by Spectrum Pictures, has been arranged in the following territories: Atlanta, Boston, Charlotte, Dallas, Des Moines, Los Angeles, Milwaukee, Minneapolis, New York, Omaha, Philadelphia, Portland, San Francisco, Seattle, and Washington.

Walter Gould with Columbia

Walter Gould, for some time in charge of Latin-American sales for United Artists, has resigned to join Columbia as assistant to Joseph H. Seideman, foreign sales head.
**THE RELEASE CHART**

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 now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1934, unless otherwise specified. Letter in parenthesis after title designates audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

### AMBASSADOR PICTURES

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<th>Title</th>
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<th>Running Time</th>
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<tbody>
<tr>
<td>Fighting Trooper, The</td>
<td>Kermit Maynard</td>
<td>Jan. 15, 35</td>
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<tr>
<td>Coming Attractions</td>
<td>Kermit Maynard</td>
<td>July 8, 35</td>
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<tr>
<td>Girl in the Case</td>
<td>Henry San-Eddy Lambert</td>
<td>Oct. 15, 30</td>
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<tr>
<td>Girl in the Case</td>
<td>Henry San-Eddy Lambert</td>
<td>Dec. 8, 30</td>
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<tr>
<td>The (A)</td>
<td>Lilli Marlene</td>
<td>Oct. 27, 35</td>
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<tr>
<td>Old Mill Sign</td>
<td>Martha Jertsen</td>
<td>Feb. 18, 35</td>
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<tr>
<td>Coming Attractions</td>
<td>Graham MacNamee</td>
<td>Mar. 11, 35</td>
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### CHESTERFIELD

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<tbody>
<tr>
<td>Curtains Fall, The (A)</td>
<td>Charles Sherret-Dilley Grey</td>
<td>June 8, 35</td>
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<tr>
<td>Green Eyes (G)</td>
<td>Charles Sherritt-Dilley Grey</td>
<td>June 18, 35</td>
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<tr>
<td>Sons of Little Big Horn (G)</td>
<td>David Marlowe</td>
<td>July 25, 35</td>
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<tr>
<td>Stolen Dreams (G)</td>
<td>Charles Sherritt-Dilley Grey</td>
<td>Dec. 6, 35</td>
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<tr>
<td>Water Tower, The (G)</td>
<td>Charles Sherritt-Dilley Grey</td>
<td>Nov. 19, 35</td>
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<tr>
<td>Coming Attractions</td>
<td>Charles Sherritt-Dilley Grey</td>
<td>Oct. 26, 35</td>
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### COLUMBIA

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<th>Title</th>
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<tbody>
<tr>
<td>Against the Law (A)</td>
<td>John Phelan</td>
<td>May 16, 35</td>
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<tr>
<td>Among the Missing (G)</td>
<td>Richard Trafton</td>
<td>Aug. 19, 35</td>
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<tr>
<td>Bangladesh (G)</td>
<td>Richard Trafton</td>
<td>Mar. 19, 35</td>
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<tr>
<td>Beyond the Law (G)</td>
<td>Richard Trafton</td>
<td>July 19, 35</td>
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<tr>
<td>Dead Man's Trail (G)</td>
<td>Richard Trafton</td>
<td>May 26, 35</td>
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<tr>
<td>Hiding Out (G)</td>
<td>Richard Trafton</td>
<td>Oct. 19, 35</td>
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<tr>
<td>Law Beyond the Range (A)</td>
<td>Richard Trafton</td>
<td>Nov. 19, 35</td>
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<tr>
<td>Meet the Man (G)</td>
<td>Richard Trafton</td>
<td>Sept. 19, 35</td>
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<tr>
<td>Miss Ellis (A)</td>
<td>Richard Trafton</td>
<td>Dec. 19, 35</td>
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<tr>
<td>Mistletoe of the Gall (G)</td>
<td>George Blythe-Johnny French</td>
<td>Dec. 19, 35</td>
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<tr>
<td>Woman in the World (G)</td>
<td>George Blythe-Johnny French</td>
<td>Nov. 19, 35</td>
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<tr>
<td>One Night of the Long Nine (G)</td>
<td>George Blythe-Johnny French</td>
<td>Nov. 19, 35</td>
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</tr>
<tr>
<td>Guest's Kick (G)</td>
<td>George Blythe-Johnny French</td>
<td>Dec. 19, 35</td>
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<tr>
<td>That's Thanksgiving (G)</td>
<td>George Blythe-Johnny French</td>
<td>Nov. 19, 35</td>
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<tr>
<td>Voodoo in the West (G)</td>
<td>George Blythe-Johnny French</td>
<td>Dec. 19, 35</td>
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<tr>
<td>Where There's a Will (G)</td>
<td>George Blythe-Johnny French</td>
<td>Dec. 19, 35</td>
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### DU WORLD PICTURES

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<thead>
<tr>
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<tbody>
<tr>
<td>Blue Light (A)</td>
<td>Lena McKee</td>
<td>Oct. 19, 30</td>
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<tr>
<td>Girl in the Case</td>
<td>Henry San-Eddy Lambert</td>
<td>Dec. 8, 30</td>
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<tr>
<td>The (A)</td>
<td>Lilli Marlene</td>
<td>Oct. 27, 35</td>
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<td>Graham MacNamee</td>
<td>Mar. 11, 35</td>
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### FIRST DIVISION

<table>
<thead>
<tr>
<th>Feature</th>
<th>Title</th>
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<tbody>
<tr>
<td>Flirtation</td>
<td>Jeanette Loff</td>
<td>Nov. 9</td>
<td></td>
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<tr>
<td>Hot Tiki (G)</td>
<td>All Native Cast</td>
<td>Dec. 8, 35</td>
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<tr>
<td>Return of Chando</td>
<td>Maria Alba</td>
<td>Dec. 8, 35</td>
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<tr>
<td>White Heat</td>
<td>Virginia Creel</td>
<td>Oct. 4</td>
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### FIRST NATIONAL

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<tbody>
<tr>
<td>Gentlemen Are Born (G)</td>
<td>Robert Tod-James Matl</td>
<td>Nov. 13, 35</td>
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<tr>
<td>I'll See Anything (G)</td>
<td>Pat O'Brien</td>
<td>Oct. 20, 35</td>
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<tr>
<td>Last Lady, A (G)</td>
<td>Barbara Stanwyck</td>
<td>Oct. 27, 35</td>
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<tr>
<td>Man's Choice (A)</td>
<td>John H. Bolster</td>
<td>Nov. 3, 35</td>
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<tr>
<td>Red Hot Time, The (G)</td>
<td>Barbara Stanwyck</td>
<td>Oct. 20, 35</td>
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<tr>
<td>Wives in Red, The (A)</td>
<td>Robert Tod</td>
<td>Nov. 13, 35</td>
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### FOX FILMS

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<tbody>
<tr>
<td>C.O.D.</td>
<td>Anna May Wong</td>
<td>Sept. 19, 35</td>
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<tr>
<td>Mattie Mehan (G)</td>
<td>Anna May Wong</td>
<td>Oct. 27, 35</td>
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<tr>
<td>The Munsters</td>
<td>Anna May Wong</td>
<td>Nov. 3, 35</td>
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<tr>
<td>The New Tomboy (G)</td>
<td>Anna May Wong</td>
<td>Nov. 13, 35</td>
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<tr>
<td>The Trail to the Table (G)</td>
<td>Anna May Wong</td>
<td>Dec. 8, 35</td>
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<tr>
<td>The Wild One (G)</td>
<td>Anna May Wong</td>
<td>Dec. 19, 35</td>
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### COMING ATTRACTIONS

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<tr>
<td>All the Way</td>
<td>&quot;Chicago Mom,&quot;</td>
<td>Nov. 13, 35</td>
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**DIVISION**

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<tr>
<td>Coming Attractions</td>
<td>Charles Sherritt-Dilley Grey</td>
<td>Nov. 13, 35</td>
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**The Release Chart**

February 23, 1935

**MOTION PICTURE HERALD**

97
GB PICTURES

FEATURES

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Ret. Date</th>
<th>Minutes Reviewed</th>
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<tbody>
<tr>
<td>Single Ticket (A)</td>
<td>Robert Armstrong</td>
<td>Oct. 13</td>
<td>80</td>
</tr>
<tr>
<td>Lurie Business (D)</td>
<td>Tom Thumb</td>
<td>Feb. 5</td>
<td>70</td>
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INVINCIBLE PICTURES

[Distributed through Chesterfield]

LIBERTY PICTURES

FEATURES

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<tbody>
<tr>
<td>Freedom's Call (A)</td>
<td>Francis X. Bushman</td>
<td>Oct. 10</td>
<td>70</td>
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MAJESTIC

FEATURES

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<tbody>
<tr>
<td>The Man From The Dead Sea (A)</td>
<td>Henry Wilcoxon</td>
<td>Mar. 25</td>
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MASCOT PICTURES

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<tbody>
<tr>
<td>The Man Who Talked (D)</td>
<td>Robert Armstrong</td>
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METRO-GOLDWIN-MAYER

FEATURES

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<tr>
<td>A Farewell to Arms (D)</td>
<td>Robert Armstrong</td>
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PRINCIPAL

FEATURES

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<tbody>
<tr>
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<td>Robert Armstrong</td>
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MONOGRAM PICTURES CORPORATION

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PHOTO TAKERS

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<td>Robert Armstrong</td>
<td>Jan. 15</td>
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MOTION PICTURE HERALD

100

February 23,

1935

(THE I2ELEASE CHACT—CCNT'D)
Title

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Leon Errol
Restless Knights

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Dec. 28.... 20....

Nov. 20.... 20....

(3 Stooges)
Shiver*

Dec. 24.... 20....

Harry Langdon
Three Little Pigskins
(Stooge Comedy)
1934-35
Cat, A

S....20....

Bell and

Manse

Babes at Sea
Holiday Land

Dec. 12
7...
Nov. 9. ....7...
Make Believe Revue, The.. .Feb. 22,'35..7...
Shoemaker and the Elves. ..Jan. 20,'35..7...

Title

1934-35

The Trapeze Artist

1.

Katnlps of 1940
Krazy's Waterloo

Birdman
S..Hetcha Melody
Goefy Gondolas

6.

LAUGHING WITH

7...
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Nov. 16
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Sept. 1
Oct. 12

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More Chance
—Billboard
Girl
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— Dream House

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Aug. 31

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Nov.

Serappy's Experiment
Scrappy's Ghost
1934-35
Concert Kid
Gold Getters
Graduation Exercises

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I9....20....
7
22

Business
DtCc
from Paradise, Tha... Nov.
Good Luck— Best Wishes. . .Aug.
Hall Brother
Mar.
Nifty Nurses
Oct.
She's My Lilly
Sept

SONG HIT STORIES

Blue and the Grey, The
Mar. i3,'35..i ri..
Bounding Main, The
Nov. It
10
Gay Old Days
Jan.
4,'3S.I0
House Where I Was Born,
Oct.

Smell Smoke
Mountain Melody
Song Piugger
Time on Their Hands
I

Way Down Yonder
STAR COMEDY
SPECIALS

Sheep,

10

6

July

20

Dee. 28
18
Sept. 21
20
Jan. 25,'35.2I . . .
Mar. ij'35..2rls.
Feb. 22,'35. .2 rIs.
5
6
8,'35..l rl..
A....
10

Feb.

Aug.

Dec. 28
t....
Feb. 22,'35. I rl
.

Jan.

1

.

1,'35. .8.

. .

May

Five Puplets
Flying Oil

Sands
Jack's Shack
Birds

Magic Fish, The
Mice in Council
Modern Red Riding

Nov. 30

6....

Sept. 21
Oct. 19

6
6

Aug. 24

6

3,'35..lrl..
Moth and the Spider, The. Mar. 8,'35..lrl.
My Lady's Garden
July 13
8
Old Dog Tray
Mar. 2l'35..lrl..
Peg Leg Pete, the Pirate.. Apr. I9,'35. I rl
South Pole or Bust
Dee. 14
6
Tom Tom the Piper's Son. .Nov. 16
8....
IVlay

Anything for a Thrill
Decks Awash
Heigh-Ho the Fox

10. ...10...

29....ID...
13.. ..10...
31. ...10...
30,'35.i0...
.1

rl.
.1 rl.
.1 rl.

Aug.
June

1934-35
Flying Pigskins
Nov. 9....I0..
Good Golfers Start Young. .Sept. 20. ...10...

Grip

Thrills

Flashes

Fight

Oct.
Dec.
Jan.

12. ...10...
12.. ..10...

4,'35.I0...

DU WORLD PICTURES
Title

QUEST or PERFECT

Why

A

Night
Mules Leave Home

TOM HOWARD
COMEDIES

Wrong

Bottle,

The

It

Rel. Date

MIn.

Never Rains

Then Came the Yawn
Your Stars for 1935

YOUNG ROMANCE

SERIES
(TOM TERRIS)
Veiled Dancer af Eleued.July IS
Vampire af Marraketh.. .Aug. I

.

.

July

13

18

I,'35..l rl..
Dec. 21
10

Oct.

5

0

Nov.

2
9....
Mar. 29,'35. . I rl.
Aug. ID
8....
Oct. 19
II

Feb. I5,'35. 17
Dec. 14
19

a Monastery Garden. .Oct.

In

2.
3.
4.
5.
6.

Mexican Idyl
Flngal's Cave
Lleberstraum
Dance of the Hours
Ava Maria

2

7....

of Catalonia

..It....

Apr. 21. ...20....

I

— Buried

Loot

......19....

CHARLEY CHASE

Chases

of

PimpI* Str**t.

Happened One Day
Something Simple
You Said A Hatful
It

IRVIN

COBB

S.

Deo. 22.... 20....
Nov. 17. ...18....
May 9....I9....
July
7.. ..It....
Sept. 8... .18....
Oct. 13. ...19....

. . .

Fate's Fathead
I'll
Take Vanilla

Ballad of Paducah Jail
Nosed Out
Speaking of Relation*
You Bring the Ducks

Oct. 20..
Sept. 15..
....

Nov. 24

19...
18...
-It...
16...

rITZPATRICK

Africa, Land of
Citadels of the

13

9...
I
I

15

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ri.

9...

2,'35..8...
9...
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17
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13

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8...

May

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Sejit.

8. ...ID...

8
9
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Oct.

6
9...
3.... ID...

Nov.

10...

HAPPY HARMONIES
1

(Harman-lsing)
The Discontented Canary. Sept.

— Pioneer
— Old
A Tale
—Woods
the
of

1

Sept. 29

9....
8....

Vienna
Oct.

Bosco's Parlor Pranks. .Nov.
—
Toyland Broadcast
—
Dec.
Hey, Hey, Fever
—
7— When the Cat's Away. ..Feb.
.

5
6

Jan.

27
24
22

9....
9....
8....
9,'35..9....

Going

Byo-Bye

21

Live Ghosts

Them Thar

21....
2 rIs.

Hill*

Tit for Tat

MUSICAL COMEDIES

Jan.

5,'35.20..

..

Juna 2. ...17....
Apr. 28.... 18....

MUSICAL REVUES
Gentlemen of Polish
2 ri*.
Grandfather's Clock
Oct. 27. ...17....
Spectacle Maker, The
Sept. 22.... 20
Star Night at the Coeoanut
Grove
Dec.
I.... 21....
What Price JaziT
18....

ODDITIES

Attention. SuckersI

Dartmouth Days
Donkey Baseball
Motorcycle

I

Cossacks

Feller

Little

June 9.. ..ID....
Nov. 17. ...II....

Rugby

Jan.

ri..

I2,'35..9....
8....
9
9....
9....

May 28
June 23
Sept. 22
Dec.

Jan.

I, '35.

Spares
of

Baby

I5....ID....
Oct. 20
9
Aug. 25
9....
Mar. 24
8....
Mar. 8. ...10....

MIn.

.11.

OUR GANG

Roundup, The
For Pete's Sake
Honky- Donkey
First

Little
for a

Pirate

Shrimps
Day
Mike Fright
Wash-ee Iron-ee

TODD-KELLY

Bum Voyage
10

Done

9
0....
10....

Be Suing You
Maid In Hollywood
One Horse Farmers
Opened by Mistake
Three Chumps Ahead

I....

In

Oil

I'll

Treasure

Blues

17
.7...
21..,,
28.... .7...
28.... .7...
3.... .7...
I.'35,

rl..

Jaek

•

- Lyda
Oakle -

-

LeRay

&

Orchestra
Society Note*

Writers

of

Aug.

3.. ..10.

Mar.

I,'35....

Gay

the

Nineties

Yacht Club Bay* Gardan
Party

Dee. 28.

10...

PARAMOUNT PICTORIAL
(NEW SERIES)

—
—Kingdom
—
Flowery
America —

No. I
Song Maker* af.Aug. 17... 10...
the Nation
Chas. Tobias
af

The Windjammer
No. 2— The Big Harvest— .Sept 14.
10...
Geared Rhythm
Deny*
Wortman
No. 3 Bear Fact*
Tha.Oet 12... 10...

—
—
Silence— Irving

—

Valley of
Mills
No.
Tub Boat

4—

— Mabel
—
6—

Dob

.

Ahoy— Hat. Nov.

Wayne

—

No. 5— Rose of Bulgaria
.Dae,
0. Soglow Coney Island
Ne.
Twilight
Pets
from the WildHoward Chandler Christy

PARAMOUNT VARIETIES
—
Feb.
8—
Mar.

No. 7
No.
No. 9—
Baby Blues

t...

10...

r... 10...
4,'SS. 10...

I,'35. 10...
I,'35.

Mar. 29/35
Oct.

5.... 10.

(Technicolor)

Coo-Coo
Jungle

News

Jan. 25,'35.
Feb. 22.'35.
Mar. 22,'35.

Antlea

Laugh These Off
Madhouse Movies No.
Manhattan Rhythm
Monkey Shines
Movie Sideshow

I.

...Aug. 24
Mar. 8,'35.
Nov. 16
.1
Jan.

Old Kentucky Hounds
Sept.
Screen Souvenirs No. I
Sept.
Screen Souvenirs No. 2
Nov.
Screen Souvenirs No. 3
Feb.
Superstition of the Black
Cat
Aug
Superstition of Three en
a Match
Superstition

of
Walking
Under a Ladder

Oct.

ri.

II,'SS. II...

2... 10...
7... 10...
21... 10...
3D... 10...
S.'SS

10.... 10...

19.... II...

Dee. 28.... II...

POPEYE THE SAILOR

(Color)

Windy

Mama's

rl.

.1

18.... .7...

Prinz
Edith and Bill
Wilshire
Ladles That Play
Da*.
7
10..
Phil Spitalny and HI*
Musical Ladiss
Melody Magic
Mar. 22,'35.
Million
Dollar Notes
Feb. 8, '35
Red Nichols and hit Werid
Famous Pennies
Radio Announcer's Review.. Sept. 14
10...
Rhythm on tha Roof
Oct 28
II...

I6,'35..9....

LAUREL & HARDY

I5,'35,
I5,'35.

Melodear*
Club Continantal
Oat 5..., 10.
Leon Belatco A. Oreheatra - Geo. GIvat - Vivian
Janls-Graee Barry
Hollywood Rhythm
Na*. It.... It.

Song

GOOFY MOVIES

2
3

Aug.
Mar.

HEADLINERS

Anson Weeks
5, '35.. 7...

10

I8,'3B .F...
13..., .7...
21... .7...
19
,7...
18.... .7...
IS.... .7...

MIb.

Cab Calloway'* HI-D*-H*..Aug. 24....
Feminine Rhythm
Fab. 8,'SS.
Ina Ray Hutton and H*r

RobertI

Colorful Ports of Call
Jan.
Cruising in {he South Seas
Glimpses of Erin
Ireland, The Emerald Isle.. Dec.
Rainbow Canyon
Feb.
Temple of_Love, The
Tibet, Land of Isolation. .. Mar.
Zealand. The Hidden
Paradise
Jan.
Zion, Canyon of Color
Nov.

Taking Care

8.
8.
8.
8.

Poor Cinderella
Song of the Birds

Norman Taurog
I

Jan.

An Elephant Never Fertata.Dae.
Litti* Dutch Mill
Oct

Gordon and Revel

,

Date

COLOR CLASSICS

Contrast

Mediterranean

No.
No.
No.
No.
No.
No.
No.

Be Good

Ral.

Betiy Boop'* Life Guard. ..July
Betty Boop't Life Pal
Sept
Betty Boop's Prize Show... Oct
Betty Boop's Rise to Fame. May
Betty Boop's Trial
June
Stop That Noise
Mar.
Taking tha Blame
Feb.
Keep in Style
Nov.
There's Something About a
Soldier
Aug.
When My Ship Come* la. ..Dee.

TRAVEL TALKS

Trick Golf
Vital Victuals

SERIES
The Coast

No.

MIn.

Mar. 10.. ..10....

CRIME DOESN'T PAY

Strikes and

FOX FILMS

MAGIC CARPET

Daughter

BarnacI* Bill

13....
S....
15....

ADVENTURES OF THE
NEWSREEL CAMERAMAN

Dat*

ALL-STAR COMEDIES

16

Rel. Date

Bahv

Rel.

Oct.

Old Faithful Speaks
Mediterranean Songs

>itlo

Title

..la.
..10.
..10.
..10.

PARAMOUNT
B' TTY BOOP
CARTOONS

METRO-GOLDWYNMAYER
Caretaker's

8.

7.

0' CALL SERIES
Oral dian Glamour ....Sept.
Adviintura Isl*
Oct.
Quren of the Indies
Nov.
A Maditerranean Mecca. Dee.

10.
11.
12.
13.

SPECIAL

Nov.
Nov.
Dec.

..:
Irish Melody
Caprice
Italian

Man's Mania for Speed
Marching With Science

Kaufman-Lew Whit*

Irving

Old Shep
PichlannI Troupe
Pro Football

Barcarolle

Title

9

t.,..

Music In Your Hair
Roamin' Vandals

(Technicolor)

Casting for Luek
10.
•.

Jan. 25.'35. .6.
Sept. 7
t....

FIRST DIVISION
1.

On Foreign Service

WOMAN

.

Feb.

Harlem Harmony
Hollywood Gad-About
Hollywood Movie Parade,
The

McHugh

and

8.

PORI

10....
9....

MAKERS

4

Hood,

A

West Point
Bond

Take a Latter Please
Eddie StanleyEvelyn San

I7,'35..l rl..
Apr. 5,'35..l rl..
Nov.
2
6

Hot

Jail

ri.

Jan. I8,'3S. .t
Sept. 14
II....
Dec.
7
II

Oct.

Blossoms

Busted

MELODY

19

Viva Willie

II

Visit to

May

Mar. 10

(Color)

in

Carrie Jacobs

Fields

10

Aug. 31

Tha
The

Dog Show, The
Fireman Save My Child
First Snow, The

..

. 1

STAR PERSONALITY
COMEDIES

Fight,

26.

Apr. I5j'35.

Dog-Gone Babies
Gentlemen of the Bar
His Lucky Day
Mr. Widget
Object Not Matrimony
One-Run Elmer
Palooka From Paducah

A

2.
3.

Mrs.
Oct.
Jan.
Jan.

Family

Movie Daz*

Girl

i8,'35.IOi/j.

WORLD OF SPORT

2.

Bliss-Tort

Dumb Luck
How Am
DolnpT

Moon Over Manhattan
Three Cheers for Love
Sept.
Sept.
Dec.
Dec.
Jan.

2—

1.

Nov.
Nov.
Feb.

MARRIAGE WOWS

Chums

Nov.

SPICE OF LIFE
1934-35
No. i—
No.
No. 3
No. A
No. ^—

When Men

Dec. 21.... 21....
9
It....
2
16....

TREASURE CHEST

Sept.
Oct.
Nov.
Dec.
Jan.

My

Oct. 26
IS
Sept. 14
19
Nov. 30. ...IS....

Boosting Dad
Campus Hoofer, Tha
Educating Papa
Little Big Top, Tha

What

SCREEN SNAPSHOTS

No. I—
No. 2—
No. 3—
No. 4
No. 5

Pardon

16. ...20....

.

Through

Gloom Chasers, The
Happy Butterfly

Polo

8,'3I.IB....

Sailors

Black

SCRAPPY CARTOONS

Thrill

rIs.

Romeos

Bull

Sept. I5....I0...
12. ...10...
Oct.
Nov. 9. ...10...
Dec. 12. ...10...
4, '35. 10...
Jan.

2—
S—
4—

Ne. 7

22
20

Mar. I5,'35..2
Feb.

Round

Reducing Creme
Robin Hood, Jr

MONOGRAM

HILL)

C.

Roosevelt

ORGANLOGUES
In a Nam*
RAIN SONGS

Rural

Second Hand Husband
Super-Stupid
Two Lame Ducks

(EDWIN

7.
7.
t.
7.

Apr. 14

MIn.

What's

Hello,

TERRY-TOONS

Medbury

Arctics

Mayiasia
Among the Catoons
At a County Fair
Medbury in Hollywood
in the Old Days
In

LIFE'S LAST

Money

MIn.

5. ...21....
Sept. 28.... 19

COROI^ET COMEDIES
An Ear For Musis

10...

Insultin' the Sultan
Jungle Jitters

(Variable)

THE NEWS
America

Oct.

Cave Man
Good Scout

ReL Date

HUMAN SIDE OF

. .

1.

2

I

9

Dat*

Ral.

1...
10..

MASTER ART PRODUCTS

It....

I

3
A

Dee.

MEDBURY

B

.28.

Rel. Date

BING CROSBY
SPECIALS

KRAZY KAT KARTOONS

2.
5.
4.

.Sept.

. .

[Distributed through Fox Films]

The
Dec.

COLOR RHAPSODIES
A

..

MUSICAL COMEDIES

the Cat's

Andy Clyde
Men In Black

Mar.

Title

WILLIE WHOPPER

Rasslin'

EDUCATIONAL

Easy

Valeska

of

Title

Sept. IS.

Duncan Renaldo
Yokel Dog Makes Good.

Domestic

Dog House

Andy Clyde
It's

Tha Heart

SERIES

A

tha

MOVIE TINTYPE SERIES

10.... 20
I. ...17....

Oct.

Mil
t..

Portugal

Geneva-By Tho-Laka

of

Stars in the Making
Frank Albertson
Sword of the Arab,

1

Ral. Date

Title

Crossroads of the World

8

I

Clyde Barrow and Bonnie Parker... July

I0,'35.20....

Father
Andy Clyde

In

IS

•

(3 Stooges)

I'*

26

I

Aug. IS

FROLICS OF YOUTH

iaa. 25,'35.20....

I

Oct.

rl..

1

COLUMBIA
Counsel en De Fence

Mar.
Nov.

Frankie and Johnny
Charles Laughton
Mire Unga

a

Tha Queant af Hearta
juna 2S
7....
Aladdin
Aut. 10
7
Tha Headiest Honanen
Oct.
I
Irl..
The Valiant Taller
Ott. 28
Irl..
Dan Quixote
Nov. 26
8....
Jaek Frost
Dee. 24
8
Littia Black Sambo
Jan. 2I,'3S..I rl..
Bremen Town Muslslant....Feb. I7,'S£..I rl.
Old Mother Hubbard
Mar. I7,'35.. I rl.
Mary's Littla Lamb
Apr. I4.'35. .1 rl.

Title

Samoa

of

Mil.

Picturesque

Chump

lAll dates are 1934 unless
otherwise stated}

Puu

Rel. Data

SEMI-FEATURES
AND SHORTS

May

5.

.19....
.18....

Apr. 14..
June 2.. .17...
Nov. 3.. .18....
21....
Aug. 25. ...18....
Sept. 29.. ..17....
Dec.
Nov.

15.... 20....
ID. ...18....

June 23... .19....

May
Sept.
Oct.

.20....
I.. .18....
6.. .19....
..2 ris.
.19....

19..

A Dream Walking
Axe Me Another
Pe Kind to Animals
Beware of Barnacle Bill
Dance Contest
Shiver Me Timber*
Shoein' Hosses
Strong to the FInleh
Two Alarm Fire
We Aim to Please

SCREEN SONGS

Love Thy Neighbor
Mary Small

Sept. 28.... .7...
Aug. 24
.7...
Feb. 22,'35. .1 ri.
Jan. 25,'35. .7...
Nov. a....
July 27
7...
June
I
7...

June 29
,7...
Oct. 26
,7...
Dec. 28.... T.,.
July 29

7

SCREEN SOUVENIRS
10.

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